

CAML REVIEW REVUE DE L'ACBM

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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 articles, 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.

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, 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.

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Message from the President / Message du président

For most of us the end of summer marks a period of both reflection and looking forward. As the new academic year approaches librarians and archivists take stock of what projects the summer allowed them to complete, advance, or—at least—begin. At the same time, preparations are underway by late August to resume our regular work schedule. Every year brings new users through our doors and inevitably there are new, unexpected challenges, but the principles underlying the services we offer remain constant.

My personal reflections are inspired by a number of recent and ongoing events. One, for example, is Western University Libraries' current "Organizational Renewal Initiative," a multi-year process that will redefine the very structure of the library system in order to meet the changing demands of our users at the university and beyond. Every day, it seems my colleagues and I wrestle with "BIG IDEAS" about the future of our profession while trying to keep up with the daily demand for our services. It's both exhausting and exhilarating. Not knowing what the future holds frightens me, but its as-yet-unrealized potential also excites me. Certainly, the prospect of change motivates me to articulate often and loudly the value of subject specialization to Western Libraries staff to guarantee the effective delivery of services to music researchers.

I've also recently picked up Michael Gorman's new book, *Our Enduring Values Revisited* (ALA Editions, 2015). I read the

Pour la plupart d'entre nous, la fin de l'été est une période tant de réflexion que d'anticipation. À l'approche de la nouvelle année scolaire, bibliothécaires et archivistes font le point sur les projets qu'ils ont réussi à terminer, à faire progresser ou – du moins – à entamer pendant la saison estivale. En même temps, nous nous préparons à la fin août à reprendre l'horaire habituel de travail. Chaque année, de nouveaux utilisateurs se présentent à nos portes, et il arrive inévitablement que nous devions affronter des défis nouveaux et inattendus; cependant, les principes qui sous-tendent nos services demeurent les mêmes.

Certains événements récents et en cours alimentent mes réflexions. Je pense à l'initiative de réorganisation des bibliothèques de l'Université Western, un processus s'échelonnant sur plusieurs années qui redéfinira la structure même du réseau de bibliothèques afin de mieux répondre aux besoins changeants de nos utilisateurs de l'université et d'ailleurs. Il me semble que, chaque jour, mes collègues et moi devons débattre de « GRANDES IDÉES » quant à l'avenir de notre profession, tout en satisfaisant à la demande quotidienne de services. C'est une tâche à la fois épuisante et exaltante. Ignorer ce que me réserve l'avenir m'effraie, mais le potentiel non réalisé de l'avenir m'enthousiasme. À dire vrai, la perspective du changement me motive à souvent valoriser haut et fort la spécialisation auprès du personnel des bibliothèques de l'Université Western, de sorte que l'on soit en mesure de servir avec efficacité les chercheurs en musique.

J'ai récemment lu le nouveau livre de Michael Gorman, *Our Enduring Values Revisited* (Nos valeurs immuables revues) (Éditions ALA,

first edition when I was in library school fourteen years ago, and now Gorman's eloquent defense of nine principles—Stewardship, Service, Intellectual Freedom, Rationalism, Literacy and Learning, Equity of Access, Privacy, Democracy, and the Greater Good—can right my compass when I feel adrift. He closes this latest book with the declaration “Libraries have a future,” promising that “we will profit from existential debates about the future of libraries and the meaning of librarianship because introspection—if positive in attitude—brings strength” (p. 224).

I've needed strength recently as I reflect on the unexpected passing of our colleague Cheryl Martin last July 15th. A long-standing CAML member who only 3 months ago stepped down from her board position as Past President, Cheryl was a Western colleague and a mentor in my current role. At meetings, over the phone, or over lunch she would answer any CAML question in the most logical, succinct, and matter-of-fact way, leaving me to wonder how I could ever have overlooked such an obvious solution. I envied her decisive cataloguer's brain. Cheryl received her MLIS from Western and worked in a number of institutions including the London Public Library, Memorial University, the Metro Toronto Reference Library, McMaster University, and the Royal Conservatory of Toronto, before returning to Western in 2009. Memorial arrangements are still under discussion; I will notify the CAML membership when details become available.

It's fitting, then, that this issue of CAML reports on last June's CAML/MusCan

2015), dont j'avais lu la première édition il y a quatorze ans, durant mes études en bibliothéconomie. M. Gorman y défend avec éloquence neuf principes : gestion, service, liberté intellectuelle, rationalisme, alphabétisation et apprentissage, égalité d'accès, droit à la vie privée, démocratie et bien commun, et ses valeurs me fournissent des repères quand je me sens partir à la dérive. En terminant son dernier ouvrage, il affirme qu'il y a un avenir pour les bibliothèques et il promet que « nous profiterons des débats existentiels relatifs à l'avenir des bibliothèques et à la signification de la bibliothéconomie parce que l'introspection, si elle est positive, redonne de la force » (p. 224).

J'ai eu besoin de force récemment en songeant au décès subit de notre collègue Cheryl Martin, survenu le 15 juillet dernier. Membre de l'ACBM depuis longtemps, n'ayant quitté ses fonctions d'ancienne présidente qu'en juin de cette année, Cheryl était une collègue de l'Université Western qui m'a servi de mentor dans mon rôle actuel. Au cours de réunions, de conversations téléphoniques ou d'un repas, elle répondait à toutes mes questions relatives à l'ACBM avec tant de logique, de concision et de gros bons sens que je me demandais par la suite comment une solution aussi évidente avait pu m'échapper. J'enviais sa lucidité de catalogueuse. Cheryl avait reçu sa MBSI de l'Université Western et avait travaillé dans nombre d'établissements, y compris la London Public Library, l'Université Memorial de Terre-Neuve, la Metro Toronto Reference Library, l'Université McMaster et le Conservatoire de Toronto avant de revenir à l'Université Western en 2009. On discute encore d'un événement commémoratif; dès que j'en saurai davantage, je communiquerai ces renseignements aux membres de l'ACBM.

Il est donc approprié que le présent numéro de l'ACBM traite du Congrès conjoint de MusCan et de l'ACBM qui a eu lieu en juin dernier à

Conference at the University of Calgary, the last time many of us saw Cheryl. Through the reports and presentation abstracts, we can draw a sketch of the profile of Canadian music librarianship, the work and research interests that occupy us across this country. There is, too, a success story we can all applaud: the opening of the University of Manitoba's new music library under the leadership of past CAML president Jan Guise.

I hope this issue affords you all a moment or two of reflection even at this busy time of year.

Brian McMillan
President, CAML

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l'Université de Calgary, puisque c'est là que plusieurs d'entre nous ont rencontré Cheryl pour la dernière fois. Les rapports et les résumés de présentations nous permettent d'établir le profil de la bibliothéconomie de la musique au Canada, du travail et des recherches qui nous préoccupent à l'échelle du pays. Nous pouvons également nous réjouir d'une histoire de réussite : l'ouverture de la nouvelle bibliothèque de musique de l'Université du Manitoba, sous la direction d'une ancienne présidente de l'ACBM, Janneka Guise.

J'espère donc que ce numéro vous accordera quelques moments de réflexion, même durant cette période occupée de l'année.

Brian McMillan
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Traduction : Marie-Marthe Jalbert

CAML Review: Addition of Peer-Reviewed Article Section ***La Revue de l'ACBM : ajout d'une section d'articles évalués par des pairs***

As announced at the recent CAML conference, we will be adding a peer-reviewed article section to [CAML Review](#). This move is being made in response to members who have expressed the need for an appropriate peer-reviewed publication venue for research related to Canadian music librarianship.

As of the November 2016 issue, *CAML Review* will include a new section, "Research Articles," which will be identified as peer-reviewed; a separate section will be entitled "Reports, News, Essays"; and the "Reviews" section will continue as before. The editorial team, with input from editors of other publications and after receiving feedback from the CAML board, has developed an internal procedure for the peer-review process, as well as new submission guidelines for contributors. The [guidelines](#) can be consulted on the journal site.

The editors of *CAML Review* welcome submissions at any time. Please note that as of last year, *CAML Review* is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](#), with authors retaining copyright of their work.

Cathy Martin, Editor, *CAML Review*
On behalf of the editorial team:
Megan Chellew, Associate Editor
Deborah Wills, Associate Editor
Desmond Maley, Review Editor

Comme nous l'avons annoncé lors du récent congrès de l'ACBM, nous ajouterons une section d'articles évalués par des pairs à la [Revue de l'ACBM](#). Nous désirons ainsi répondre aux besoins des membres qui souhaitent faire paraître des recherches évaluées par des pairs sur la bibliothéconomie de la musique au Canada dans une publication appropriée.

À compter de novembre 2016, la *Revue de l'ACBM* comprendra une nouvelle section, « Articles de recherche », évalués par des pairs; une autre section qui portera le titre « Rapports, nouvelles, essais »; et une section intitulée « Comptes rendus », comme auparavant. Après avoir consulté les rédacteurs en chef d'autres publications et le CA de l'ACBM, l'équipe de rédaction a créé une procédure à suivre quant à l'évaluation par des pairs, ainsi que de nouvelles lignes directrices à fournir aux auteurs collaborateurs. On peut [lire sur le site de la Revue](#).

L'équipe de rédaction de la *Revue de l'ACBM* vous invite à lui soumettre des écrits en tout temps. Veuillez noter que, depuis l'an passé, la *Revue* est autorisée par la [Creative Commons Attribution – Pas d'utilisation commerciale 4.0 International](#), et que les auteurs conservent leur droit d'auteur.

La rédactrice en chef de la *Revue de l'ACBM*,
Cathy Martin
Au nom de l'équipe de rédaction :
Megan Chellew, rédactrice adjointe
Deborah Wills, rédactrice adjointe
Desmond Maley, responsable des comptes
rendus de la *Revue*

CAML Conference 2016: Abstracts Congrès de l'ACBM 2016 : Résumés de communications

Thursday June 2

MusCan/CAML Plenary Session

Keynote Address

Chair: Tim Neufeldt, University of Toronto

If Sibelius Had Sibelius: Considering the Archives of Music in a Digital Age

Laura Millar, Archival Consultant

Drawing on over 30 years' experience as a records and archives consultant in Canada and internationally, the speaker offers a thoughtful and provocative look at the impact of digital technologies on the creation, management, use, and preservation of the archives of music, and of archival materials in general. She suggests that the traditional, custodial approach to archival management risks becoming obsolete as digital technologies fundamentally change the nature of information and records. She also argues that a custodial, after-the-fact approach to archival care – an approach based on the assumption that records will still be accessible and understandable many years after they are first created – must evolve to address the mutability and instability of electronic records. Archivists, music librarians, curators, and others engaged in the preservation of society's documentary evidence need to develop a new strategy, one that involves placing much greater emphasis on advisory and consulting services, to help records creators understand how, and why, they need to care for their own records today and not wait for them to "become" archival decades from now. We also need to work more closely with the developers of digital record-making technologies, so that these tools are

Jeudi 2 juin

MusCan/CAML Séance plénière

Discours d'ouverture

Président : Tim Neufeldt, Université de Toronto

Si Sibelius avait eu Sibelius : les archives musicales à l'ère numérique

Laura Millar, Archiviste

Riche de plus de 30 ans d'expérience comme archiviste et conseillère en gestion des dossiers au Canada et ailleurs dans le monde, M^{me} Millar nous fait réfléchir sérieusement à l'incidence des technologies numériques sur la création, la gestion, l'utilisation et la préservation des archives musicales et des archives en général. Elle avance que l'approche traditionnelle et paternaliste de la gestion d'archives risque de devenir obsolète puisque les technologies numériques transforment du tout au tout la nature de l'information et des fichiers. Elle soutient également qu'une démarche paternaliste et après coup aux archives, qui laisse entendre que les fichiers seront toujours disponibles et compréhensibles de nombreuses années après leur création, doit évoluer et tenir compte du caractère instable et changeant des dossiers électroniques. Les archivistes, les bibliothécaires de musique, les conservateurs et les personnes se consacrant à la préservation des preuves documentaires de la société doivent adopter une nouvelle stratégie qui repose davantage sur les services de consultation. Le but : aider les créateurs de fichiers à voir pourquoi et de quelle manière ils doivent s'occuper de leurs dossiers dès maintenant plutôt que d'attendre qu'ils se « transforment » en archives, d'ici quelques décennies. Il nous faut également collaborer de plus près avec les concepteurs des technologies numériques de création de documents, pour que la préservation de ces outils et leur accès s'insèrent dans le processus créateur, au lieu d'y être ajoutés par la suite. Enfin, nous devons sensibiliser tous les secteurs de la

designed with preservation and access from the start, not as an afterthought. Finally, we need to raise awareness across all sectors of society – from composers to critics, and from performers to the general public – about the critical value of records as evidence and about the incredible benefits that records and archives bring to individuals, families, and communities, as touchstones that support public accountability, foster community identity, and protect individual and collective memory.

Session 5d: Issues in Librarianship

Chair: Brian McMillan, Western University

The Audiophile in Music Discourse: Implications for the Terms of Discussion around Library Sound Recording Collections

Ronald J. Rooth, MacEwan University

When librarians argue for the retention of LPs, CDs and lossless audio formats in the library collection, do they sound like audiophiles? The “audiophile,” a recurring character in popular and academic music writing, variously arrives on the scene as a nostalgic, voluptuous, or nerdy figure whose consumptive passion, when faced with the sensual pleasures of music, contrasts with the austerity and asceticism of the writer. In texts ranging from music appreciation textbooks to papers about hi-fi, lo-fi, no-fi, and post-fi aesthetics, discursive distancing from the audiophile and other “lovers” creates an obstacle to adducing from these sources an academic need for high quality audio formats. While there are a vast number of disciplinary approaches to the study of sound recordings, the question about whether the library should convert its music collection to low bitrate streamed audio is often a technical-legal discussion about how and when, rather than why. Is the academic use of high quality audio formats part of, if

société – des compositeurs aux critiques, des artistes au public – à l’immense valeur des dossiers en tant que source de preuves et aux bienfaits incroyables qui en découlent pour des personnes, des familles et des communautés. En effet, ils agissent comme des pierres angulaires sur lesquelles se fondent l’obligation de rendre des comptes au public, l’identité communautaire et la protection de la mémoire individuelle et collective.

Séance 5d : Questions de bibliothéconomie

Président : Brian McMillan, Université Western

L’audiophile et la place qu’il occupe dans le débat entourant les collections d’enregistrements sonores dans les bibliothèques

Ronald J. Rooth, Université MacEwan

Quand les bibliothécaires défendent la sauvegarde des 33 tours, des CD et des formats audio sans perte dans les collections, ressemblent-ils à des audiophiles? Personnage récurrent des écrits populaires et universitaires portant sur la musique, « l’audiophile » est nostalgique, voluptueux ou intellectuel et sa passion effrénée, lorsqu’il goûte les plaisirs sensuels de la musique, tranche avec l’austérité et l’ascétisme de l’auteur. Dans les textes, tant les manuels traitant de l’appréciation de la musique que les présentations – qui abordent l’esthétique de la haute-fidélité, du peu de fidélité ou de son absence, ainsi que de la post-fidélité –, les auteurs se distancent sur le plan discursif de l’audiophile et des autres « amants » de la musique. Ce faisant, ils nous privent d’étayer le besoin de formats audio de qualité dans les universités. S’il existe un vaste éventail d’approches et de disciplines relatives à l’étude des enregistrements sonores, la question de savoir si la bibliothèque doit convertir sa collection de musique à l’écoute en continu à faible débit binaire est souvent technique et juridique, et elle se préoccupe davantage de la façon de s’y prendre et du temps requis que de sa raison d’être. Les usagers universitaires des formats audio de

anything, an informal culture of musicology and music pedagogy?

Can I get a pickle with that? Specialists, Generalists, and the Academic
McLibrary

Timothy Neufeldt, University of Toronto

A feature editorial in *Limewire: Australia's Classical Music and Arts Magazine* (Jan. 11, 2016) by popular conductor and educator Richard Gill, speaks to heart of an ongoing crisis in academic music libraries around the globe. Gill's call to "Support your local specialist librarian" recounts his experience with front-line music library staff, who unfortunately knew nothing of the relatively mainstream composer or work Gill was interested in. While the story ended with a successful reference encounter thanks to the specialist librarian who was eventually called upon to help him, Gill's frustrating experience resonates strongly with music librarians, whose specialist knowledge is a needed prerequisite for the job but who find their positions either combined with other disciplines, or eliminated entirely for budgetary reasons. Through a literature review of recent reference service trends, this paper posits that subject specialist librarians are a necessity in meeting patron needs and, moreover, are a prerequisite to ensure meaningful and consequential music collections.

Panel: Collection Development in Canadian Academic Libraries

Houman Behzadi, University of Toronto; Carolyn Doi, University of Saskatchewan; Jan Guise, University of Manitoba; Kevin Madill, University of British Columbia

Music librarians with shrinking acquisitions budgets, crowded shelves, and pressure to create more student study space face

grande qualité s'inscrivent-ils dans une culture informelle de musicologie et de pédagogie musicale?

Un chausson avec ça? les spécialistes, les généralistes et la McBibliothèque universitaire

Timothy Neufeldt, Université de Toronto

Un éditorial, paru le 11 janvier 2016 dans *Limewire: Australia's Classical Music and Arts Magazine* et rédigé par le populaire chef d'orchestre et éducateur Richard Gill, aborde directement le sujet de la crise qui se perpétue dans les bibliothèques de musique des universités à l'échelle planétaire. M. Gill appelle le public à « soutenir ses bibliothécaires spécialistes », tout en racontant son expérience auprès du personnel de première ligne d'une certaine bibliothèque de musique, qui ne savait malheureusement rien du compositeur et des œuvres relativement bien connus auxquels s'intéressait M. Gill. Si cette histoire s'est bien terminée (on a sollicité l'aide d'un bibliothécaire spécialiste qui a finalement pu servir M. Gill), ce genre de frustration préoccupe beaucoup les bibliothécaires de musique, dont la formation spécialisée est un préalable à l'emploi, mais dont le poste est souvent amalgamé à celui d'une autre discipline ou tout simplement aboli en raison de contraintes budgétaires. En m'appuyant sur une revue de la littérature décrivant les tendances récentes des usagers, j'affirme que les bibliothécaires spécialistes sont indispensables tant pour répondre aux besoins des utilisateurs que pour veiller au bon développement de collections de musique pertinentes.

