CAML REVIEW / REVUE DE L'ACBM

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Reports, News, Essays / Rapports, nouvelles, essais

Reviews / Comptes rendus

Message from the President / Message du président

Dear CAML Members,

First and foremost, I extend my well-wishes to you and your family members. We shall remember the challenges that the COVID-19 pandemic is posing for our profession for a long time. The situation has forced us to step back, rethink, and reinvent our work and services. As we increasingly take advantage of video communication technologies, we also renew our appreciation for face-to-face interactions, physical spaces and multi-formatted collections. The pandemic has clearly underscored to music information organizations the value of a hybrid in-person /online service model. The rising number of library pickup services and study hubs is evidence of this value, indicative of our users' longing for physical libraries, archives, and documentation centres while taking advantage of our rich e-resource collections.

All the while, we are becoming more resilient and innovative, gains that will enrich our post-pandemic identities. Our individual growth guarantees the progress of our community and ultimately, our Association. Thanks to your enthusiastic participation at our online gatherings, we can look forward to fostering a more accessible community that will allow for expanded involvement from across the nation. CAML is for all existing and emerging music information professionals.

Chers membres de l'ACBM,

D'abord, je vous souhaite en bonne santé, ainsi les vôtres. Nous nous rappellerons pendant longtemps les difficultés que notre profession a surmonter en raison la COVID-19. Cette situation nous a forcés à prendre un recul, à réfléchir à no travail ainsi qu'à notre prestation de services, et les réinventer. Si nous tirons de plus en plus avantage des technologies de communication pa vidéo, nous sommes profondément reconnaissa des interactions en personne, des espaces physiques et des collections offertes sur divers supports. Pour les organisations dédiées à l'information musicale, la pandémie a clairemen mis en évidence la valeur d'un modèle hybride c services (personnel et en ligne). Le nombre croissant de services de cueillette de livres et d'espaces réservés à l'étude en constitue la preu et indique que, tout en se prévalant d'important collections électroniques, les utilisateurs ressent le besoin de bibliothèques physiques, d'archives de centres de documentation.

En même temps, nous gagnons en résilience et en innovation, qualités qui enrichiront notre identité post-pandémie. Notre croissance personnelle garantit l'avancement de notre communauté et, en définitive, de notre association. Votre participation enthousiaste aux rencontres en ligne nous permet d'entrevoir une association plus accessible, à laquelle pourront se joindre des gens de partout au pays. L'ACBM souhaite regrouper tous les professionnels actuels et émergents de l'information musicale.

CAML's first online conference

Thanks to the 2020 Conference Planning Committee, our first online meeting on Friday, June 5 was a success. At its peak moment, we had nearly 50 participants, the highest number of attendees that I recall since joining the Association in 2014. As part of the program, CAML held its first virtual Annual General Meeting where we welcomed our President-Elect Maureen Nevins from Library and Archive Canada (LAC). I look forward to working with Maureen to strengthen our ties to LAC and to support the work of the Association on all fronts. Timothy Neufeldt (Treasurer) and Rebecca Smith (Membership Secretary) graciously agreed to be reappointed to their respective roles for an additional 2-year term. Our new Member at Large, Trevor Deck (University of Toronto), was elected in July for a two-year term. Congratulations to all the new and reappointed board members!

CAML's 50th Anniversary Meeting: An International Celebration (social media hashtag: #CAMLat50)

We have begun planning CAML's 50th Anniversary conference in 2021. I am grateful to Alastair Boyd, Lucinda Johnston, and Trevor Deck who have agreed to join me in forming the 2021 Conference Planning Committee. We envision a multiday virtual program, allowing for international participation with both synchronous and asynchronous presentations. If at all possible, we will add in-person features, but the bulk of our

Le premier congrès en ligne de l'ACBM

Grâce au travail du comité organisateur du congrès de 2020, notre première rencontre en ligne, le vendredi 5 juin, a été couronnée de succès. Au moment où nous comptions le plus de participants, ils étaient presque 50, soit le plus grand nombre dont je me souvienne depuis que je me suis joint à l'association en 2014. Dans le cadre de son programme, l'ACBM a tenu sa première assemblée générale annuelle, durant laquelle elle a accueilli sa présidente désignée, Maureen Nevins, de Bibliothèque et Archives Canada (BAC). Je suis heureux de pouvoir coopérer avec Maureen dans le but de renforcer nos liens avec BAC et de soutenir le travail de l'association sur tous les fronts. Timothy Neufeldt (trésorier) et Rebecca Smith (secrétaire des adhésions) ont eu la gentillesse d'accepter de remplir leur rôle respectif pour un autre mandat de deux ans. Notre nouveau conseiller, Trevor Deck (Université de Toronto), a été élu en juillet pour un mandat de deux ans. Félicitations aux nouveaux membres du CA, ainsi qu'à ceux dont le mandat a été reconduit!