Panel : Le développement des collections dans les bibliothèques des universités canadiennes

Houman Behzadi, Université de Toronto; Carolyn Doi, Université de la Saskatchewan; Janneka Guise, Université du Manitoba; Kevin Madill, Université de la Colombie-Britannique

Les bibliothécaires de musique aux prises avec la compression de leur budget d'acquisition, des rayons

fundamental questions: How do we sustain the quality of the music collection with limited funds? How can we be proactive with collection development when so much is beyond our control?

Houman and Carolyn will present survey results that capture a snapshot of the current state of music acquisition funds and collection building activities in Canadian academic libraries. In particular, they will cover how these funds are organized, where they are being spent, and how fluctuations in institutional support for library collections may impact music collection-building mandates across Canada. Since the fall in the Canadian dollar and the lower purchasing power of the library, this survey may be used to develop contingency measures to examine potential changes in the area of music collection development.

Jan and Kevin will review the pros and cons of two potential responses to shrinking budgets. First, seeking donations (monetary or in-kind). Endowed funds can increase acquisitions budgets, but are vulnerable to market fluctuations. They can also come with donor restrictions. In-kind donations add value to our collections but require staff resources to process and catalogue. Second, collaborating with other music librarians to highlight unique collections and avoid duplication of effort. Successful collaboration depends on like personalities, geography, and institutional support. Do music librarians in Canada have enough purchasing power to negotiate with vendors? Can librarians serving different institutions and patron communities find a coordinated future together?

encombrés et la pression de créer plus d'espaces consacrés à l'étude se posent certaines questions fondamentales. Comment préserver la qualité de la collection de musique malgré la réduction des fonds? Comment être proactifs quant au développement des collections lorsque tant de choses échappent à leur autorité?

M. Behzadi et M^{me} Doi présentent les résultats d'un sondage qui fournissent un aperçu de l'état actuel des budgets d'acquisition et du développement des collections dans les bibliothèques universitaires du Canada. Ils s'attardent en particulier à la répartition de ces fonds et à leur dépense, ainsi qu'à l'effet que risquent de produire les fluctuations du soutien aux établissements sur le développement des collections partout au Canada. En réaction à la chute du dollar canadien et au pouvoir d'achat affaibli des bibliothèques, ce sondage peut servir à étudier les améliorations possibles à apporter au développement des collections de musique et à créer des mesures d'urgence.

M^{me} Guise et M. Madill examinent les pour et les contre de deux réactions potentielles aux compressions budgétaires. D'abord, on peut solliciter des dons (en argent ou en nature). Les fonds de dotation peuvent arrondir le budget d'acquisition, mais ils sont assujettis aux fluctuations du marché et aux restrictions des donateurs. Les dons en nature ajoutent de la valeur aux collections, mais on doit consacrer des effectifs à leur manipulation et à leur catalogage. Ensuite, on peut collaborer avec d'autres bibliothécaires de musique afin de mettre en valeur les collections uniques et d'éviter de dédoubler les efforts. Une coopération harmonieuse dépend de la personnalité des gens concernés, de l'emplacement de l'établissement et du soutien dont il jouit. Le pouvoir d'achat des bibliothécaires de musique au Canada est-il assez grand pour leur permettre de négocier avec les fournisseurs? Les bibliothécaires qui servent divers établissements et des collectivités variées peuvent-ils envisager l'avenir ensemble?

Session 6d: Music in Canada

Chair: Laura Snyder, Mount Allison University

Resounding Culture: Recontextualizing Resources for Histories of Music in Canada

Jamie Meyers-Riczu, Sean Luyk, Mary Ingraham, David Gramit, University of Alberta

The diversity of activities that constitute the history of music in Canada creates enormous intellectual and practical challenges. Existing music histories have often responded by narrowing their scope, focusing on works within the European 'classical' tradition, frequently ignoring or considering only peripherally the music of oral or other folk and popular traditions and often linking history to a narrative of national development. Although such approaches have been critiqued in cultural, literary, media, and anthropological studies, and music scholars have recognized the need for more inclusive histories, there is no broadly inclusive resource for interdisciplinary study of the multicultural and multifaceted phenomenon of music in Canada. This presentation will discuss how best to employ the new possibilities inherent in a linked open data resource to recontextualize musical activities in Canada to create a digital collection that aggregates metadata and links digital assets across collections.

The purpose of this presentation is to outline our project and to receive early feedback on potential opportunities and challenges. We will describe briefly the theoretical and methodological basis for situating musical developments in Canada in relation not only to the concerns for a national 'voice' but also to transnational, colonial, and postcolonial histories; outline a potential platform that links multiple digital collections of cultural materials through new approaches to curating cultural metadata; and discuss the

Séance 6d : La musique au Canada

Présidente : Laura Snyder, Université Mount Allison

Préserver la culture : contextualiser de nouveau les ouvrages portant sur l'histoire de la musique au Canada

Jamie Meyers-Riczu, Sean Luyk, Mary Ingraham, David Gramit, tous de l'Université de l'Alberta

La grande variété d'activités dont se compose l'histoire de la musique au Canada est des plus problématique tant sur les plans intellectuel que pratique. En réaction à cette difficulté, on a fréquemment atténué la portée des récits relatifs à l'histoire de la musique en se concentrant sur la tradition « classique » européenne; et cela, souvent en négligeant ou en ne prêtant qu'une attention passagère à la musique orale, traditionnelle et populaire, et en reliant ces histoires au récit du développement national. Bien que des études culturelles, littéraires, médiatiques et anthropologiques aient décrié cette approche, et que les érudits de la musique aient reconnu la nécessité d'avoir des récits plus inclusifs, il n'existe aucune ressource inclusive d'études interdisciplinaires du phénomène musical multiculturel et aux multiples facettes du Canada. Cette présentation traite des meilleurs moyens de se servir des données liées pour contextualiser de nouveau les activités musicales au Canada et pour créer une collection numérique de métadonnées et de biens numériques qui fusionne toutes les collections.

Notre présentation a pour but de faire connaître notre projet et de recevoir une rétroaction quant aux avantages et aux problèmes qu'il recèle. Nous y décrivons brièvement les assises théoriques et méthodologiques employées pour situer l'évolution de la musique au Canada, non seulement afin de répondre aux inquiétudes de ceux qui souhaitent avoir une « voix » nationale, mais aussi pour la recadrer dans les récits transnationaux, coloniaux et postcoloniaux. Nous parlons d'une plateforme qui lierait de nombreuses collections numériques de matériel culturel par de nouvelles approches de conservation des métadonnées culturelles. Nous nous entretenons des critères de sélection utilisés

selection criteria for diverse cultural resources from across distinct digital collections, and ideas for their curation within interconnected topic areas reflecting the experience of music-making in Canada.

20 Years (more or less) of the Virtual Gramophone

Richard Green

The Virtual Gramophone was one of the first multi-media web sites devoted to 78-rpm discs. Originally a project of the National Library of Canada, now Library and Archives Canada, the Virtual Gramophone sought to document the history of the music industry in Canada and provide access to recordings in the Library's collection. This presentation will look at the original goals of the project and how they evolved over the years. This will include a discussion of the web site content, web interface, cataloguing and description of the discs, collection management practices, audio digitization, and the challenges faced in times of great organizational change and shifting institutional approaches to the web. It will also examine the current state of the Virtual Gramophone.

New Happenings in the Digital Delivery of Music at the Canadian Music Centre

Kyla Jemison, University of Toronto & Leland Reed, University of Toronto

As the repository for many of Canada's composers, the Canadian Music Centre is mandated "to stimulate the awareness, appreciation and performance of Canadian new music by making the music of its Associate Composers available through the Centre's collection, information resources, and production and distribution services." In 2010 the CMC began preparations to launch a new and improved website to help them fulfill this mandate. One of the main

quant aux diverses ressources culturelles provenant de collections numériques distinctes, et nous proposons des moyens de les conserver au sein de secteurs thématiques reliés qui reflètent l'expérience des musiciens au Canada.

Le Gramophone virtuel a environ 20 ans

Richard Green

Le Gramophone virtuel a été l'un des premiers sites Web multimédias consacrés aux 78 tours. À l'origine un projet de la Bibliothèque nationale du Canada, maintenant devenue Bibliothèque et Archives Canada (BAC), le Gramophone virtuel visait à documenter l'histoire de l'industrie de la musique au Canada et à donner accès aux enregistrements de la collection de BAC. Durant cette présentation, je me penche sur les objectifs originaux de ce projet et leur évolution au fil du temps. Je parle du contenu du site Web, de son interface, du catalogage et de la description des disques, des pratiques en matière de gestion des collections, de la numérisation audio et des difficultés que posent les grands changements organisationnels et les nouvelles approches des établissements au Web. J'examine aussi l'état actuel du Gramophone virtuel.

Nouvelles méthodes numériques pour faire connaître la musique au Centre de musique canadienne (CMC)

Kyla Jemison, Université de Toronto; Leland Reed, Université de Toronto

Puisque de nombreux compositeurs canadiens y déposent leurs œuvres, « le Centre de musique canadienne a pour mission de stimuler la connaissance, l'appréciation et l'exécution de la musique canadienne en mettant à la disposition du public la musique de ses Compositeurs agréés par le biais de sa collection, de ses ressources d'information ainsi que de ses activités de réalisation et de distribution ». En 2010, le CMC a entrepris des préparatifs dans le but de lancer un site Web rénové qui l'aiderait à remplir son mandat. Parmi les objectifs principaux, on souhaitait faciliter l'accès au contenu

objectives for this site was to create enhanced content access that would seamlessly connect a work with its metadata, its digital score and/or parts, and audio recordings of studio and concert performances. Creating this access required changes to the way the CMC handled metadata, archives, access, acquisitions, requests, and interdepartmental relationships. Additionally it fundamentally changed the way library users, including performers, composers, and researchers, interact with the CMC and its resources. This presentation will discuss how the CMC accomplished this goal and the project's current success, and demonstrate the CMC's website from both the user and administrative perspectives, with the hope of providing a model for the possibilities of a digital music repository.

Lifting the Smoke off the TPP: The Impact of the Copyright and Intellectual Property Clauses on Canadian Musicians and Music Librarians

Scott MacDonald, Western University

Despite our unique "Made in Canada" approach to Copyright legislation and the broad interpretation taken by the Supreme Court regarding fair dealing and user's rights, the Trans-Pacific Partnership, if ratified, will greatly alter our current copyright statute. When materials are permitted to become part of the public domain or used under fair dealing clauses, access to information allows for the free dissemination of information increasing the cultural capital and collective knowledge of humanity. If kept behind "walled-gardens," materials do not add to the public sphere as the information becomes nothing but a commodity to its owners. With restrictive copyright regimes, artificial scarcity is created to the detriment of everyone. As such, when the arts specifically become inaccessible to the public

de ce site, en liant harmonieusement une œuvre et ses métadonnées, sa partition numérique et ses enregistrements sonores et de concerts. Pour offrir ce genre d'accès, il a fallu que le CMC change sa façon de gérer les métadonnées, les archives, ses acquisitions, l'accès des usagers et leurs demandes, ainsi que ses relations interservices. De plus, il a fondamentalement transformé la manière dont les utilisateurs de la bibliothèque, y compris les artistes, les compositeurs et les chercheurs, interagissaient avec le CMC et ses ressources. Cette présentation fait ressortir le moyen par lequel le CMC a atteint son but et parle du succès dont il jouit à l'heure actuelle. On y fait une démonstration du site Web, tant de la perspective de l'utilisateur que de celle du personnel administratif, afin de fournir un modèle viable de dépôt numérique de musique.

Lever le voile sur le Partenariat transpacifique : l'incidence des clauses en matière de droit d'auteur et de propriété intellectuelle sur les musiciens canadiens et les bibliothécaires de musique

Scott MacDonald, Université Western

En dépit de notre approche typiquement canadienne à la législation relative au droit d'auteur et malgré l'interprétation large de la Cour suprême par rapport à l'utilisation équitable et aux droits des usagers, le Partenariat transpacifique (PTP), s'il était ratifié, transformerait radicalement nos lois sur le droit d'auteur. Quand on intègre des documents au domaine public ou que l'on en fait une utilisation équitable, l'accès à l'information permet la transmission de renseignements qui augmentent le capital culturel ainsi que les connaissances collectives de l'humanité. Si l'on garde précieusement ces renseignements, ils n'enrichissent en rien la sphère publique puisqu'ils ne sont alors qu'une simple marchandise réservée à l'usage de ses propriétaires. Là où le droit d'auteur est strictement protégé, on crée une rareté artificielle, au détriment de tous. Par conséquent, lorsque le public n'a plus accès aux arts en raison des coûts galopants de leur création, de leur production, de leur transmission et de leur

due to the increasing costs of creation, production, transmission, and presentation humanity loses its ability to self-reflect, educate and progress forward. This presentation will help to 'lift off the smoke' regarding the potential impacts TPP will have on libraries and librarians continuing to ensure the dissemination of information. Additionally, the paper will provide an in-depth examination of the potential ramifications for musicians, music libraries and librarians regarding changes to the areas of: copyright, fair dealing, performer's rights, digital rights management, course reserves, rental agreements, royalties, performance licenses, performance archives, and scholarly research. Finally, examples will be presented of potential collaboration between music librarians, copyright scholars, students, staff, and professors that can help to advocate against ratification of the TPP agreement.

Friday, June 3

Session 8d: Archives in Action: Case Studies from Across Canada

Chair: Jan Guise, University of Manitoba

The Alexander Brott Fonds at Library and Archives Canada: A Window into Musical Life in Montreal

Maureen Nevins, Library and Archives Canada

Montreal-born Alexander Brott (1915-2005) was an internationally-renowned conductor, composer, violinist, and teacher. The Alexander fonds at Library and Archives Canada reflect his lengthy, multi-faceted and extremely productive career. The fonds, remarkable in scope, content, extent and completeness, provide detailed insight into more than a half century of musical activity in Montreal. This paper will present an overview of the Alexander Brott fonds, highlighting documents revealing some of

présentation, l'humanité perd la faculté de réfléchir à son propre sujet, de s'éduquer et d'aller de l'avant.

Cette présentation a pour but de « lever le voile » sur les effets du PTP que risquent de ressentir nos bibliothèques et nos bibliothécaires qui veillent à disséminer l'information. En outre, l'exposé examine en profondeur les ramifications potentielles de cet accord pour les musiciens, les bibliothèques et les bibliothécaires de musique dans les domaines suivants : le droit d'auteur, l'utilisation équitable, les droits des artistes, la gestion des droits numériques, les réserves de cours, les ententes de location, les redevances, les contrats d'abonnement, les archives de concert et la recherche savante. Enfin, je présente des exemples de collaboration possible entre les bibliothécaires de musique, les experts en matière de droit d'auteur, les étudiants, les effectifs des universités et les professeurs qui peuvent s'unir pour militer contre la ratification du PTP.

Vendredi 3 juin

Séance 8d : Les archives en action : des études de cas faites partout au Canada

Présidente : Janneka Guise, Université du Manitoba

Le fonds Alexander Brott à Bibliothèque et Archives Canada : une fenêtre ouverte sur la vie musicale de Montréal

Maureen Nevins, Bibliothèque et Archives Canada

Montréalais de naissance, Alexander Brott (1915-2005) était un compositeur, un violoniste, un professeur ainsi qu'un chef d'orchestre reconnu sur la scène mondiale. Le fonds Alexander Brott à Bibliothèque et Archives Canada se veut le miroir de sa longue carrière extrêmement diversifiée et prolifique. Remarquable par sa portée, son contenu, son étendue et sa complétude, ce fonds illustre en détail les activités musicales s'étant déroulées sur plus de 50 ans à Montréal. Cette présentation offre un aperçu du fonds Alexander Brott et en fait ressortir les documents qui évoquent des moments

the important artistic and historical moments, such as the creation of the McGill Chamber Orchestra.

Staging an International Rock Festival in Alberta: A Documentary Reconstruction of Edmonton's Rock Cirkus

Brock Silversides, University of Toronto

In August 1979 the Edmonton Rock Cirkus - the largest outdoor rock festival held in the Alberta capitol up to then - was successfully staged in Commonwealth Stadium with a combination of top name international and Canadian acts such as Peter Frampton, Heart, Streethart, and Trooper. Using a combination of archival documents, contemporary press accounts, and modern-day reminiscences from organizers and performers, the ground-breaking festival's organization, logistics, economics and physical production are reconstructed and commented on.

Richard Johnson Collection, University of Calgary Archives

Bonnie Woelk, University of Calgary

Beginning with the first accession of the R. Murray Schafer fonds in 1979, the Richard Johnston Canadian Music Archives Collection has developed into a significant music archive of over 230 meters of textual records, about 2400 original sound recordings, and other materials. The collection includes the archives of Srul Irving Glick, Malcolm Forsyth, Bruce Mather, and Norma Beecroft. Many of the composers represented in the collection have also been music educators; aspects of music education in Canada are reflected in these composers' records and in fonds related to the teaching of the Kodály method. In addition, the study of Canadian folk music is documented in the Edith Fowke fonds and

artistiques et historiques importants, comme la création de l'Orchestre de chambre McGill.

La mise en scène d'un festival rock en Alberta : la reconstitution documentaire du Edmonton Rock Cirkus

Brock Silversides, Université de Toronto

En août 1979, l'Edmonton Rock Cirkus, le plus grand festival rock en plein air à s'être tenu jusque-là dans la capitale albertaine, a eu lieu au Commonwealth Stadium et y a remporté un franc succès. Parmi les invités de marque, tant internationaux que canadiens, se trouvaient Peter Frampton, Heart, Streethart et Trooper. Au moyen de documents d'archives, d'articles de presse de l'époque et des souvenirs actuels des organisateurs et des artistes, M. Silversides reconstitue l'organisation de ce festival novateur, sa logistique, son aspect économique et sa production, et les commente.

La collection Richard Johnson, archives de l'Université de Calgary

Bonnie Woelk, Université de Calgary

Depuis son acquisition du fonds R.-Murray-Schafer en 1979, la collection Richard Johnston Canadian Music Archives s'est transformée en archive musicale impressionnante qui contient plus de 230 m de documents textuels, environ 2400 enregistrements sonores originaux, ainsi que d'autres documents. Cette collection comprend les archives de Srul Irving Glick, de Malcolm Forsyth, de Bruce Maher et de Norma Beecroft. Comme de nombreux compositeurs de cette collection ont également enseigné la musique, certains éléments de l'enseignement musical au Canada se retrouvent dans leurs enregistrements, ainsi que dans les fonds liés à l'enseignement de la méthode Kodály. De plus, le fonds Edith Fowke et le fonds de la Société canadienne pour les traditions musicales documentent l'étude de la musique folklorique canadienne. Cette présentation raconte l'histoire de

the Canadian Society of Traditional Music fonds. This presentation will recount the history of the Richard Johnston Canadian Music Archives Collection and describe some of the significant holdings it comprises

Studies in Documents: John Roberts, the CBC and Music in Canada in the Second Half of the 20th Century

Robert Bailey, University of Calgary & Regina Landwehr, University of Calgary

The recent acquisition of the John P.L. Roberts fonds by the University of Calgary Special Collection is a major addition to the documentation of Canada's music heritage of the second half of the 20th century. John Roberts was a CBC music producer and head of Radio Music during the 1960s and 1970s, as well as director of the Canadian Music Centre, the Canadian Music Council, policy advisor to the CBC and CRTC, president and vice president of several international music organizations including being IMC's organizer of World Music Week in Canada in 1975, founder and director of the Glenn Gould Foundation having been a close friend of Glenn Gould's, and, finally Dean of Fine Arts at the University of Calgary. We will describe the scope and subject content of this comprehensive archive and also examine one of the core aspects of Roberts' accomplishments: the CBC Radio's Commissioning Program, specifically during his tenure as Supervisor of Radio Music in Toronto (1965-1971) and subsequently as Head of Radio Music and Variety (1971-1975). We will comment on the pivotal role that Roberts served in formulating a coherent commissioning policy for the CBC, which had a crucial impact on the cultivation of serious music in Canada. The freedom of expression and experimentation granted to contemporary Canadian composers during these years produced a remarkable national repertoire that includes works spanning a

la collection Richard Johnston Canadian Music Archives et décrit certains de ses plus précieux avois.

Étude de documents : John Roberts, la SRC et la musique au Canada durant la deuxième moitié du 20^e siècle

Robert Bailey, Université de Calgary;
Regina Landwehr, Université de Calgary

Archives and Special Collections de l'Université de Calgary s'est récemment porté acquéreur du fonds P.L. Roberts, un ajout majeur à la documentation sur le patrimoine musical au Canada pendant la deuxième moitié du 20^e siècle. M. John Roberts a été :

- producteur d'émissions musicales à la SRC;
- superviseur de la musique à la radio de Toronto durant les années 1960 et 1970;
- président du Centre de musique canadienne;
- président du Conseil canadien de la musique;
- conseiller spécial auprès de la SRC et du CRTC;
- président et vice-président de nombreuses organisations internationales de musique. Il a d'ailleurs organisé la Semaine mondiale de la musique au Canada en 1975, dans le cadre de ses fonctions au sein du Conseil international de la musique (CIM);
- président-fondateur de la Fondation Glenn-Gould, puisqu'il était un ami intime du pianiste,
- doyen de la faculté des beaux-arts de l'Université de Calgary.

Nous décrivons la portée et le contenu de ces archives considérables et examinons l'une des réalisations les plus importantes de M. Roberts : sa contribution au programme de commandes aux compositeurs canadiens alors qu'il était superviseur de la musique à la radio de Toronto (1965-1971) et, plus tard, comme directeur des émissions musicales et de variétés de la division des services anglais (1971-1975). Nous parlons du rôle essentiel que M. Roberts a joué en formulant pour la SRC une politique cohérente relative aux commandes de compositions, qui a grandement influencé la promotion de la musique sérieuse au Canada. La

vast number of genres and compositional styles.

Session 9d: Digitization and Music Librarianship

Chair: Daniel Paradis, Bibliothèque et Archives nationales du Québec

Yorkville and Canadian Music Heritage in the Linked Data Cloud

Stacy Allison-Cassin, York University

Toronto's Yorkville neighbourhood in the 1960s and early 1970s was a vibrant scene that launched the careers of many musicians including Buffy Sainte-Marie, Joni Mitchell and Gordon Lightfoot. At one time more than forty coffeehouses were in operation in Yorkville, acting as vital hubs in the Canadian folk music and singer-songwriter scene. The storied Riverboat coffee house is cited in songs, such as Neil Young's "Ambulance Blues" and Buffy Sainte-Marie wrote her hit "Universal Soldier" at the Purple Onion, but these iconic venues have had no presence in Wikipedia, along with any of the other forty. This gap is a concern given Wikipedia's dominance as a source for information on the web. Furthermore the content from Wikipedia feeds DBpedia, one of the largest nodes in the Linked Data cloud, making key content on music in Canada unavailable to the Linked Data environment. There are equal gaps in other large LOD nodes such as the Virtual International Authority File and MusicBrainz. This paper will examine the content of the LOD cloud in relation to the Yorkville scene to highlight these issues and offer ways we might reconceptualize our work to as we move further away from maintaining isolated databases and into a truly networked information environment, and how we might use this as an opportunity to engage with our communities and materials.

liberté d'expression et la mesure d'expérimentation dont ont joui les compositeurs canadiens de l'époque leur ont permis de créer un répertoire national remarquable d'œuvres aux genres et aux styles compositionnels très variés.

Séance 9d : La numérisation et la bibliothéconomie de la musique

Présidence : Daniel Paradis, Bibliothèque et Archives nationales du Québec

Yorkville et le patrimoine musical canadien à l'ère du nuage des données liées

Stacy Allison-Cassin, Université York

Durant les années 1960 et au début des années 1970, le secteur Yorkville de Toronto a fait office de scène musicale animée et de tremplin pour de nombreux musiciens comme Buffy Sainte-Marie, Joni Mitchell et Gordon Lightfoot. À un moment donné, on comptait plus de 40 cafés dans Yorkville, qui servaient de viviers à la musique folklorique canadienne et aux auteurs-compositeurs-interprètes. On a évoqué le café Riverboat dans des chansons (*Ambulance Blues*, de Neil Young), et Buffy Sainte-Marie a composé son succès, *Universal Soldier*, au Purple Onion. Malgré leur statut d'icônes, Wikipédia ne mentionne ni ces cafés ni aucun des quarante autres. Cette lacune inquiète, étant donné la présence dominante de Wikipédia comme source de renseignements sur le Web. De plus, DBpedia, l'un des plus grands nœuds hypermédias du nuage des données liées, tire son contenu de Wikipédia; par conséquent, ces renseignements incontournables sur la musique sont absents de l'environnement des données liées. De telles lacunes existent également au sein de grands nœuds hypermédias comme le Fichier d'autorité international de référence (VIAF) et MusicBrainz.

Durant cette présentation, je me penche sur l'omission de la scène de Yorkville dans le contenu du nuage des données liées. J'étudie cette question et j'offre des solutions nous permettant de conceptualiser à nouveau notre travail, tandis que les bases de données isolées deviennent choses du passé

Digital Music Libraries: The Challenges Ahead

Meghan Goodchild, McGill University

Over the past few decades, there have been extensive efforts to digitize collections of music documents in various formats, such as text (e.g., lyrics), images (e.g., scanned music scores), audio (e.g., recorded music), audiovisual (e.g., recorded video performances), and symbolic notation (e.g., MIDI, MusicXML). However, challenges continue to exist related to structuring and integrating diverse data types in a digital library context. Although the field of Music Information Retrieval (MIR) has focused on developing multimodal search mechanisms, these developments have largely not been integrated within digital libraries. The presentation investigates the extent to which the current designs and structures of digital libraries meet the needs of librarians in collecting, preserving, organizing, and disseminating diverse types of music documents, as well as the needs of users in searching, accessing, and retrieving this material. The results of a survey for music librarians and staff will outline the gap between the current and ideal functionalities of digital libraries and explore various future possibilities and challenges.

MusCan/CAML Plenary Session

Going to the Well

Allan Gordon Bell, University of Calgary

Imagine a grizzly bear setting out to claim its territory. Then, imagine a composer, with the same intensity and ferocity, setting out to claim a space for music as an art form, open to anyone with the desire to make her/his-self available to its raptures, transformation, insights and challenges. Confronting the predatory nature of the Canadian terrain—the quantitative values inherent in a consumerist society; the prevalence of

et que nous nous dirigeons de plus en plus vers un environnement véritablement branché, grâce auquel nous pouvons mieux servir notre collectivité en mettant nos documents à sa disposition.

Les bibliothèques de musique virtuelles : les défis à venir

Meghan Goodchild, Université McGill

Au cours des dernières décennies, on a consacré beaucoup d'efforts à la numérisation des collections de musique en divers formats : texte (p. ex. : paroles de chants), image (p. ex. : partitions numérisées), audio (p. ex. : enregistrements), audiovisuel (p. ex. : vidéos de concerts) et notation symbolique (p. ex. : fichiers MIDI et MusicXML). Cependant, des difficultés subsistent relativement à la structuration et à l'intégration de divers types de données dans le contexte numérique d'une bibliothèque. Bien que, dans le domaine de la recherche d'informations sur la musique (Music Information Retrieval – MIR), on ait créé des mécanismes de recherche multimodaux, ces nouveautés ont rarement été intégrées aux bibliothèques numériques.

La présentation étudie la mesure dans laquelle les structures actuelles des bibliothèques numériques répondent aux besoins des bibliothécaires qui collectent, préservent, organisent et diffusent toutes sortes de documents musicaux, de même qu'à ceux des utilisateurs qui font de la recherche et accèdent aux fichiers. Au moyen des résultats d'un sondage effectué auprès de bibliothécaires et du personnel des bibliothèques de musique, je démontre la lacune qui existe entre les fonctionnalités courantes et les fonctionnalités idéales des bibliothèques numériques, et j'explore les possibilités qui s'offrent à nous ainsi que les difficultés à prévoir.

MusCan/CAML Séance plénière

De retour à la source

Allan Gordon Bell, Université de Calgary

Imaginez un grizzly qui vient reprendre possession de son territoire. Ensuite, imaginez un compositeur qui,

hyperbole camouflaged as truism; the mauvaise foi of arts councils and arts organizations, including broadcasters; the pressure of credentialism and the pursuit of the chimera of fashion in academia—this composer will work his way towards a positive, vanguard argument for music, pursued for authentic artistic purposes, as one vital path to generating a lively, engaging, critical and imaginative contribution to the welfare of all those who share this planet. No one, not even the composer, will be left unexamined or unscathed; some may leave convinced of the need for a radical return to the nourishment that comes from going to the well.

Session 10d: Correspondence & the Community

Chair: James Mason, University of Toronto

Kathleen Parlow: A Life in Letters – The Development of a Framework for Correspondence Collections at the University of Toronto Music Library

Lelland Reed, University of Toronto

Harboring both a flawless technique and a commitment to artistic excellence, Kathleen Parlow (1890-1963) was one of the most revered violinists of the early twentieth century. The University of Toronto Music Library holds the Kathleen Parlow Collection containing a wide variety of materials that once belonged to the Canadian violinist. In June 2015 I was hired to organize and catalogue as a work-study student the correspondence segment of the collection, a piece of a larger digital humanities project at the University of Toronto Music Library.

Consideration for future scholarship is a primary driver of the project, and the process of organizing and describing correspondence materials has exposed a number of questions revolving around the nature of letters and

avec la même intensité et la même férocité, vient réclamer pour la musique une place comme forme d'art ouverte à chacune et chacun désirant se rendre disponible à ses ravissements, ses transformations, ses inspirations et ses défis. Face à la nature prédatrice du territoire canadien—les valeurs quantitatives de la société consumériste; la prévalence de l'hyperbole déguisée en truisme; la mauvaise foi des conseils des arts et des organisations artistiques, incluant les diffuseurs; la pression du credentialisme et la poursuite de la chimère de la mode dans le domaine académique—ce compositeur parviendra à développer un argumentaire d'avant-garde positif pour la musique, élaboré pour des raisons artistiques authentiques, comme une voie essentielle pour stimuler une contribution vive, engageante, cruciale et imaginative pour le bien-être de tous ceux qui partagent cette planète. Personne, pas même le compositeur, ne sera exempté ou laissé indemne; certains partiront convaincus de la nécessité d'un retour radical à la source et de s'y abreuver.

Séance 10d : La correspondance et la collectivité

Président : James Mason, Université de Toronto

Kathleen Parlow, Une vie en lettres : la création d'un cadre pour les collections de correspondance à la Bibliothèque de musique de l'Université de Toronto

Lelland Reed, Université de Toronto

Musicienne qui visait l'excellence artistique et dont la technique était irréprochable, Kathleen Parlow (1890-1963) a été l'une des violonistes les plus respectées du début du 20^e siècle. La Bibliothèque de musique de l'Université de Toronto possède la collection Kathleen Parlow, qui contient une grande variété d'objets ayant appartenu à cette violoniste canadienne. En juin 2015, on m'a engagée dans le cadre du programme études-travail pour que j'organise et je catalogue le segment correspondance de cette collection, qui s'inscrit dans un projet plus

the application of standardized metadata. Envelopes containing multiple letters, as well as communication with accompanying photographs, concert reviews, entire musical scores, and even a letter containing a sample of Felix Mendelssohn's handwriting have inspired important discussion regarding the unique place correspondence items hold within broader music archival collections. This project builds upon the original work of University of Toronto Librarians Suzanne Meyers Sawa, James Mason, and Houman Behzadi, and distinctly focuses on the framework used to organize and aid in metadata creation of this correspondence collection. This paper has the ultimate goal of providing helpful points of discussion for those working with similar correspondence archives in music libraries.

Hot Topics session

Moderator: Sean Luyk, University of Alberta

large des sciences humaines de cette bibliothèque universitaire.

Puisque ce qui motive en grande partie ce projet, c'est l'étude que l'on fera de cette collection, le processus d'organisation et de description de la correspondance a fait surgir nombre de questions relatives à la nature des lettres et à l'application des normes de métadonnées. Des enveloppes renfermant maintes lettres, des missives accompagnées de photos, des critiques de concerts, des partitions entières et même une lettre contenant un échantillon de la main d'écriture de Félix Mendelssohn ont suscité plus d'une discussion instructive quant au rôle unique que joue la correspondance dans le contexte des archives de musique. Ce projet s'appuie sur le travail original des bibliothécaires de l'Université de Toronto, Suzanne Meyers Sawa, James Mason et Houman Behzadi, et se concentre sur le cadre employé dans l'organisation et la création des métadonnées de cette collection. Par cette présentation, je veux proposer des sujets de discussion à ceux qui s'occupent de la correspondance archivée dans les bibliothèques de musique.

Séance portant sur des sujets chauds

Modérateur : Sean Luyk, Université de l'Alberta

CAML President's Annual Report, 2016

Following last year's annual general meeting (AGM) in Ottawa, the CAML board bid farewell to Sean Luyk, Member-at-Large, and Cathy Martin, Communications Officer. Houman Behzadi assumed the role of Member-at-Large; James Mason, the CAML webmaster, replaced Cathy. In late 2015, Jan Guise replaced Joanne Paterson as Nominations Officer. I offer my thanks to Sean, Cathy, and Joanne for their valuable contributions to the Association and to Houman, James, and Jan for their willingness to serve.

Over the past year, the board has addressed a variety of issues. In response to the 2015 vote in support of electronic elections, the board charged the new Nominations officer, Jan Guise, and Member-at-Large Houman Behzadi to continue the investigation begun by Joanne Paterson, Sean Luyk, and Cathy Martin into e-vote platforms. A recommendation has been submitted to the board and is summarized in the Nominations Officer report. It will be presented for discussion at this year's AGM.

The board also tracked developing cultural policy issues through the change of Canada's federal government. The former Conservative government extended copyright protection for sound performances and recordings from 50 to 70 years in its 2015 budget. In a letter drafted by Richard Green, CAML expressed its reservations concerning this extension. A response defending the government's decision was received from the minister Shelly Glover on July 29, 2015. The Liberal government appears reluctant to follow this lead. In January 2016, David Lametti, Parliamentary Secretary to International Trade Minister Chrystia Freeland, floated the idea of a registration system for the extended copyright term required by the Trans-Pacific Partnership. Such a system "could ensure rights holders still get revenue from valuable works during that time, while opening up works that are no longer profitable to the public." (<http://www.fyimusicnews.ca/articles/2016/01/27/liberals-may-explore-registration-system-copyright-extension-tpp>). CAML will continue to monitor this important policy issue.

Likewise, the recent announcement by Heritage Minister Mélanie Joly of her intention to review the long-standing Canadian content rules and regulations may call for CAML advocacy. The board will consider possible courses of action as the review process unfolds.

James Mason, CAML Communications Officer, launched a new website for the Association at www.caml-acbm.org. Following a calamitous failure of the previous website a few years ago, the University of Toronto Music Library offered the Association temporary online space. Housed on a third-party platform that supports bilingual functionalities, the site is now easier for CAML members—regardless of their institutional affiliation—to contribute to. While the site is still under development—content needs to be supplemented, translations completed, and the structure re-examined—a major first step has been achieved. I extend my thanks to James for getting us this far.

Under the editorship of Cathy Martin, with support from Megan Chellew, Desmond Maley, and Deborah Wills, 3 issues of the *CAML Review* appeared this year. There are exciting developments in the works for Winter 2016. More news to follow at the AGM.