Rencontre du 50e anniversaire de l'ACBM : une célébration internationale (mot-clic : #CAMLat50)

Nous avons entrepris la planification du congrès visant à souligner le 50e anniversaire de l'ACBM, en 2021. Je remercie Alastair Boyd, Lucinda Johnston et Trevor Deck d'avoir accepté de se joindre à moi pour former le comité organisateur de ce congrès. Nous envisageons un programme virtuel sur plus d'une journée (ce qui permettrait une participation à l'échelle du globe), ainsi que des présentations en mode synchrone et asynchrone. Si possible, nous y

activities will take place online. We are working with the Federation of the Humanities and Social Sciences; the CAML Board will evaluate the feasibility of holding our conference as part of the Congress 2021 events. We will also work with MusCan to explore collaborative opportunities. I invite you all to think about ways we can make this conference a memorable event through creative programming and outreach to other organizations. Please contact me or one of the Conference Planning Committee members with your ideas.

IAML's first online conference

Following the cancellation of their 2020 Congress, IAML held an abridged online meeting in July. I attended the Forum of National Representatives on Tuesday, July 21 and was delighted to learn that the mother association is also preparing to celebrate an important anniversary: IAML is turning 70 in 2021 (social media hashtag: #IAMLat70). I look forward to working with the members of the IAML Board to explore mutual outreach opportunities to highlight our associations' strong ties. Also at the Forum, IAML Historian John Wagstaff invited national branches to actively record and preserve their histories. Oral history interviews and rigorous archival practices were highly recommended. With Maureen Nevins on the Board, the Board is looking forward to enhancing CAML's processes for documentation and effective preservation of our archives.

ajouterons des événements en présentiel, mais la plus grande partie des activités auront lieu en ligne. Notre CA a entamé des pourparlers avec la Fédération des sciences humaines dans le but de voir si nous pouvons tenir notre congrès dans le cadre du sien, en 2021. Nous étudions aussi la possibilité de coopérer avec MusCan. Je vous invite tous à réfléchir aux manières de transformer ce congrès en événement mémorable en raison de sa programmation créative et de son partenariat avec d'autres organisations. Veuillez communiquer avec moi ou l'un des membres du comité organisateur pour nous faire part de vos idées.

Premier congrès en ligne de l'AIBM

En raison de l'annulation de son congrès en 2020, l'AIBM a tenu une réunion en ligne en juillet. J'ai assisté au forum des représentants nationaux le mardi 21 juillet. J'ai été ravi d'y apprendre que cette association se prépare également à célébrer un jalon important : l'AIBM aura 70 ans en 2021 (mot-clic : #IAMLat70). J'ai hâte de collaborer avec les membres du CA de l'AIBM en vue de découvrir des possibilités communes de rayonnement et de souligner les liens étroits qui unissent nos associations. Lors du forum, l'historien de l'AIBM, John Wagstaff, a invité les sections nationales à consigner et à préserver leur histoire. Il nous a vivement recommandé de mener des entretiens de vive voix sur notre histoire et d'adopter des pratiques rigoureuses d'archivage. Comme Maureen Nevis siège maintenant au CA de l'ACBM, ce dernier visera à améliorer ses processus de documentation et de préservation des archives.

An exciting chapter for CAML Review

CAML Review's new Editorial Team has planned several issues, starting with this "lost conference papers" issue. The Editorial Team has also launched the Association's social media presence on Facebook and Twitter (@CAML_ACBM), a venue to promote the journal, and to communicate the Association's news. I extend my thanks to the Editorial Team for their important work.

In conclusion, I wish you all great success in navigating the weeks and months ahead. As you overcome your challenges, and as you strive to provide in-person or remote services, please remember that you can rely on your CAML community of practice for help and advice.

We are stronger together.