Conferences never just “happen.” For CAML 2016, University of Calgary archivist Bonnie Woelk deserves our collective thanks for taking charge of the Association’s local arrangements. Tim Neufeldt assumed responsibility for this year’s Program Committee. Both Bonnie and Tim liaised with MusCan to ensure the coordination of both Associations’ conference activities.

For a number of years, CAML has granted awards to first-time conference presenters and attendees. This year, a separate committee was established to work in tandem with the conference program committee. Led by Houman Behzadi, the committee formalized its membership and procedures and selected two deserving winners, who will be recognized at the AGM.

In addition to CAML 2016, the board also dove into MLA 2017 at the invitation of the Music Library Association’s President, Michael Rogan. Proposed as the first [“Pan-American Regional IAML Conference”](#)—an idea raised at last year’s IAML conference—MLA 2017 aims to gather attendees from across North, Central, and South America in Orlando, FL, next February 22-26. Tim Neufeldt will represent CAML on the conference program committee, I have drafted joint communications with Michael Rogan, and both of us are engaged in the travel grant application process. Future service opportunities for other CAML members may arise.

Plans for CAML 2017 are already afoot. More details will be released at the end of this year’s conference.

Finally, I wish to recognize a departing board member, Cheryl Martin. After 4 years of service as President-Elect, President, and Past-President, she is taking a well-deserved rest from board duties. I wish to express my personal thanks to Cheryl for her mentorship in the ways of the CAML presidency.

Respectfully submitted,

Brian McMillan
President, CAML/ACBM

Director, Music Library
University of Western Ontario
London, ON

Cataloguing Committee

Report of activities since CAML's 2015 AGM in Ottawa, Ont.

As Chair of the Committee and Canadian representative, Daniel Paradis continued his work with the JSC Music Working Group (now renamed RSC Music Working Group), whose charge is to “assist the JSC in the revision and development of instructions for describing music resources in RDA.”¹ The group met in Cincinnati, Ohio, in March 2016 during the MLA annual conference, but conducted most of its business via email or using a wiki. The group had a busy year, preparing seven revision proposals (including two on behalf of the Finnish Music Group) and three discussion papers:

[6JSC/MusicWG/10](#) [Revision of instruction language for Part of a Larger Part (6.14.2.7.1.5)]

[6JSC/MusicWG/11](#) [Revisions to instructions for additions to access points representing musical works with distinctive titles (6.28.1.10 and 6.28.1.10.1)]

[6JSC/MusicWG/12](#) [Revisions to Additions to Access Points Representing Compilations of Musical Works (6.28.1.11)]

[6JSC/MusicWG/13](#) [Revisions to Numeric Designation of a Musical Work (6.16)]

[6JSC/MusicWG/14](#) [Removing lists of terms from the Medium of Performance (6.15)]
instructions

[6JSC/MusicWG/15](#) [Finnish Music Group proposed revisions for recording preferred titles of musical works]

[6JSC/MusicWG/16](#) [Finnish Music Group proposed revisions for recording preferred titles of parts of musical works identified by both a number and a title (6.14.2.7.1.3)]

[6JSC/MusicWG/Discussion/1](#) [Evaluating authorized access point instructions for musical works at 6.28.1.1—6.28.1.8]

[6JSC/MusicWG/Discussion/2](#) [Simplification of the Medium of Performance Instructions (6.15)]

[6JSC/MusicWG/Discussion/3](#) [Additional element for Medium of Performance of the Expression]

The proposals were all accepted by the JSC, some with revisions, except 6JSC/MusicWG/14, which was withdrawn by the Working Group for further action in 2016. The revisions that the JSC agreed on after discussing the proposals were incorporated in the RDA Toolkit in April 2016.

As Chair of the Committee, Daniel Paradis attended a meeting of CCC in Ottawa on September 18, 2015 to discuss the CCC response to rule revision proposals, discussion papers and advisory papers prepared by the other JSC constituencies. A total of 38 proposals and papers were put forward in 2015. CCC discussed as many of the proposals and papers as possible online

1. Terms of reference for the JSC Music Working Group, <http://www.rda-jsc.org/docs/6JSC-Chair-14.pdf>

beforehand, using email and the CCC wiki. In the end, 10 proposals and discussion papers were included in the agenda of the meeting and discussed in person.

RDA governance has been under review since 2014. As part of the transition toward the new governance model, the JSC and the Committee of Principals became in November 2015 the RDA Steering Committee (RSC) and the RDA Board, respectively. The new model was one of the topics discussed at the CCC meeting since the regional representation that will be adopted implies that the current North American constituencies of the JSC (ALA, CCC and LC) will be replaced by a single representative body, possibly named the North American RDA Committee. Existing working groups, including the Music Working Group, will remain.

The current roster of the Committee is as follows:

Alastair Boyd, University of Toronto

Megan Chellew, McGill University

Cheryl Martin, University of Western Ontario

Brian McMillan, Western University (ex-officio)

Daniel Paradis, Bibliothèque et Archives nationales du Québec (Chair)

Sophie Rondeau, Syracuse University

Andrew Senior, McGill University

Respectfully submitted by

Daniel Paradis, Chair

RILM Canada Annual Report: July 1, 2015 - May 31, 2016

The RILM Canada Committee is composed of twelve volunteer members drawn from the membership of the [Canadian Association of Music Libraries, Archives and Documentation Centres \(CAML\)/Association canadienne des bibliothèques, archives et centres de documentation musicaux \(ACBM\)](#): Sean Luyk (Chair); Carolyn Doi; Lisa Emberson; Kyra Folk-Farber; Desmond Maley; James Mason; Brian McMillan; Kathleen McMorro; Sophie Rondeau; Andrew Senior; Rebecca Smith, and Deborah Wills. I wish to thank all committee volunteers, students, and authors for their submissions this year! I would especially like to thank the student editors of *Nota Bene* at the University of Western Ontario for their assistance in getting this journal caught up in RILM.

In addition to monographs and doctoral dissertations, the RILM Canada Committee abstracts the following journals:

Core

- Canadian journal of music therapy/Revue canadienne de musicothérapie
- Intersections : Canadian journal of music
- Les cahiers de la Société québécoise de recherche en musique
- Musicological explorations
- Studies in music from the University of Western Ontario

Secondary

- CAML review
- Canadian music educator
- Canadian winds: The journal of the Canadian Band Association/Vents canadiens : Revue de l'Association canadienne de l'harmonie
- Opera Canada
- Recherche en éducation musicale au Québec

From July 1, 2015 through May 31, 2016, the RILM Canada Committee submitted 93 new records, 64 with abstracts and 20 reviews. The total number of submissions by Canadian Committee members is higher than this, however, as many members chose to use the author submission form instead of iBIS (there were approximately 30 submissions made this way).

The Committee plans to focus its efforts in 2016-17 on working through a large backlog of dissertations, continuing their retrospective accessions of core and secondary journal articles, and doing more outreach to authors.

Sean Luyk
Chair, RILM Canada Committee

Submitted May 31 2016

RISM Report for CAML AGM, June 2016

You may remember filling out a survey about RISM's online catalogue between October 2014 and April 2015. The report of the survey is now available online at <http://www.rism.info/en/home/newsdetails/article/2/results-of-the-rism-user-survey-published.html>. If you have any questions or additional feedback, please contact RISM or me.

The RISM site is a good place to go to keep up to date with what's happening in the world of musical sources, including those that have been digitized. Some of these projects are also catalogued in RISM. Recent digitization projects include the Digitized Irish Music Project, the Manuscript Tradition of Orlando di Lasso's Works, and Jane Austen's Music Collection.

I did not do much work for RISM in the past year, but will continue to contact CAML members over the next year, to find out what music manuscript material is in each library/archive/museum collection in Canada, and to make arrangements to add records for this material to RISM.

If you would like to help by contributing records to RISM, or if you would like to have records in your library catalogue and/or manuscript sources added to the RISM database, please let me know.

Cheryl Martin
RISM Canada Coordinator
cmart29@uwo.ca

Minutes of the 2015 CAML/ACBM Annual General Meeting

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)
L'Association canadienne des bibliothèques,
archives et centres de documentation musicaux (ACBM)

Friday, June 5, 2015, 12:15-1:45 PM EST
University of Ottawa

Meeting called to order: 12:20PM

Attendance: Houman Behzadi, Desmond Maley, Sean Luyk, Lisa Philpott, Joanne Paterson, Deborah Wills, Homer Seywerd, Becky Smith, Alastair Boyd, Suzanne Meyers Sawa, Tim Neufeldt, Sophie Rondeau, Jan Guise, Laura Snyder, Cathy Martin, Kyla Jemison, Lucinda Walls, Brian McMillan, Stacy Allison-Cassin, Monica Fazekas, Cheryl Martin, Rob Van der Bliet, Carolyn Doi, Kevin Madill, Ron Rooth, Joan McGorman, Jason Neal, Richard Green, Scott MacDonald.

1. Additions to the agenda:

- Richard Green would like to add a discussion about copyright.

Motion to approve the agenda with this change made by Houman; seconded by Tim; motion carried.

2. Minutes of AGM, Brock University, 30 May 2014

Motion to approve the minutes of 30 May, 2014 made by Sean; seconded by Jan; motion carried.

3. Business arising from the Minutes

- The board formed a committee to manage awards, in alignment with the program committee.
- The bylaw changes were approved by the membership.

4. President's Report presented by Cheryl Martin

Report submitted in advanced. Report highlights:

- The board met 3 times throughout the year. The focus for the year was to make sure changes to the constitution were implemented.
- We have implemented online voting. Thank you to Sean, Cathy and JoAnne for leading that process.
- Cheryl thanked Debbie for managing the local arrangements for the conference.

- Cathy is stepping down as Communications Office and James Mason has been appointed as the Communications Officer. Cathy will remain as the editor of *CAML Review*. Cheryl thanked Cathy for her contribution to CAML as Communications Officer.

5. Treasurer's Report presented by Rob van der Blik

Report submitted in advance. Report highlights:

- 2014 Budget:
 - Line 22: Spent about \$2000 due to the awards that were given out.
 - Line 11: We spent more on translations than in previous years.
- 2015 Budget
 - Line 14: IAML Dues have been paid. They were a slightly more than projected due to exchange rate and increased number of members. The portion of dues that goes to IAML account for 56%.
 - The MusCan conference invoices come in slowly. Rob had written a check for a fee from 2013, but it wasn't cashed at the time.
 - Line 18: there are cheques outstanding that total \$939.
- Proposed budget 2016
 - Line 11: translations have been increased to \$1500 because of the anticipated changes to the constitution, which needed to be translated. It is increased to \$1500.
 - Line 17: projected in the surplus \$589 at this time.
 - Membership projections are based on last year's membership numbers, but we have no way of knowing for sure how many there will be.

6. Audit Committee's Report presented by Lucinda Walls & Jan Guise

The two members of the Audit Committee, Lucinda Walls and Jan Guise, met on Wednesday June 3, 2015 to review the documents assembled and prepared by Rob van der Blik, CAML Treasurer. The Committee also met briefly with Rob on Thursday June 4 to clarify a few questions and discuss minor housekeeping details.

The Committee reviewed all bank statements, the PayPal transaction log, the Treasurer's registers, and other documentation such as cheque images, invoices, receipts, and correspondence associated with the various financial transactions for the period of January 1 through December 31, 2014. We are pleased to report that we found everything in good order.

- The committee will be looking for another person to sit on the committee next year. Tim has volunteered to sit on the committee.
- **Motion to approve the report made by Monica; seconded by Joan; motion carried.**

7. Membership Secretary's Report presented by Kyla Jemison

Report submitted in advance. Report highlights:

- There are 104 CAML members. 65 are individual members. There are 12 new personal members. There are 4 new institutional members. Last year we decided to add paraprofessional members, and have added 2 under this category.
- Some people are accidentally clicking on institutional instead of individual membership in PayPal, so we will be switching the order.
- April 1 is the deadline to get an IAML membership.
- We do not know the number of members in the CAML Quebec chapter.

8. Communication Officer's Report presented by Cathy Martin

CAML Review

- Cathy would like to acknowledge the work of the Deborah, Desmond, and Megan, who are also on the editorial team.
- A Creative Commons license has been added on the right hand side of the page and under each article.
- Abstracts are now being included with each article.
- We are continuing to track usage stats and they are comparable to last year. In the context of views of the journals at York, *CAML Review* is the 4th highest.
- Will be including more of the annual reports in the *CAML Review* and James will add them to the website.
- Last year there was a discussion about having a peer-review section of the journal. We didn't have any feedback from the members about this, but the board is still in favour of adding it. If it is established as a separate section in addition to non peer-reviewed this may increase submissions. A review committee will need to be established in order for this to be implemented successfully. Members may direct any questions or comments about this initiative to Cathy.

CAML website

- James has taken over the management of the website. He would like the design and content of the website to be a collaborative process and will consider putting together a working group to assess the content, language and design of the page.
- Right now the website is on the U of T server, but it might be better to have it on an external server. This would allow us to have a more specific URL.
- This is a Drupal site. It's open source, robust, and makes it possible to have user accounts. It is completely bilingual in the structure and interface of the site. For accessibility it is readable by screen readers.

9. Nominations Officer's Report presented by Joanne Paterson

- One election this year for Member at Large. One nomination was received. Houman is acclaimed to the position of Member at Large.
- Cheryl thanked Sean for his service in this position.

10. Cataloguing Committee Report submitted by Daniel Paradis

- Report submitted in advance.
- Daniel is also the CAML representative to the RDA Music joint working group.

11. RILM Report presented by Sean Luyk

The report was submitted in advance. Report highlights:

- Deborah and Desmond did a lot of work and have completed 300 submissions.
- The RILM Centre was also abstracting some things we were responsible for
- Projects: Looking into selective coverage from the popular music literature and smaller Canadian publications.

12. RISM Report presented by Cheryl Martin

The report was submitted in advance. Report highlights:

- RISM recently sent out an email to the IAML listserv with a notification that they have added some items from A/I and a portion of B/I to the online catalogue.
- They have recently switched to the Muscat system, an XML based system for cataloging records.
- It is possible to add records from individual music library catalogues. They have taken off the date restrictions so they can be any date range.
- If members have music manuscripts that would like to be added to RISM, contact Cheryl. If they have been digitized, that link can be added.
- Members who are interested in helping with the RISM work may contact Cheryl.

13. RIPM Report submitted by Kathleen McMorrow

The report was submitted in advance. Report highlights:

- All of the historical journal titles are now available in electronic format. The RIPM work has been suspended until further volumes are located.
- The membership wishes to thank Kathleen for her work on this project.

14. Québec Chapter Report submitted by Marc-André Goulet

The report was submitted in advance. Report highlights:

- The chapter meeting was held on October 31, 2014. Houman submitted a report to *CAML Review* summarizing the meeting. At this time, we do not know when the next meeting will be held.
- The chapter is currently working on updating their website.

15. CAML Awards presented by Timothy Neufeldt

Tim thanked everyone for their submissions to the program this year.

- The first-time presenter award is awarded to Jason Neil from Western University.
- The first-time attendee award is awarded to Scott MacDonald and Leland Reid.

16. Conference planning

Congress is meeting at the University of Calgary. We do not have dates yet. MusCan are planning to meet there and would like to meet with CAML. The National Music Centre will be opening in Calgary. Annie Murray (University of Calgary) proposed putting together an exhibition to coincide with the CAML meeting.

MusCan is not planning to go to Ryerson for Congress in 2017. We are not sure where they will be meeting yet.

The board will discuss the options for whether to meet with Congress or MusCan. At Congress there will be other library and music associations including CAPAL, CAIS, IASPM (Canadian Chapter). There is an administrative benefit to meeting with Congress because they look after organizing most of the food and accommodations. We could also meet off site at U of T and still be organized by Congress.

17. Other Business

IAML Award discussion led by Brian McMillan.

- There were no expressions of interest for this award so the grant was withdrawn for this year. The board discussed having a more permanent structure to support all awards administered by CAML, including ways that the membership can support a fund for awards. CAML does not have charitable status, so we cannot give a tax receipt for donations. We are exploring the option of having a donation option on the membership form. The awards are open to paraprofessionals, but we don't have anything targeted specifically for paraprofessionals.

Copyright discussion led by Richard Green.

- The copyright term for sound recordings has been changed by the Harper Government. They did not consult anyone in the heritage or music community. ARSC has contacted Richard about pushing back. CLA has issued a statement in response to the change.
- Richard would like CAML to write a letter to the Minister about this issue.
- The change will be forced through by June.
- **Action: the board will discuss the letter at the upcoming board meeting and work with Richard on wording.**

Motion to accept all reports made by Deborah; seconded by Jan; motion carried.

Brian thanked Cheryl for her work as president.

Motion to adjourn made by Alastair.

Meeting adjourned at 1:45PM

Respectfully submitted,
Carolyn Doi, Recording Secretary

Eckhardt-Gramatté Music Library: Chronology of a Building Project

by Janneka Guise



Figure 1. Library entrance © Patkau Architects

Abstract

On August 10, 2015, the Eckhardt-Gramatté Music Library closed the doors of the space it had occupied at 65 Dafoe Rd at the University of Manitoba since it opened in 1965, and prepared to move to its new home down the street in the Taché Arts Complex, 136 Dafoe Rd. The move itself took three days, and was the culmination of eight years of planning, design, and preparation. The Library re-opened in its new home approximately one month later, on September 26, 2015. The new space is 2.5 times larger than the old, has nearly three times the number of student study seats, and every shelf has room for growth. This article documents a brief history of the Library, and chronicles the move to the new location from the announcement in 2008, through the space planning, design, and construction phases, to moving day and beyond. At the end of the article is an overview of lessons learned and a recommended reading list for anyone lucky enough to enter into a new library building project.

Janneka Guise (Jan.Guise@umanitoba.ca), MMus, MLIS, is Head of the Eckhardt-Gramatté Music Library, University of Manitoba.