Houman Behzadi
CAML President (2019-2021)
McGill University
houman.behzadi@mcgill.ca

Une étape palpitante pour la Revue de l'ACBM

La nouvelle équipe éditoriale de la Revue de l'ACBM a planifié plusieurs numéros, en commençant par celui-ci, qui porte sur les « documents perdus du congrès ». Dans le but d promouvoir le journal et de transmettre les nouvelles de l'association, celle-ci a aussi ouvert des comptes sur Facebook et Twitter (@CAML_ACBM). Je la remercie du travail important qu'elle accomplit.

Pour terminer, je vous souhaite de bien vivre les semaines et les mois à venir. Tout en surmontant les difficultés et en vous efforçant de fournir vos services tant en personne qu'à distance, rappelez-vous que vous pouvez compter sur l'aide et les conseils des membres de l'ACBM.

L'union fait la force.

Houman Behzadi
Président de l'ACBM (2019-2021)
Université McGill
Houman.behzadi@mcgill.ca

Reports from the 2020 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, 2020, 12:30 PM
Online via Zoom

1) President's Report (Houman Behzadi)
2) By-Law Revisions (Houman Behzadi)
3) Communication Officer's Report (Marc Stoeckle)
4) CAML Review Report (Jan Guise/Jada Watson)
5) Cataloguing Committee Report (Megan Chellew)
6) Rapport SQACBM (Rachel Gagnon)
7) RILM/RISM Report
8) CAML 2020 Online Conference Program

Rapport du Président de l'ACBM pour 2020

L'ACBM a connu une année mouvementée, lançant plusieurs initiatives, et faisant face à des défis inattendus. Je voudrais, pour commencer, souligner les difficultés personnelles et professionnelles auxquelles ont fait face nos membres pendant l'épidémie de COVID-19. Les organismes canadiens d'information musicale font face – et vont continuer à faire face – aux difficultés liées au fait d'offrir des services à distance à leurs usagers. Ayant participé à plusieurs conférences en ligne au cours des dernières semaines, je constate jusqu'à quel point les professionnels de l'information participent présentement à l'effort collectif visant à redéfinir les services aux usagers dans un milieu exclusivement virtuel. Comme toujours, la musique ne manque pas de présenter des défis particuliers ; qu'il s'agisse de l'accès aux partitions à toutes sortes de questions complexes touchant les droits d'auteurs, nos problèmes n'en sont que plus évidents. Au milieu de cette crise sanitaire, nous avons pu constater, de façon remarquable, la résilience des membres de l'ACBM, qui ont démontré leur support constant pour notre association et pour la profession dans son ensemble. Je suis très reconnaissant que nous puissions nous rassembler à nouveau, même de façon virtuelle, pour afficher notre soutien envers le partage de l'information musicale, l'objectif central qui lie notre passé à un futur favorable pour les bibliothèques de musique, les centres d'archives et les centres de documentation musicaux.

Suite à l'assemblée générale annuelle (AGM) de l'année dernière à Vancouver, le Conseil d'administration a remercié les membres sortants, James Mason (agent des communications) et Katherine Penner (secrétaire). Il nous a fait grand plaisir d'accueillir Marc Stoeckle et Lucinda Johnston, qui prennent respectivement la relève pour ces postes. Je souhaite exprimer toute ma

gratitude envers notre présidente sortante, Carolyn Doi, et notre conseillère, Margaret Piper, qui terminent leurs mandats, et vont quitter le Conseil d'administration, à la fin de l'AGM d'aujourd'hui. Je tiens à remercier Carolyn pour tout ce qu'elle a fait, et pour son appui constant. Tel que mentionné dans mon précédent message publié dans le dernier numéro de la Revue de l'ACBM, grâce aux efforts de Carolyn, l'Association est maintenant mieux conscientisée face aux questions de diversité et d'inclusion. Je suis également reconnaissant à Margaret de ses efforts pour élargir la portée des critères de nos prix, ce qui nous a permis de choisir trois récipiendaires méritants.