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Background

In 1965 the School of Music at the University of Manitoba (U of M) opened a reading room in one of its classrooms. Staffing consisted of two full-time library assistants (support staff). In 1982 the reading room doubled its space by expanding into an adjoining classroom to become the Music Library, with three full-time support staff and a librarian as head. The Library now held books, periodicals, music scores, and sound recordings to support research, study, and teaching in the School of Music. In 1992 the Eckhardt-Gramatté Foundation in Winnipeg made a \$500,000 gift to the U of M. The money was put into a trust fund, with the annual interest to be used for enhancing the Music Library collection. That same year, the library was named the Eckhardt-Gramatté Music Library. The annual interest on the trust fund is divided each year between the Eckhardt-Gramatté Music Library and the ensemble libraries of what is now the Desautels Faculty of Music (DFoM).

Today the DFoM has an enrollment of approximately 275 students. Most are undergraduates in the Bachelor of Music or Bachelor of Jazz Studies programmes. The DFoM also has a small graduate programme offering Masters degrees in performance, conducting, and composition.

The Eckhardt-Gramatté Music Library supports these programmes with a collection of approximately 11,000 books, 30,000 music scores, and 9,000 sound recordings. There are two full-time support staff, zero part-time support staff, and one MLIS music specialist librarian who serves as head (the author).

By the early 2000s, both the music faculty and the Eckhardt-Gramatté Music Library had outgrown the building they shared. The Library had only 12 listening carrels and 12 additional seats for student study. Of those seats, nine were taken up with desktop computers for public use, so tabletop space was limited for notebooks, music scores, and any other research or reference items. The book and score stacks were crowded to the point where many sections had zero room for growth. The staff work area shared by the support staff and the librarian was small and crowded, with no spare workspace, no privacy, and no sink for binding or preservation activities.

Despite these deficiencies, the Library maintained an excellent relationship with the DFoM staff, faculty, and students. The Library was a bustling space with high usage statistics. The Head is a full member of the DFoM Council, and regularly collaborates with faculty members on information literacy and collections projects.

Planning for a new Centre for Music, Art, and Design (CMAD) at the U of M began in 2002, led by the architectural team of LM Architectural Group (Winnipeg, MB) and Patkau Architects (Vancouver, BC). This project was meant to address space challenges in the School of Art, the DFoM (then the School of Music), the Fine Art/Architecture Library, and the Music Library. For several reasons, the CMAD project was abandoned by the University shortly after the award-winning design was completed (Award of Excellence 2005).

In 2008 the U of M launched Project Domino, an ambitious cross-campus renovation project in which one building would be renovated, a department would move in, then that department's former home would be renovated so a different department could move in, and so on. The project began with construction of a new student residence, Pembina Hall, which opened in Fall 2011. Next, the historic Taché Hall residence was vacated and renovations began on what would become the Taché Arts Complex: the future home of the DFoM, the School of Art, and the Eckhardt-Gramatté Music Library. Five years later, we moved into our new spaces.¹

Once CMAD was announced, followed by Project Domino, the U of M Libraries' Administration was understandably reluctant to put new money into the old Music Library facilities, despite their deteriorating condition. The staff and student desks were mismatched hand-me-downs from the campus Re-Shop (where gently used furniture from other departments gets re-purposed). The student chairs were equally mismatched, and often damaged or broken due to years of use.

Fortunately, there was never any doubt that the Eckhardt-Gramatté Music Library would move with the DFoM. Firstly, the old library space was earmarked for another department as part of Project Domino, so the Library would have to move somewhere. No other U of M library had space to subsume the music collection. Secondly, in my role as Head, I wrote a space planning/library profile document that articulated the vision and values of the Eckhardt-Gramatté Music Library. This document (described below) helped senior administrators at the University understand the role of the Library in the DFoM and the importance in keeping the collection together in one place. Thirdly, the Dean of DFoM supported the library profile document, recognized the importance of keeping the Library embedded in the Faculty, and was willing to allocate space in Taché Hall to the Library.

Due to recent closures and amalgamations of music libraries across the country, as of this writing, the Eckhardt-Gramatté Music Library is the last remaining embedded music library in Western Canada.

Early Years (2008-2010)

The Taché Hall/Taché Arts Complex project was awarded to LM Architecture Group (Winnipeg, MB)/Patkau Architects (Vancouver, BC) in late 2008. This was the same team that had worked on CMAD, so they were already familiar with the local environment. Because the defunct CMAD project was so recent, I had a wealth of local experience and documentation from which to draw. I prepared a Space Plan/Library Profile document in December 2008, based on work done for CMAD by the Head, Architecture/Fine Arts and Music. The purpose of a Space Plan/Library Profile is:

- To orient the architects to the library space, users, collections, and staff;
- To help clarify a vision and values for the Library, which are essential to keep design of the new space on track;

1. Unlike the CMAD project, and despite the School of Art moving to the Taché Arts Complex, Project Domino was never designed to move, replace, or enhance the Fine Art/Architecture Library. It remains in its original space in the Russell Building (Faculty of Architecture).

- To calculate collection growth rate, and decide on additional space needed for collections in the new Library; and
- To plan spaces for users and staff, and forecast technology needs.

When planning a new library space, it is difficult to forecast future needs: calculating the growth rate of the collection in a time when academic libraries are shifting to more online resources; planning for student spaces and library technology in a time when mobile devices are on the rise and wireless internet is nearly ubiquitous; planning workspace for library staff in a time when budgets are shrinking and staff complements are volatile. The best we can do is consult the literature, talk to colleagues from other libraries, learn from the architects who have experience designing spaces within these shifting paradigms, and then make an educated guess.

We began meeting with the architects in early 2009. In the early stages, the Head, Architecture/Fine Arts & Music Libraries and I attended meetings together. In later years I attended the meetings on my own, and consulted as needed with the Head, Architecture/Fine Arts & Music Libraries. The architects used the Library Profile to design an initial set of functional areas for the Library, then used these functional areas as the basis for face-to-face discussion. The functional areas were like individual jigsaw pieces: one for book stacks, one for staff workstations, one for a student photocopier room, one for a staff lounge, one for a student listening area, and so on. In face-to-face discussions with the architects, I had a chance to provide additional details to ensure each jigsaw piece was the right shape: x linear ft. of book stacks; y staff workstations (each with a bookshelf, certain size of desk, computer, two monitors, file drawers, etc.); a student copier room (one copier, one printer with its own computer workstation, one card reader, a table with paper cutter, hole punch, stapler, etc.). The architects also asked about proximity of the functional areas to each other. For example, does the student photocopier room need to be near the service desk? Do the staff workstations need to be near the service desk? Will the librarian have a private office, and where should it be in relation to everything else?

Early in 2010 the architects were looking for an appropriate place to put the Library within Taché Hall. The former cafeteria was deemed ideal: a large open space, with oak paneling, many windows, and a central location as the “heart” of the building (see fig. 2 and fig. 3). However, the architects were concerned about floor loading. My research for the Library Profile document had shown that library stacks are very heavy, and that music stacks are heavier still: steel shelving carrying the weight of thousands of densely shelved music scores, vinyl LPs, and plastic/metal CDs. Music libraries therefore require a standard load bearing of 300 lbs./sq. ft., which is much higher than the 150 lbs./sq. ft. required for offices or classrooms (Cassaro 1991). Reinforcing the floor of a historic building like Taché Hall to accommodate a load bearing of 300 lbs./sq. ft. was a cost deemed prohibitive by the U of M. The University administration asked the University Librarian, who then asked me, to come up with an alternative for housing the collection. The University Librarian suggested we split the collection, placing the books and periodicals into the Elizabeth Dafoe Library (the U of M’s social sciences and humanities collections) and maintaining only music scores and sound recordings in the Eckhardt-Gramatté Music Library.



Figure 2. Facing north then (L) and now (R)

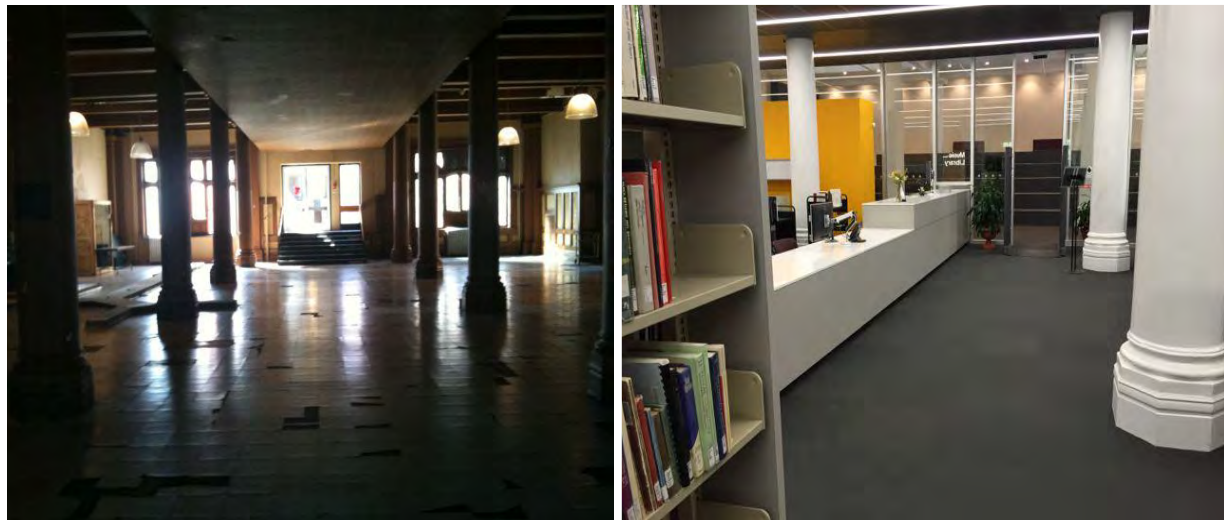


Figure 3. Facing south then (L) and now (R)

I returned to the Space Plan/Library Profile from 2008 and revised it. I reviewed my vision and values for the Music Library with the library staff and with the Dean of Music. Splitting the collection would not solve the floor load issue, since the music scores and sound recordings are heavier than the books and periodicals. The Dafoe Library did not have space to accommodate the music books and periodicals in any case. The Dean of Music and I were committed to an “integrated, relevant, collaborative space which supports the Desautels Faculty of Music’s mission ‘to provide a broad range of opportunity for music study and to produce creative and scholarly work...’ and their vision of being ‘a national and international centre of excellence in academic programs and music performance’” (Guise 2010). Therefore, logistically and philosophically, it made most sense to keep the Music Library’s collection together and embedded within the DFoM. The architects determined the best way to accomplish this without reinforcing the floor was to spread the load across a larger area by designing book stacks with 48” aisles (aisles are normally 36” for accessibility purposes). This compromise allowed the architects to

place the Library in its central location as envisioned. Figure 4 shows the floor plan of Level 200 of the Taché Arts Complex. The Music Library is the large space in the middle of the drawing, with DFoM in the West Wing and the School of Art in the East Wing.

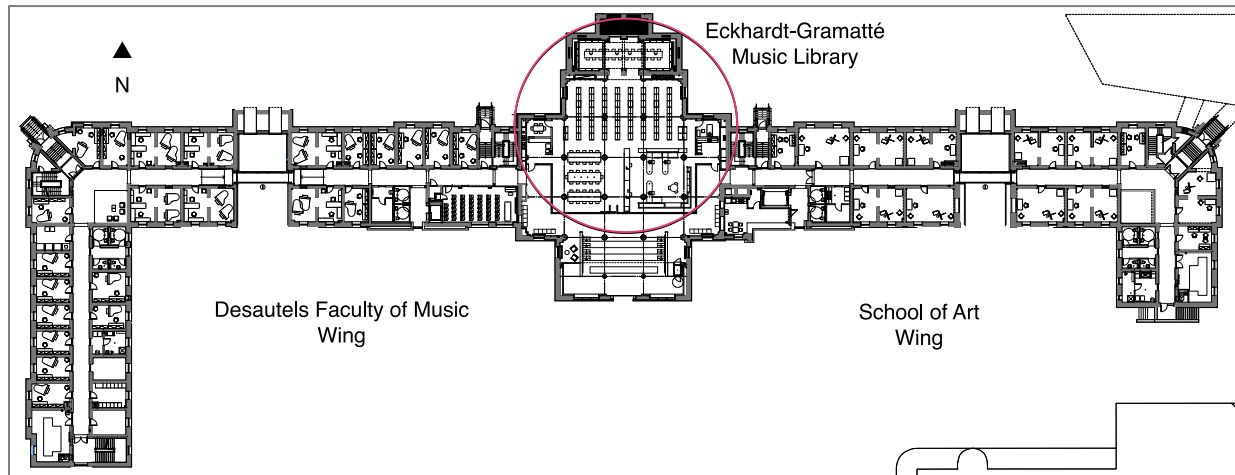


Figure 4. Level 200, Taché Arts Complex © LM Architectural Group

Middle Years (2011-2014)

Once the architects had developed the functional areas and solved the floor load issue, they produced a draft floor plan for the whole Library in late 2010. At that point, I worked with the staff to discuss such considerations as the layout of the book stacks in relation to the public seating and front entrance, the location of the service counter and staff workstations, and traffic flow in the corridor outside the Library. We asked each other questions like, “What do we want patrons to see when they walk into the Library: book stacks or study tables?” The walls separating the Library from the corridor are glass (see fig. 1), so we also asked, “What do we want patrons to see as they walk past the Library: their friends studying or rows of book stacks?” I took all comments, questions, and feedback to the architects at scheduled meetings or via e-mail. The architects used this feedback when generating subsequent drafts. This process took approximately two years; the floor plan layout was not finalized until late 2012 (see fig. 5).

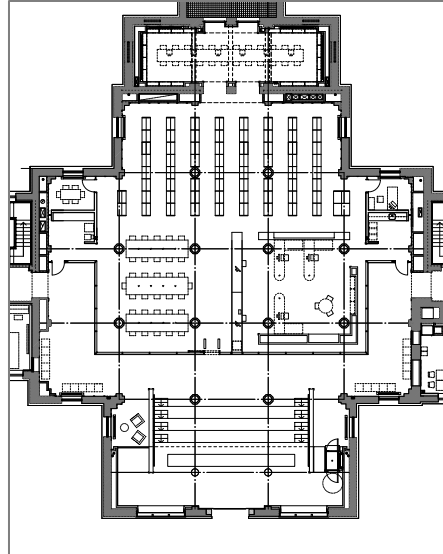


Figure 5. Floor plan, Eckhardt-Gramatté Music Library © LM Architectural Group

One of the most challenging areas to design was the layout of the staff workstations. We value great customer service and wanted to orient our workstations so any staff member could see the service desk. That way we could avoid scheduling “desk shifts.” Figure 6 shows the final orientation of staff workstations (two support staff in the front seats, librarian in the rear seat). The architects also designed a private office behind the staff workstations. The office is shared by the librarian and the support staff, and used whenever privacy or a quiet work space is needed.

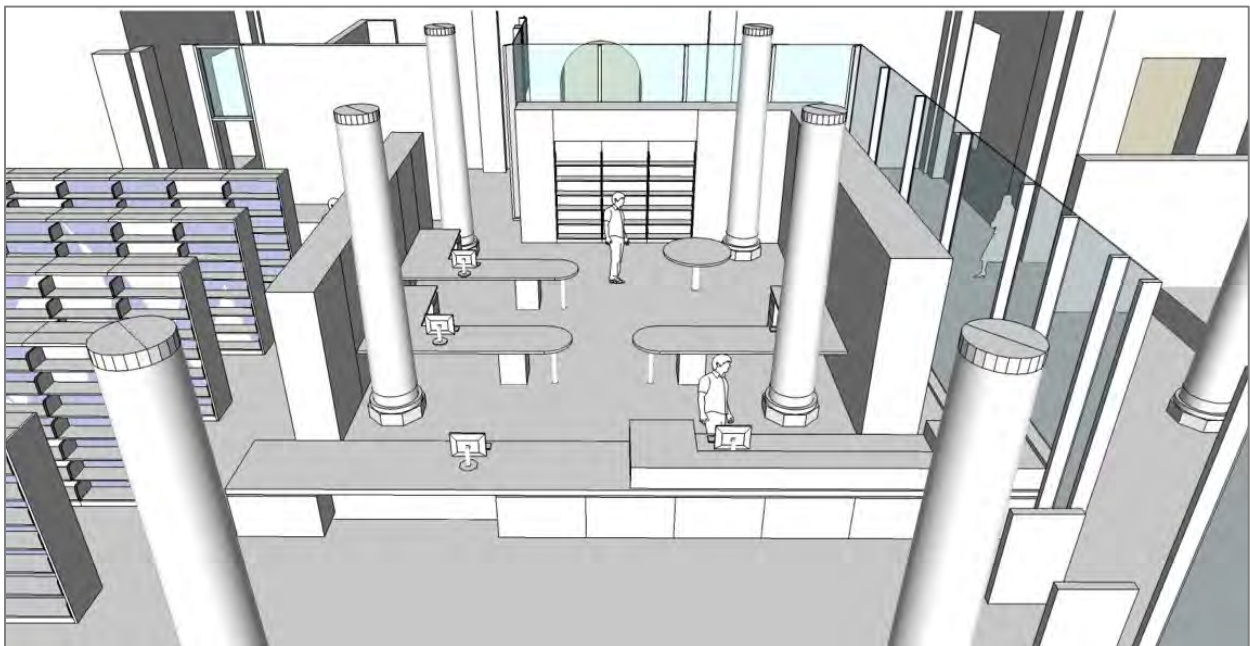


Figure 6. Orientation of staff workstations © Patkau Architects

Mechanical, Colours, Finishes, Furniture

Once the overall floor plan was approved, the architects began filling in the details. In 2013, I reviewed the mechanical drawings with our local Project Coordinator in Physical Plant. These drawings indicate positioning of sprinklers, power outlets, lighting, data ports, and heating/ventilation/air conditioning. I was particularly interested in reviewing the lighting, to ensure the book stacks would be well lit, and the number and position of all the power and data outlets (for staff workstations and for student computing). It was valuable to have the Project Coordinator (who is also an architect) to interpret the drawings for me.

It took more than two years of consultation to settle on colours and finishes for the Library. Figure 1 shows the colour scheme, which is basically a black/white/grey palette with a pop of colour (yellow). Because the pop of colour also appears in the DFoM, both the Faculty and the Library had to approve it. Initially, the architects suggested bright green, which was rejected by the DFoM. They came back with indigo, which was also rejected. The third draft had no colour at all, just black. The Library staff rejected this as too dark, because all three walls and the ceiling around the staff workstations would be black. The fourth proposal, a warm yellow, was approved by all involved.

The architects also suggested finishes of carpet tiles for the flooring and laminate for the millwork. The architects had to control costs, which limited our choices. We told the architects that music students come into the library toting backpacks and hard instrument cases which would leave marks on the facing of the service counter. The library staff was concerned that the basic black/white/grey palette would be too cold and uninviting for users, and sought ways to warm up the space with different finishes. Cost prohibited a wood finish on the service counter, and the architects rejected our proposal of a “wood-look” laminate. In the end, we accepted the architects’ palette, and worked to warm up the space with furniture choices.

In early 2015 we began working with the U of M’s Interior Designer to select furniture for the new Library: desks and chairs for staff, and tables and chairs for public seating. The public desks are made by Teknion (<http://www.teknion.com/ca>) and have a durable light grey laminate surface. They are wired into the floor so users can charge mobile devices in accessible power outlets on the tabletops. The Interior Designer suggested three candidates for the public seats, and had sample chairs sent by the manufacturer for our users to test. We tracked user preferences during the test period and decided on Grazie chairs made by KI (<http://www.ki.com/products/name/grazie-stack-chair/>). We added casters so they would be easy to move and not tear the carpet. All three staff desks are made by Humanscale. They have a manual lift mechanism allowing staff to work sitting or standing, and a medium-brown wooden surface (<http://www.humanscale.com/>). The interior designer met with Music Library staff multiple times to discuss furniture colours, and staff had several weeks to discuss choices for the desk tops and chairs. Figure 7 shows the light grey tabletops with burgundy chairs for public use.



Figure 7. Public seating

Shelving inventory/re-using old shelving

In approving the budget for the renovation of Taché Hall for DFoM and the Music Library, the University Administration rejected the cost of purchasing new library shelving. This meant re-using existing shelving in the new space. Fortunately, we received funding through the construction budget to purchase new end panels for the shelving ranges, to give a finished, polished look to the book stacks (visible in fig. 7). Also fortunately, this decision was made in 2010 and I had several years to find gently-used shelving for the new library. I knew that other U of M Libraries were planning to downsize their collections. The existing shelving in the old Music Library, with its different vintages, styles and colours (white, beige, yellow, orange, olive green) was unsuitable for re-use, so I took care to check any surplus from other U of M libraries as it became available and earmark shelving of one colour and style for the new library.

Although it is environmentally friendly to re-use library shelving, there were many challenges to overcome: finding long-term storage on campus; keeping an accurate inventory (pallets of shrink-wrapped shelves are hard to count!); ensuring the inventory included all upright posts, screws, feet, and cross-braces needed for re-assembly; locating and marking shelves of various depths for various music library formats (8" -deep shelves for CDs, 12" shelves for LPs and music scores, 10" shelves for books, etc.); clearly labeling the shelving as "For Music Library" so other libraries would not remove it; devising an inventory spreadsheet to track how many shelves and posts to save for each section of the new library and the location of these items in storage.

Pre-Move (2015-2016)

Fortunately, one of our library assistants found Steven Fortreide's (2010) book entitled *Moving Your Library: Getting the Collection from Here to There*. This book contains spreadsheets designed to help take an existing collection and plan the shelving layout in a new space. The templates are available online, which means library staff can begin data entry immediately without having to re-create the spreadsheets. First you measure the linear feet of material and of free space on each shelf, and enter all those numbers into the spreadsheet. Then you enter the number of bays and shelves you have available in the new library, and the spreadsheet works out an appropriate layout: e.g., if a shelf is 36" long (standard length), it fills each shelf to 26" and leaves 10" of free space. Fortreide's book is very easy to follow, and allows you to make corrections on the fly. For example, if you suddenly find you have fewer available shelves than you thought, you can change that number and the spreadsheet will adjust the fill-rate for each shelf.

Preparing to move the stored shelving to the new library presented many challenges. Clearly, the shelving had to be delivered to the construction site and installed prior to moving day. The scheduling of moving day was dependent on the City of Winnipeg granting an occupancy permit. The inspection for the permit was rescheduled several times to accommodate work delays at the construction site. In addition, moving companies are very busy in August, especially at the beginning and end of the month, and we needed to ensure their availability. We therefore scheduled moving to begin Wednesday, August 12, 2015.

The occupancy permit was granted at the end of the day on Friday, August 7. That left Monday, August 10 to move all the stored shelving to the new library site, and Tuesday, August 11 for assembly. Because the building was still a construction site, a loading dock was not yet built. I worked directly with the construction company and the movers to find a suitable parking spot for the truck to unload the library shelving as close to the door as possible and to ensure the movers could have priority use of the elevator. The shelving was in shrink-wrapped stacks on pallets, and the movers were able to load them into their truck and bring them onto the elevator up to the library entrance. Unfortunately, the pallets would not fit through the library entrance door. The movers had to carry individual shelves by hand and stack them on the floor.

Equally unfortunately, new carpet had just been installed in the Library and in the corridor outside. To protect the carpet from the stacks of shelving, I worked with the construction company, who provided plastic sheeting and plywood.

The shelving installer was available on the right day, but I was concerned that the assembly might not go smoothly. The shelving had been in storage for so long, what if it was bent or broken? Would there be enough extra shelves for such emergencies? What if individual pieces were not compatible? What if my inventory was inaccurate and there weren't enough shelves for the collection?

Despite the tight timelines, small margin of error, and my concerns about assembly, the shelving was moved and installed on time, and proved completely functional. After the assembly and installation, staff quickly cleaned each shelf (they were filthy from being in storage so long) and used painters' tape to mark the fill-level of each shelf according to the Fortreide (2010) system (see above). On moving day, we simply told the movers to fill each shelf to the tape mark, then removed the tape with no problems. Figure 8 shows the shelving with the new end panels, range finders, and library materials; it is difficult to tell that it is not brand-new.



Figure 8. Completed shelving

Choosing Movers

To satisfy the U of M financial policy, we were required to get quotes from three moving companies. We approached three local companies that the University had used for various jobs. Each sent a representative to the Library to evaluate the size of the collection, the different needs for different formats, as well as the furniture that would be moved. Much of the furniture in the old library would not be moved, since new items had been ordered. Two of the three quotes recommended packing the library collection into boxes, but the third recommended the use of wheeled carts (like large wooden book trucks on wheels) for the books, journals, scores, and LPs (see fig. 9). Using carts meant the movers could keep the collection in order as it was packed and unpacked onto the new shelves. We knew this would save valuable time in shelf reading once the collection was moved, and the University accepted this justification for hiring the third company. The carts would be loaded, wheeled onto the moving truck, driven down the road to the new library and wheeled inside. To move the CDs, this company would rent Frogboxes™ (www.frogbox.com). These are large plastic bins with fold-over tops which, when closed, allow the bins to be stacked. They would be delivered to the old library ahead of time, as would the wooden carts for the rest of the collection, so on moving day the movers could start packing right away.

I was the primary contact person for the moving company, and had several face-to-face and telephone meetings with their manager to determine how many days the move would take, the start date, the number of movers needed, and the role of library staff on moving day.

Once we knew the movers' workflow, library staff brainstormed a plan for moving day. We knew there would be movers at the old library, packing Frogboxes™ and wooden carts, a driver to take full boxes and carts to the new library site, and movers at the new library, simultaneously unpacking boxes and carts while new ones were being packed. We had enough staff to deploy two people at each location to oversee operations. Library staff were responsible for teaching the movers how to pack the collection to keep it in order (the movers did not intuitively understand to pack one shelf then move DOWN to the next shelf in the bay, rather than across to the adjacent shelf in the next bay, for example) and how to unpack it at the other end. Staff also devised a labeling system, whereby a loaded cart was labeled with the first and last call numbers (see fig. 10). That way, once seven or eight carts were lined up in the hallway, we knew the order for unpacking.



Figure 9. Wooden moving cart

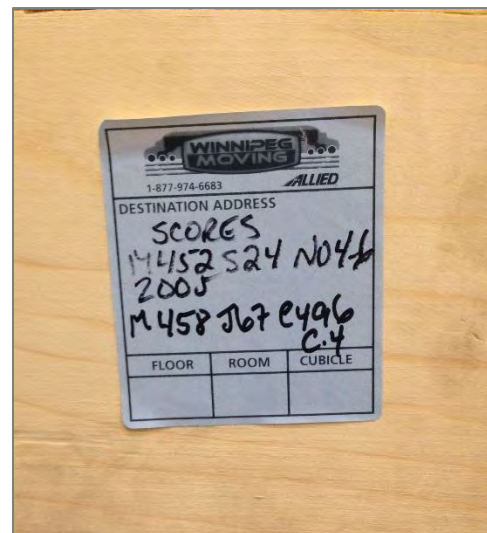


Figure 10. First and last call number (label on cart)

Communication was crucial in the months, weeks, and days leading up to the move. We expected to move in July or August, which meant notifying faculty and students in April before everyone dispersed for the summer. There was much communication between music library staff and other campus units as we planned for: cancelling inter-office mail and book deliveries between units, cancelling patron holds and requests on music library items, deciding where to store music library items returned to other units during our closure, and other such issues. Once we decided on a date to close the old library, we communicated that as widely as possible (Facebook, website, signage, U of M Libraries intranet). We communicated frequently with the DFoM, who were planning their own move to the same building. This was an excellent opportunity for collaboration with office staff in the DFoM, as we worked together to choose a moving company, juggle moving dates, share the elevators, and generally coordinate all movements.

Moving Day (August 12-14, 2015)

As stated above, I was the primary contact with the moving company; this was true not only in the weeks leading up to moving day, but remained true on the day itself, through texting and phoning the movers. I was on-site, telling movers where to park the truck, and working with them to determine the most efficient path into the new space. Each day, the moving crew changed, but their leader stayed the same and could train the new crew on procedures learned the day before.

Because library staff had devised a workflow and cart-labeling system in advance (see above), the physical move of the collection went very smoothly. The movers quickly understood the organization of the shelves, and the need to keep books and scores in order. Library staff worked efficiently to label each cart with the appropriate call numbers. The empty shelves in the new library had been pre-labeled, and library staff stationed in the new space showed the movers where to unpack each cart according to the labels. The books, scores, and LPs were moved with minimal disorder.

The CD, VHS, and DVD packing in the Frogboxes™ also went smoothly. The library staff had prepared these materials by grouping them into “bricks” of about 10-15 items per brick, using elastics to keep the bricks together. The bricks were stacked into the Frogboxes™ and each box was also numbered. In this way, we kept the boxes in approximate call number order. The movers, when unpacking the bricks, only had to sort them numerically on the shelves (see fig. 11). There was no need for them to understand Library of Congress Classification.



Figure 11. Numbered "bricks" of CDs, with Frogboxes™

Post-Move (August 2015- present)

There are many, many loose ends and tasks to complete after a library move. Our construction contract came with a two-year warranty; if any of the work in the contract is found to be incomplete or faulty within two years, the construction company is obligated to remedy the situation.

In the days, weeks, and months following moving day, library staff found themselves working in a construction site. Having moved the library in mid-August, our plan was to re-open to the public in time for the beginning of the Fall semester, just after Labour Day. However, although major work in the Library was completed, there were many loose ends that delayed our re-opening:

- Installation of 3M security gate
- Installation of keypad alarm system
- Completion of millwork in listening room, to be followed by installation of library shelving in listening room and unpacking CDs, miniature scores, VHS and DVDs
- Installation of wi-fi
- Delivery and assembly of staff desks
- Removal of old/temporary staff desks
- Delivery and assembly of student tables, listening room carrels, and audio equipment cabinets
- Removal of old/temporary student tables
- Pulling electricity from the floor to power student tables, carrels, and audio cabinets
- Installation of public computers (once student tables were on-site) and public printing station
- Installation of LCD monitors in group study room (1), and at library entrance (2)

Meanwhile, construction work was ongoing in the classrooms and corridors outside the Library. Staff were often disrupted by intermittent but intense jackhammering or drilling, sometimes to the point of needing to relocate to other workspaces on campus. Surplus shelving and furniture in the aisles of the book stacks had to be removed for safety reasons prior to re-opening. The library staff had to track all the loose ends, and follow up with the project manager, the library facilities manager, and the campus IT department. In many cases we did not know whom to contact, and it took time to figure this out. For example, we had to change our campus address in all University publications and on the website, and arrange for our mail to be delivered to the new location. Such seemingly trivial matters could sometimes take several hours of staff time to sort out.

Another consideration for a new library space is identifying and allocating funds for new office supplies. Realizing we would need new range finders on the end panels of our shelves, we consulted with the User Experience Librarian and the sign shop in Physical Plant on appropriate size and positioning. We also knew we would no longer be satisfied using old coffee tins to hold paper clips and elastics on our desks or as cupboard organizers. Once we moved to the new space and staff lived in it for a while, we began a list of office supplies to make our space more functional and attractive.

Communication continued to be crucial during the post-move period. We updated our Facebook page, website, and the U of M Libraries intranet weekly between moving day and opening day. We made many paper signs to post on the door of the Library to indicate when we might re-open. We re-opened in mid-September with closed stacks, then opened fully in late September. Once we were fully open, we frequently communicated with patrons (signage, Facebook, website) to indicate which services were available (e.g., power outlets for laptops) and which were coming soon (e.g., wi-fi). There was no way-finding signage within the Taché Arts Complex for the first several months after the Library re-opened to the public, and visitors reported difficulty finding their way to the library from the building's street entrances. We consulted with the DFoM and got permission to post temporary way-finding signs at all building entrances.

Lessons Learned

Don't assume anything!

We made many assumptions over the course of eight years, many of which proved false. For example, I had reviewed the mechanical drawings in 2013 with the Project Coordinator (see above) and determined the number and placement of power and data outlets. I assumed the campus IT department would also be invited to review the drawings, to give input on placement of outlets and data ports in relation to the actual computers, printers, copiers, and card readers. In fact, there was no such consultation built into the process, but I did not find that out until the renovation was complete and the IT workers arrived to install the computers. It is up to the librarian to ensure the IT department is brought in early and often to the planning and design process.

In another case, we assumed the Interior Designer would check measurements for the audio equipment cabinets we had specified against the height and depth of the tables she selected, to ensure the cabinets would fit underneath. When the custom-built audio cabinets arrived, they did not fit under the tables, resulting in many modifications. This delayed the availability of the listening equipment to the students by about three months after the library re-opened.

Don't assume the University Librarian is keeping tabs on your library building project or is setting money aside for new furniture or office supplies. University Librarians only know what you tell them, so ensure you provide regular updates. If you need library administration to fund furniture and office supplies, you must provide a detailed budget years ahead, and update it every year to keep it on the radar.

Don't assume that Vancouver-based architects will think to allocate space in the staff lounge for puffy parkas and winter boots. In Winnipeg, winter outerwear is a serious space consideration for several months of the year; in Vancouver it is not. It is therefore worth mentioning such specific needs of staff and patrons.

Library staff must make many, many decisions during a construction project, and it can be comforting to make assumptions since one cannot possibly control every detail of the design and implementation. However, incorrect assumptions can lead to a false sense of security. The safer bet is to write down all questions and assumptions along the way, and check in regularly with the project manager. As the project gets close to completion, check-ins should become more frequent: from monthly, to weekly, to daily, to several times per day.

Ask Questions and Document Everything

Any construction project involves many people with whom librarians may not have much experience: architects, budget officers, tradespeople, moving companies, and construction managers, to name a few. Everyone is busy, and they often have multiple projects on the go, not just yours. Each of these groups has its own jargon, acronyms, and terminology, and it can be intimidating for the librarian who needs to learn how to speak to each group and to inform each group about library issues.

The librarian should keep a running list of all questions and concerns regarding the construction project, and not be afraid to speak out. If the librarian is the main point of contact, there will be opportunities to make inquiries at construction meetings. The librarian should also have a stack of business cards handy: the tradespeople and contractors I met at such meetings handed out business cards to everyone present, and expected them from me in return. If the librarian's supervisor is the main point of contact, it is important to put each question and concern in writing. Each person involved wants the project to succeed.

Many important conversations about the project take place over the phone or face-to-face. The librarian must follow up each such conversation with an e-mail to provide documentation for all parties. There

are too many variables and decisions to rely on human memory. I recommend archiving each e-mail for future reference.

People & Communication

Because so many people are involved in a construction project, the librarian will need to set aside time each day for communication. This includes e-mailing appropriate people with questions and concerns (sometimes several times per day) and being able to drop everything to spend half an hour talking to a carpenter/painter/plasterer who has questions about what they're building/painting/plastering. You will need time to find the right person to ask, and then more time to write a follow-up e-mail. Often the tradespeople will arrive to complete a task when the librarian is not present; it is rare that they will call ahead. In that case, the librarian may spend the rest of the morning tracking down the tradesperson to answer questions, or to find out what work was completed, and then to follow up with an e-mail.

In addition to all the above communication, the librarian must keep all staff in the library informed of the progress of the construction. This should happen both through regular e-mails and regular face-to-face meetings. The staff need a venue to voice their many questions. Once physical construction starts, staff may interact with the tradespeople when the librarian is out of the office. The librarian should copy all staff on e-mails so they know to expect certain work on certain days, which tradespeople they might expect to see when, and which questions they should ask. This may result in overloaded inboxes, but a dearth of information can lead to staff confusion, misunderstanding, and delays or mistakes.

Smartphones are essential for all staff involved before, during, and after the move. On moving day, we used smartphones with each other and with various tradespeople and movers. We texted, looked up phone numbers and e-mail addresses on the fly, and also took photos of the project as it progressed. In addition, photos of moving boxes at the old library were sent to the new library, so staff knew what to look for.

Delegate/Involve All Staff

Library staff will have many questions about the construction project as it progresses, and they will also have important insights for decision-making. For example, if the architect requires information about storage needs at the service counter and around staff work areas, bring the staff into that conversation, since they use those spaces most often and will have valuable input. Decision-making takes more time when more staff are involved, so the librarian should plan accordingly.

In some circumstances, delegating responsibilities to some or all library staff can save the librarian time. The librarian needs to make myriad decisions, and delegation can also provide a measure of relief from decision fatigue. At the Eckhardt-Gramatté Music Library, library staff were given responsibility for many tasks, including (but not limited to):

- Signage before, during, and after the move
- Inventory and mapping of office supplies from cupboards and shelves in the old library to cupboards and shelves in the new location
- Liaison with the Audio/Visual Classroom Technology department to coordinate disassembly, moving, and re-assembly of audio equipment
- Creating a spreadsheet to help with shelving space planning (see discussion of Fortreide book above)
- Coordinating volunteers from other libraries to help clean and label shelves and shelf-read after the move

Be Patient and Ask for Help

With any building project, the librarian must accept delays and mistakes along the way. Architects, designers, tradespeople, and library staff will ask hundreds of questions each week, and finding answers and making decisions is time-consuming and exhausting. Keep in mind that you don't have to answer everyone's questions immediately; take time to prioritize tasks and respond to questions in a logical sequence. Give yourself time away from e-mail each day, even if it's only 30 minutes. Delegation of decision-making and fact-finding (as described above) can help the librarian manage this workload—don't be afraid to ask for help! If the library has a facilities manager, ensure he/she is involved in the planning and design from the beginning of the project. Facilities managers can be useful conduits of information to Physical Plant. They understand how work orders should be completed, and will track things like security systems, thus relieving the librarian of some responsibilities.

Because this building project took many years, unforeseen staff turnover inevitably caused delays. The Coordinator position in Physical Plant changed hands three times; a different construction company came on board mid-way; a new Interior Designer joined the team in early 2015. Each time such a change happens, it takes time for the new person to get up to speed.

Final Thoughts

I consider myself very fortunate to have been involved in the planning, design, and move of the Eckhardt-Gramatté Music Library from the beginning to the end. In addition to a beautiful new library space, I gained valuable experience in project management and leadership, a deep understanding of the budgeting and decision-making structures at a large research institution, a stronger relationship with the Desautels Faculty of Music, and a profound respect for the skilled trades. I honed my communication skills, and was continually humbled by the patience, good humour and teamwork shown by my incredible support staff. Any library building project will take an immense toll on your time, your knowledge and skills, and your energy. For me, the benefits of this project have greatly outweighed these costs.



Figure 12. Taché Arts Complex (exterior of Music Library)

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Claude Vivier: A Composer's Life. By Bob Gilmore. Rochester and Woodbridge: University of Rochester Press and Boydell & Brewer, 2014. 295 pp. ISBN 9781580464857.

The biography of a significant Canadian artist by a prominent non-Canadian author is usually a noteworthy event and *Claude Vivier: A Composer's Life (1948-1983)* by the late Northern Irish musicologist Bob Gilmore (1961-2015) is no exception. Inspired by the composer's music (ix-x) and well versed in the music of North America (see his writings on Harry Partch, Ben Johnston, James Tenney, among others), Gilmore has done a fine job, carefully taking us through the meandering trail of Vivier's career, never shying away from the more controversial aspects of the composer's life and work and always remaining admirably non-judgmental. This first book-length work devoted to a Quebec composer whose music remains better known in Europe than in many places west of the Ottawa River is well written and makes excellent use of a broad range of source material,¹ as well as providing a detailed work list and an up-to-date discography. Gilmore's work is an important first step. More will doubtless follow. However, these next steps should address three issues in particular.

First, Gilmore's biography contains no musical examples. The omission is all the more inexplicable because the author devotes considerable space to introducing Vivier's music. For example, Gilmore (166-67) takes great care in explaining how Vivier employed spectral compositional techniques to write the orchestral colours of *Lonely Child* (1980) for soprano and chamber orchestra. When Gilmore presented the same analysis of Vivier's work in an article published in *Tempo*, he also provided a score excerpt and a page from the composer's sketches.² Both of these documents are more than helpful visual aids, they are critically important for understanding the author's analysis. These sorts of examples would also have been useful for other sections of the book where Gilmore dwells on specific works, such as *Journal* (1977) for four soloists, SATB choir and percussion (131-35) or *Samarkand* (1981) for piano and wind quintet (191-92). Why the author or the publisher decided not to include these documents is mystifying. Perhaps their decision echoes those unfortunate proposals, made some fifteen years ago, according to which writers on music should refrain from using musical examples for fear of alienating musical illiterates.³ Adding musical examples would take nothing away from the book as it stands, but would add much more for those interested and capable of checking Vivier's scores.



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1. Notably the Archives Claude Vivier of the Université de Montréal and Archives of the Fondation Vivier, also in Montreal.

2. Bob Gilmore, "On Claude Vivier's *Lonely Child*," *Tempo* 61 (2007): 7 and 9 respectively.

3. Susan Fast, "Same As It Ever Was? Musicology Continues to Wrestle with Rock," *Canadian University Music Review* 12, no.1 (2000): 50.

The second issue concerns Vivier's identity. Throughout the book, Vivier is described as a French Canadian composer, an old-fashioned term we formerly used to lump together all Canadians whose mother tongue is French: *les Québécois*, *les Acadiens*, *les Franco-Ontariens*, etc. The term is not merely inappropriate, it is a distortion and symptomatic of the author's lack of interest in the place that constitutes the primary locus of the Vivier's career, notwithstanding his numerous sojourns abroad during the 1970s and early 1980s. As short as it was, Vivier's life maps almost exactly that tumultuous period during which Québec emerged as a vibrant, forward-looking, thoroughly modern society. He was born in 1948, the same year that Paul-Émile Borduas deposited copies of his pamphlet entitled *Refus global* in a Montreal bookstore. The manifesto eventually contributed to transforming Quebec (think *la Révolution tranquille* during the 1960s, and the election of the Parti québécois in 1976) and also set the stage for two referenda (1980 and 1995) on sovereignty-association with Canada. Vivier's untimely death occurred within a year of the repatriation of the Canadian constitution. In the relatively short span of thirty-five years, Quebec and Canada changed in ways that would have been unimaginable before World War II. These chronological correlations between the political and social events of nations and the biography of a creative artist are of course coincidental. Relations that can be drawn between a composer's work and the social/political contexts in which they took place are usually indirect, but even indirect relationships should not be ignored. They can tell us a great deal about what we are endeavouring to understand.

With regard to the *Refus global*, Gilmore does note that the document is "a celebrated page of Quebec's cultural history, but one practically unknown outside its borders" (25); all the more reason, then, to provide more detail on the cultural and political contexts of Vivier's career. Gilmore does occasionally hint at connections. He notes for example the curious aspect of the title of *Musique pour une liberté à bâtir* (1968-69) for women's voices and orchestra, "which seems to be a response—unique in Vivier's output—to the political climate of the times" (41). Vivier's work on this composition coincided with the founding of the Parti québécois. If it was unique to Vivier's output, one wonders why it occurred only once. Gilmore then quotes Martin Foster (who took Gilles Tremblay's composition courses at the Conservatoire de Montréal with Vivier during the 1960s), who notes that "Claude was a fervent separatist in those days" (42). If this is true, then how did Vivier react to the *Crise d'octobre* (1970) during which Pierre Laporte, a provincial cabinet minister, was kidnapped and murdered, and James Cross, a British diplomat, was kidnapped and subsequently released? No one would want to treat Vivier's work as merely a cipher of Quebec's political and social history, but more information is needed if we are to take true measure of the man and his work.

The third lacuna is Vivier's relationship with France in general and the spectralist composers in particular. Vivier was never a member of *l'Itinéraire*, the group of composer-performers that came together in the early 1970s and eventually engendered spectral music.⁴ Indeed, in a moving

4. Eric Drott, "Spectralism, Politics and the Post-Industrial Imagination," in *The Modernist Legacy: Essays on New Music*, ed. Björn Heile (Farnham: Ashgate, 2009) 39-40. [39-60]

statement made just after Vivier's death, Gérard Grisey noted: "The exaggerated lyricism of Claude Vivier, which has no equal in its emotional and affective weight other than the prosody of Janáček, was however in many ways the absolute opposite of the preoccupations of the musicians of *l'itinéraire*" (231). Yet, the biography presents compelling evidence that the compositional techniques pioneered by Grisey and Tristan Murail transformed Vivier's late work, beginning with *Lonely Child* (163). In a lecture given in Paris in November 1982, Vivier observed that he was employing "a very classical system that Murail uses: a system of *addition des fréquences*" (163). Vivier's statement begs questions that the book does not answer: when did he come into contact with this "system" and how did he make it his own? Gilmore notes that Vivier and Grisey met at the Darmstadt International Summer Courses in 1972, where they became "beer buddies" (71). Beyond that first encounter, we are left with speculation. For example, on his return from Asia in the first part of 1977, Vivier spent time in both Cologne and Paris, where, as Gilmore suggests, he may have met Grisey (128). The biography richly documents the time Vivier spent in Holland and Germany during the 1970s, when he studied with Karlheinz Stockhausen. The impact of these studies on Vivier is well known.⁵ More research needs to be done to better understand the relationship of Vivier's music to the spectralist movement and with the time he spent in France.

Bob Gilmore has provided a finely delineated portrait of Claude Vivier and an informed introduction to his music—for this, we should all be grateful. In many ways, the book reminds me of Otto Friedrich's biography of Glenn Gould.⁶ This too was a very good first step, brilliantly overtaken by Kevin Bazzana.⁷ I can only hope that a more complete assessment of Vivier's life and work will be forthcoming (*cette fois-ci, en français SVP*).

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5. Jean Lesage, "Claude Vivier, *Siddhartha*, Karlheinz Stockhausen : La nouvelle simplicité et le rûgû," *Circuit : Musiques Contemporaines* 18, no. 3 (2008): 107-20; recently republished under the title "L'influence de Stockhausen: la nouvelle simplicité et le rûgû," *La création musicale au Québec*, ed. Jonathan Goldman (Montreal: Les Presses de l'Université de Montréal, 2014).

6. Otto Friedrich, *Glenn Gould: A Life and Variations* (New York: Lester & Orpen Dennys, 1990).

7. Kevin Bazzana, *Wondrous Strange: The Life and Art of Glenn Gould* (Toronto: McClelland & Stewart, 2005).

Going Home Star: Truth and Reconciliation. Music by Christos Hatzis. Performers: Tanya Tagaq, Steve Wood, vocalists; Northern Cree Singers; Winnipeg Symphony Orchestra; Tadeusz Biernacki, conductor. Toronto: Centrediscs, CMC-CD 22015, 2016. 2 compact discs (90:03).

The ballet, *Going Home Star: Truth and Reconciliation*, is the culmination of an intercultural collaboration between Metis writer Joseph Boyden, choreographer Mark Godden and composer Christos Hatzis, that was commissioned by Artistic Director André Lewis of the Royal Winnipeg Ballet for its seventy-fifth anniversary. The work is presented in memory of the late Cree Elder, Mary Richard (Ah Kha ko cheesh), who, with André Lewis, sought to create an Indigenous ballet in the spirit of *The Ecstasy of Rita Joe*, the celebrated Indigenous play that was made into a Royal Winnipeg production in 1971. Developed with the support of the Truth and Reconciliation Commission of Canada, *Going Home Star* depicts the intergenerational impacts of the state-sponsored, church-run residential schools that Indigenous children were forced to attend since the inception of the Indian Act in 1876; the last residential school closed in 1996, a disturbing fact that should not be lost on anyone, especially in light of the history of physical, sexual, and emotional abuse to which students were subjected.

The ballet tells the interconnected story of the four principal Indigenous characters: Annie, a hairdresser in an urban centre; Gordon, Annie's counterpart, a trickster living as a homeless man; and Niska and Charlie, two school-aged children from the past who attend residential school. Through the course of the ballet Annie is transformed through her interactions with Gordon, who suffers the literal and figurative burden as a survivor of residential school (visually represented by a reliquary or small model of a residential school). Together Annie and Gordon learn about Niska's and Charlie's suffering and abuse at the hands of school guardians through vignettes depicting them in various situations, including the physical punishments by the clergymen after Niska and Charlie are discovered with previously-confiscated traditional medicine (in the form of a pouch of a tobacco). Annie grows stronger and more supportive of Gordon, who is increasingly weakened by the weight of the residential school experience witnessed through Niska and Charlie. Specific musical cues and sound effects augment and serve to remind listeners of the Indigenous-focused narrative.

Following in the spirit of the Truth and Reconciliation Commission, this work is an intercultural creation that engages Indigenous and non-Indigenous artists to raise awareness of the legacy of residential schools and their intergenerational impact. The complex collaboration of Metis author Joseph Boyden, Inuk singer Tanya Tagaq and the Northern Cree Singers with Greek-



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Canadian composer Christos Hatzis and choreographer Mark Godden marks a distinct moment in intercultural arts creation (Hatzis addresses the anxiety he felt and the solutions he sought in creating a work based on Indigenous histories and characters in the CD liner notes). The narrative of *Going Home Star: Truth and Reconciliation* is provided by Boyden, and the names of the main characters resonate with characters drawn from his stories, including the novels *Through Black Spruce* and *Three Day Road*, and his short story “Born with a Tooth.” For readers familiar with Boyden’s works, these connections add a layer of meaning to the narrative of the ballet. Likewise, the creative and impactful integration of Indigenous music, such as Tanya Tagaq’s throat singing, Northern Cree Singers’ powwow songs and Steve Wood’s Cree “Morning Song” at key moments, alongside recorded and live orchestral music, allows listeners to consider the dialogue and musical sharing that is enacted in this work.

One of the most compelling juxtapositions of various musics is in scene 2 of act 2, “I got to build my fire up.” Identified as the beginning of reconciliation in the ballet, symphonic music is juxtaposed with Tagaq’s vocalizations, Woods’ and Tagaq’s oration of Boyden’s text, the music of Jean-Baptiste Lully, and the Cree “Treaty Song” sung by Wood. A musical and textual representation of imagined first encounters between Indigenous peoples and Louis XIV’s colonizers, the spoken text recounts the reliance of early settlers on local Indigenous knowledges necessary for survival. The energetic symphonic writing creates a sense of urgency juxtaposed with the throat singing of Tagaq, the lyrical and gentle “Treaty Song,” electroacoustic music, and various nature sounds, leading to Tagaq’s disturbing testimony about the abuses suffered and witnessed by children in residential school, as reflected in the persistent utterings of “I watched.” In this way, the audience is likewise called upon to witness and understand the dark history of colonial encounters and residential schools, in order to move towards reconciliation.

Going Home Star is a powerful ballet that, in live performance, is aesthetically pleasing in its uncomplicated yet symbolic sets, beautiful choreography, dramatic story and complex, yet accessible music. At a performance in Ottawa that I attended in January 2016, the lobby of the National Arts Centre had banners documenting the history of residential schools, and, in one corner of the main foyer, Indigenous Elders were on hand to support audience members who were emotionally affected by the performance. The inclusion of Elders as a support resource for audience members reflects the sensitive content of the ballet and the role that Elders have in cultural recovery and cross-cultural education. While one might question this “high arts” performance venue for an Indigenous-focused work in terms of affordability, the space was filled to capacity with appreciative Indigenous and non-Indigenous audience members of all ages who commended the performance with a standing ovation. This work was created in the spirit of reconciliation, a notion that celebrates the revitalization and renewal of healthy and respectful relations between Indigenous and non-Indigenous peoples in Canada; and in many

ways, *Going Home Star* serves “to decolonize the audience,” as Beverley Diamond has put it, thus creating a space for dialogue and understanding.

As I write this review, the live tour of the Royal Winnipeg production of *Going Home Star* is continuing across Canada, where CDs of the work are also for sale. The CD release includes the music in its entirety, with liner notes that summarize the plot and provide biographical information about the key artists, including commentary by Hatzis about the artistic collaboration. Although it does not include the visual dimensions of the ballet, the recording testifies to the negotiation of artistic perspectives and world views. It allows listeners to hear the music and consider the creative and respectful intercultural dialogue that was necessary in this work’s development, while pondering what reconciliation looks and sounds like today.

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Leonard Cohen and Philosophy: Various Positions. Edited by Jason Holt. Chicago, Illinois: Open Court, 2014. xii, 281 pp. ISBN 978-0-8126-9856-5. Contents: Leonard Cohen as a Guide to Life / Brendan Shea — The Existential Cohen / Agust Magnusson — Why Cohen's Our Man / Wieland Schwanebeck — The End of the World and Other Times in *The future* / Gary Shapiro — Is Leonard Cohen a Good Singer? / Jason Holt — Covering Cohen / Adam Auch — Leonard and Lorca / Edward Winters — Irony as Seduction / Christopher Lauer — The Mystery of the Mirror / Lisa Warenski — Leonard Cohen on Romantic Love / Simon Riches — Hallelujah and Atonement / Babette Babich — Politics in *Beautiful Losers* / Steven Burns — Writing Poetry after Auschwitz / Pawel Dobrosielski and Marcin Napiórkowski — Doom and Gloom in a Cloistered Room / Liane Heller — *Dear Heather* in a Dark Space / Christopher Ketcham — Can You Touch Someone's Body with Your Mind? / Rachel Haliburton — Is a Tear an Intellectual Thing? / Liam P. Dempsey — The Prophetic Mr. Cohen / Timothy P. Jackson — Clouds of Unknowing / Bernard Wills — The Happy Memes of “Hallelujah” / Peter Stone.

In his opening remarks, editor Jason Holt suggests that the cultural positions of the poet and pop star are contradictory. Leonard Cohen, he furthers, is the exception to this rule: a duality between high and low art, a paradox. “The pop star-poet paradox isn’t that Cohen writes poetry and popular music,” he notes, “but rather that his songs count *both* as poetry and as popular music.” This collection of essays, written by philosophers who share an enthusiasm for Leonard Cohen, analyzes his poetry and songwriting from the perspective of philosophical inquiry. Remarkably, this is easily achieved—if anything, too easily. Each essay makes a valid contribution to the volume, and perhaps by editorial design various themes emerge, are played upon, and recede for later consideration. The aims of the volume are clear. But why so easy?

Cohen was a poet and writer first—and perhaps foremost. From the inception of his writing career he was encouraged and celebrated by lifelong friends and colleagues Irving Layton and Louis Dudek, and was lauded by leading figures of Canada’s literati. Metaphorically speaking, Cohen had come down from Westmount, the beneficiary of a privileged and relatively cultured upbringing. He drifted through a Bachelor of Arts at McGill University but on the strength of his poetry and reputation was admitted to Columbia University. With his literary credentials established, Cohen was the recipient of several arts grants. He had also secured the enduring loyalty of publisher Jack McClelland.



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For Cohen, music and songwriting weren't exactly afterthoughts, or for that matter simply a means of paying the bills (though it was)—but it did lead to international recognition. Cohen's second novel, *Beautiful Losers* (1966), attracted critical attention but sold poorly. Remarkably, Cohen was surprised to learn from Lou Reed that not only was he a fan of the novel, he owned one of the few copies that had made it to the US. Like Reed, Cohen hit upon popular music as a platform for autobiographical poetry. Bob Dylan's success with Columbia Records had elevated the poetical value of popular music lyrics, and the commercial viability of the singer-songwriter. Following several fortuitous introductions, particularly to Judy Collins, Cohen was signed by John Hammond to Columbia without hesitation. Collins' enthusiasm for Cohen's songwriting compensated for his lack of studio and concert venue performance experience. In Cohen's own words, once you signed with Columbia, "that was it"—he became a recording artist and performer with the full support of the label. Thereafter, LPs such as *Songs of Leonard Cohen* (1967) and *The Best of Leonard Cohen* (1975) were perennial selections of the Columbia Record Club. For Cohen, who felt that his audience and financial prospects were limited in the Canadian literary world, the combination of sophisticated poetry and folk music was at that time commercially viable. Hammond's instincts had once again been proved correct, though he himself found it difficult to produce Cohen. That job initially fell to John Simon, now recognized as one of the most important producers of the era.

What was also immediately evident in the early years of Cohen's songwriting career was the appeal of his songs to other artists: Judy Collins, Joan Baez, and later, John Cale, Jeff Buckley, Nick Cave, Jennifer Warnes, and Rufus Wainwright (to name but a few). Several of the essays in this volume, particularly those by Wieland Schwanebeck ("Why Cohen's Our Man"), Adam Auch ("Covering Cohen"), Babette Babich ("Hallelujah and Atonement"), and Peter Stone ("The Happy Memes of 'Hallelujah'") inquire into the universality of Cohen's seemingly idiosyncratic themes and obsessions. What is clear from their analysis, however, is that the themes themselves were not the main attraction. The travails of human experience are not unique and infinite manifestations of love and loss are the essence of the popular music lyric. However, the doggedness of Cohen's inward, contemplative gaze is perhaps the most remarkable feature of his poetry and songwriting. Accordingly, a variety of Mariannes, Suzannes, and Christines populate the Cohen songbook, all of whom are actual individuals, not mere amalgams of trysts. Cohen, like many great singer-songwriters of the period, is brutally honest in his assessment of his own often flawed engagement with the commonalities of human experience. What attracts performers to the songs, these essays collectively suggest, is the resonant voice of Cohen, its authority, bemused rectitude, and intellectual integrity. *His* experience, despite its inimitable nature, is somehow relatable to a fairly wide audience—to *us*. It is also what makes Cohen an inviting prospect for philosophical inquiry.

Several articles examine the shifting foundations of Cohen's imagination and heritage. The son of Jewish immigrants, Cohen was also attracted to the imagery, iconography, and texts of Christianity and the Catholic Church. In adulthood, like many in the Age of Aquarius, he was drawn to Eastern mysticism and in 1996 was ordained a Rinzai Zen Buddhist monk. These themes recur throughout the collection, particularly in essays by Brendan Shea, who also traces Cohen's existential themes to ancient Greek philosophy, and Agust Magnusson, who discusses Camus, Kierkegaard, democracy, Dostoyevsky, and resignation. Essays by Christopher Ketcham, Rachel Haliburton, and Liam Dempsey discuss cognitive theory, teleology, materialism, and theories of emotion. In some ways, these essays demonstrate that Cohen's lyrics and poetry could also serve as a kind of dream catcher for his generation. Similarly, essays by Christopher Lauer ("Irony as Seduction") and Lisa Warenski ("The Mystery of the Mirror") capture Cohen's corporeal attachments and obsession with sexuality, physical love, and through that, spiritual awakening in sexual embrace.

Holt has attempted to capture the paradoxical and mercurial in Cohen, organizing the book into relatively clear sections: existence, beauty, love, religion, and so forth. This is helpful. As philosophers, each writer focuses on a theme or two and draws out a few insights. On the other hand, it is a credit to Cohen, and perhaps Holt, that several themes and images skip across the essays, shifting in meaning despite efforts to gauge discernible certainties. He can't be pinned down. That is a characteristic of good poetry, but not always of philosophical inquiry. If the reader is left with anything lasting here, it is perhaps the resonance of a line or two. While the enduring popularity of the song "Hallelujah" creeps into most of the articles in one way or another, it is a phrase from Cohen's song "Anthem" (*The Future*, 1992) that holds the attention of these philosophers: "There is a crack in everything / That's how the light gets in." It is our mistakes, or travails and tragedies, which show us meaning. Written by others, that sentiment is trite. Cohen, however, excels at enigmatic summation where other writers might fail—the mundane, the material, made mystical. Perhaps it is this which attracts and draws interpreters, philosophers, and audiences to his revelation.

Many of the essays would not be out of place on an undergraduate reading list or lower graduate seminar. I suspect that this, too, is somewhat by design. Several essays may leave readers feeling that their authors have sacrificed depth of discussion for the sake of the collection. In contrast, the historical approach taken by Steven Burns in "Politics in *Beautiful Losers*," is a highlight of the volume. Burns locates Cohen's poetry and music in the context of Canada's cultural and literary landscape as it flowered in 1960s and early 1970s, and observes that Quebec politics in the aftermath of the Quiet Revolution was very much the backdrop of the infamous novel. In this regard, Cohen was an acquaintance not only of Hugh MacLennan, whose novel *Two Solitudes* (1945) dramatized Anglo-French relations in Montreal, but also of Mordecai Richler, whose Jewish experience of the city differed from his own. A young lawyer

and intellectual named Pierre Trudeau, who dedicated his life to the defence of Confederation, was also a youthful acquaintance. Burns' historical perspective, in my view, is convincing and thought-provoking, highlighting the distinctiveness of Montreal in those turbulent years and Cohen's lifelong attachment to his birthplace.

Cohen's success must also be understood in the context of the CRTC's newly-minted Canadian content regulations (1971). Cohen's LPs found audiences in Canada and Europe, but in the US sales were lacklustre until *I'm Your Man* (1988). Similarly, Cohen's writings benefited from the nationwide promotion of homegrown literature. Subsequent to Expo 67, held in Montreal, and coincident with Trudeau's years as prime minister, the nation experienced a convulsion of nationalistic spirit. Burns' essay posits that *Beautiful Losers*, published just a year before, initially failed to find an audience, and remains an underappreciated existential satire. Considered gratuitous and obscene, absurd, surreal and without plot, its lack of acceptance was proof enough to Cohen, the writer, that his literary aspirations would find a wider acceptance in music. Nonetheless, a dark, tragic comedy, inhabited by individuals who are victims of both history and personal foibles, *Beautiful Losers* may be read as a pivotal moment in Canadian literature and interpreted as emblematic of Canada's national character at that time.

Readers may be a little frustrated at the scarcity of Cohen's verse directly cited in the book. To put it bluntly, there's not enough of it. To be fair, I suspect this is less a test of the reader's knowledge of "Cohen-alia" and more an effort to work within current copyright restrictions. While reading, keep an anthology of Cohen's poetry and lyrics at hand, or a browser open. Likewise, it is not surprising, at least to me, that there is little discussion of the music, and that is a shame. "Hallelujah" is arguably among the cleverest riffs in Canadian popular music and its aesthetic appeal cannot be contemplated without consideration of Cohen's harmonic and melodic language—simple though it may seem to be, it is not without nuance. Furthermore, though largely self-taught, Cohen was intensely interested in the effect of music on his audience and constantly fussed over production details and methods. Surely, this should be discussed correspondent to his aesthetic and philosophical "positions."

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The Lesson of Da Ji. Music by Alice Ping Yee Ho; libretto by Marjorie Chan. Toronto: Centrediscs CMC-CD 22115, 2015. 1 compact disc (62:41). Contents: Scene 1: The Lesson (37:05); Scene 2: The Banquet (25:36). Performers: Derek Kwan, tenor; Marion Newman, mezzo-soprano; Vania Chan, coloratura soprano; William Lau, nan dan, Peking Opera; Alexander Dobson, baritone; Benjamin Covey, baritone; Charlotte Corwin, soprano; Toronto Masque Theatre Ensemble; Larry Beckwith, conductor.

Commissioned by the Toronto Masque Theatre, *The Lesson of Da Ji* won the Dora Mavor Moore Award for Outstanding Opera in 2013. Composer Alice Ping Yee Ho and librettist Marjorie Chan collaborated for the first time in creating this compelling work, the storyline for which dates from the Shang Dynasty of China (circa 1600–1046 BCE). Chan’s drama of jealousy, infidelity, prophecy, and the grotesque is animated by Ho’s exotic and wonderfully crafted score.

Ho drew upon China’s expansive mythology to present Chan with the idea of writing an opera based on the legendary and historical figure, Da Ji. A concubine (and, eventually, an infamous Queen), Da Ji was either enslaved in war or bartered by her father to King Shang. While the King’s concubine, Da Ji has a secret affair with her guqin teacher, Bo Yi (who also happens to be the son of the King’s arch enemy, the Duke). When alone, Da Ji sings of her love for Bo Yi to the rising moon, and when she falls asleep, the moon warns her of possible heartbreak. The suspicious King learns of Da Ji’s betrayal through her chambermaid, Ming, and plans gruesome revenge.

In the liner notes Ho explains that the opera combines Chinese, Western, and Baroque art forms and instruments and produces a unique and innovative presentation of the Masque tradition. The score calls for violin, viola, viola da gamba, recorders, and harpsichord, as well as gaohu, erhu, guzheng, pipa, and zhongruan, and a variety of eastern and western percussion instruments. Ho’s musical soundscape is inspired by the guqin, a traditional Chinese seven-string plucked instrument that is part of the zither family. The music of the first act of the two-act opera is drawn from the guqin’s seven open strings; the composer notes that in the second act the material is based on “The Drunkard,” an ancient guqin tune. Prodigious rhythmic vitality is achieved with a cleverly reinvented *basso continuo* juxtaposed against lavish melodic vocal lines that are interspersed with occasional recitatives. The color combinations are beautiful and it is remarkable that the instrumental ensemble consists of only ten members.

The eight-member cast includes the three principals: mezzo-soprano Marion Newman as Da Ji, tenor Derek Kwan as Bo Yi, and baritone Alexander Dobson as the King. Newman’s full and



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expressive voice captures all of the nuances that her role demands. Kwan is also terrific, despite some inconsistency in the tone of his final A⁴ in the first scene; his diction throughout the opera is impeccable. Alexander Dobson's haunting baritone voice effectively portrays the role of the menacing and evil King.

The remaining cast members include Vania Chan, who plays the roles of Ming and Moon 1 (Light). Vania Chan's performance as Moon 1 is perhaps the best of the entire recording. Her beautiful coloratura voice is enchanting. A striking timbral contrast is provided by Peking Opera singer William Lau—the only member of the ensemble who sings in Chinese in the traditional Peking Opera style—as the dark and foreboding Moon 2. Charlotte Corwin and Benjamin Covey deliver competent performances as the Duke and Duchess. The Toronto Masque Theatre ensemble under the baton of Larry Beckwith handles Ho's virtuoso writing with impressive competence and proficiency.

However, the recording balance on the CD—especially during Scene 1—is skewed in favor of the orchestral accompaniment rather than the vocalists. As beautiful as Ho's writing is, the orchestra overpowers the vocalists at times, making it difficult to follow the sung dialogue.

The English/French liner notes include bios of the vocal and instrumental performers, a synopsis of the plot—thankfully, without spoilers—as well as two sets of program notes by the composer and the librettist. (Unfortunately, there are also a number of slips in editing.) It would have been desirable to include the text of the libretto in the liner notes—or at least include an online link to the libretto.

This wonderful CD should be in every opera lover's collection and I hope that Ho and Chan will collaborate again to create another opera of this caliber.

Joe Argentino
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Music in Range: The Culture of Canadian Campus Radio. By Brian Fauteux. Waterloo, ON: Wilfrid Laurier University Press, 2015. 222 pages. ISBN 978-1-77112-150-7.

In Canada, campus radio stations and local, alternative music scenes have always been dependent on each other, with volunteerism and a sense of experimentation vital to their subsistence. In *Music in Range*, Brian Fauteux sets out to present us with a compelling picture of this phenomenon through a judicious blend of ethnography, history, and references to the literature of cultural studies. The regulatory framework of the Canadian Radio-television and Telecommunications Commission (CRTC) has ensured that there is a place for broadcasting that is limited to geographic territory, non-commercialism, and community support and outreach. Campus radio stations operate under the mandate of serving community interests, by providing a “high percentage of Canadian content, the broadcasting of local information, and the promotion of local culture, arts, and music, as well as by supporting emerging local talent and local/regional content pertaining to social and community issues” (8). How all of this plays itself out forms the central thread running through this book.

A substantial portion of the book focuses on three stations—CHMA in Sackville, CKUW in Winnipeg, and CITR in Vancouver—and draws on quotes from interviews conducted by Fauteux with the individuals responsible for running these stations. Each locale is distinctive enough in terms of what is best described as socio-geographic attributes. Each has also played a decisive role in supporting the independent or alternative music scenes with airtime supplemented through involvement with local venues and festivals, publications, and in the case of Vancouver, an independent record company that grew out of the interests of two staff members. The terms “independent” and “alternative” have come to be primarily associated with music scenes, but as Fauteux notes, these terms have their own histories, and the vestiges of those histories have coalesced as they have become “integral terms and concepts for social movements and formations tied to community radio broadcasting, and they are manifest in systems that seek to increase diversity, access, and participation, in media and communication” (35). Regardless, it is in the promotion of independent and alternative music scenes that the campus radio stations have made their mark.

Fauteux’s aim is to bring together “cultural history, critical policy studies, and popular music and sound studies” (12), and there is ample evidence of these approaches, with numerous references to CRTC decisions and public notices and the incorporation of the ideas of people like Theodor Adorno, Benedict Anderson, Jacques Attali, Pierre Bourdieu, and Raymond Williams. For popular music studies, he enlists the likes of Simon Frith, Holly Kruse, Will Straw, and Sarah Thornton, and fittingly, it is Thornton’s idea of “subcultural capital,” an adaptation of Bourdieu’s “cultural capital,” that gets



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to the crux of the relationship between campus radio stations and their local music scenes. Campus radio stations play a strong role in the documentation of a local music scene, such that these scenes “depend not only on musical and cultural output but also on the institutional spaces where individuals can converse, discover new music, and learn how to produce media” (130). And it is important to note that these subcultural gatekeepers position themselves in opposition to the mainstream.

Fauteux’s outline of the history of campus radio in Canada, beginning in the late 1920s, and variously shaped by CRTC policies during the 1970s, culminates with two key events in 2010 highlighted and discussed in detail: a revision of the policy governing campus and community radio stations that incorporates funding models that promote Canadian content, and the revoking of Ryerson’s CKLN license for non-compliance with the CRTC’s regulations. He sees the revocation and the subsequent awarding of the frequency to a commercial station, Indie88, which was billed as “Toronto’s first Indie station,” as an indication that the CRTC may be moving towards a more commercially oriented broadcasting landscape, although admittedly it was the infighting at CKLN had rendered the organization so dysfunctional that even the most fundamental requirements by the CRTC could not be met. In its final death throes the station was broadcasting an audio loop of jazz programming, hardly an act of community involvement. (One peculiar omission in Fauteux’s account of the history of campus radio stations is the story of CJRT, which began as an educational station for Ryerson in 1949 and subsequently evolved into JAZZ.FM91, amidst considerable controversy over advertising and program content, although it may well be that precedent-setting stations such as CFRC at Queen’s (1924) or CKUA at the University of Alberta (1927) were more significant historically.)

What about the future of campus radio? With satellite radio and internet “bitcasting” the geographic constraints imposed by the CRTC in issuing licenses based on assigned broadcasting power are immaterial. Whereas York University’s CHRY has had to make do with 50 watts, effectively limiting its broadcast range to its Keele Street campus, the University of Toronto’s CIUT has been allowed 15,000 watts, so that it can be heard as far as Buffalo. But these allocations have become increasingly less important in a world where music is promoted and consumed through social networks scattered throughout the web. Fauteux, however, believes there is still a role for campus radio since music and musical taste that is supported and shaped locally are becoming more important “as the flow of digital formats reshapes the music industries and the emergent cultural processes of quickly and easily sharing music challenges the dominant industry model that has thrived alongside mass-produced music” (192). It could well be something similar to the resurgence of vinyl, where independent and alternative-minded individuals seek connections to the physical world through objects that can be held and places that can be visited.

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