Le Conseil d'administration s'est rencontré quatre fois cette année. En plus de nos réunions de l'automne et du printemps, et de notre réunion pré-conférence, nous avons tenu une réunion d'urgence le 23 mars, pour discuter de la réponse de l'ACBM à la décision stratégique de la Fédération des sciences humaines (ci-après la Fédération) de tenir un congrès en ligne, en collaboration avec Western University. Comme nous l'avons communiqué à nos membres le 25 mars, le Conseil d'administration a tout d'abord voté en faveur de la participation de l'ACBM à ce congrès en ligne, à condition que le soutien technologique offert par la Fédération soit adéquat. Nous avons ensuite contacté tous nos conférenciers, qui ont à leur tour répondu qu'ils étaient prêts à donner leurs présentations en ligne. Cependant, les plans de la Fédération ont changé quand Western University a décidé de se retirer, une situation inattendue dont le résultat a été l'annulation des plans de présenter le Congrès 2020 en ligne. Comme je vous l'ai dit le 3 avril, l'ACBM a continué ses discussions avec la Fédération, qui promettait de nous aider à tenir notre conférence en ligne, malgré l'annulation mentionnée plus haut. Cependant, après de nombreuses délibérations et de longues discussions, le Conseil d'administration a conclu qu'une réunion en ligne, telle qu'envisagée par la Fédération, ne fonctionnerait pas bien pour nos membres. Parmi les facteurs décisifs, on peut noter la fatigue engendrée par de longues séances devant l'ordinateur, les difficultés inhérentes aux différents fuseaux horaires, et l'alléchante possibilité d'éliminer les frais d'inscription à la fois de la Fédération et de l'ACBM. Nous avons invité nos conférenciers à se joindre à nous l'année prochaine, s'ils le peuvent.

La croissance constante de l'ACBM dépend de l'enthousiasme de ses membres, et de leur participation aux tâches requises par l'association. Je souhaite remercier toutes les personnes qui ont accepté de se porter volontaires pour s'assurer que notre gouvernance et notre organisation demeurent solides.

D'abord et avant tout, je souhaite exprimer ma reconnaissance envers le responsable du comité du programme, Alastair Boyd, et notre organisateur local, Brian McMillan, qui ont travaillé très fort, en collaboration avec nos collègues de MusCan, pour organiser une conférence « en personne » remarquable. Le programme était très dynamique, et la bibliothèque de Western University était bien préparée pour recevoir les membres de l'ACBM à la Faculté de musique Don Wright. Malgré les annulations en série et les changements de plans soudains, ils ont tous deux continué à faire

preuve d'optimisme, et ils ont soutenu nos efforts lors de la planification de notre conférence gratuite d'une journée.

Depuis sa formation, le Groupe de travail visant le renouveau de l'ACBM s'est rencontré chaque mois, d'abord pour compléter son analyse du milieu. Le groupe de travail a employé différentes méthodes pour rassembler l'information pertinente, y compris un examen de l'histoire de l'ACBM, une comparaison avec des associations nationales similaires, un contact avec MLA et IAML, un sondage auprès des personnes abonnées à notre liste de discussion, et une discussion ouverte en ligne, qui s'est tenue le 8 avril dernier. La réunion du 5 juin est un moment important pour le groupe de travail, car nous complétons la première phase de notre tâche, et nous préparons à un exercice de planification stratégique pour déterminer la direction future que prendra l'ACBM. Le groupe de travail souhaite toujours obtenir vos commentaires, car ce sont vos idées qui, selon nous, constituent le principe directeur sous-tendant ce processus de renouvellement de l'association.

En cette période de renouveau, je veux à nouveau souhaiter la bienvenue à la nouvelle équipe de rédaction de la Revue de l'ACBM. L'équipe de rédaction a déjà commencé à planifier le prochain numéro de notre revue, et un appel officiel pour les soumissions va être publié sous peu. Finalement, le dernier mais non le moindre, je souhaite remercier notre agent des communications, Marc Stoeckle, pour le travail accompli sur notre nouveau site web. Le site web est un outil de communication toujours en évolution, que nous allons continuer à améliorer en fonction des commentaires reçus de la part du Conseil d'administration et de nos membres.

Il est difficile de prédire à quoi ressemblera notre travail au cours des semaines et des mois à venir. Nous sera-t-il possible de tenir une réunion en personne à Edmonton en juin 2021 ? Ce qui est certain, c'est que l'ACBM va continuer à bénéficier du soutien et de la générosité de ses membres. Je constate que cette période nous a rendus plus forts et mieux conscients des obstacles qui se posent devant la participation en personne à nos conférences annuelles. Et je sais que, à l'avenir, l'ACBM va analyser des méthodes plus efficaces et plus inclusives pour continuer de faire progresser nos objectifs professionnels.

Respectueusement soumis,
Houman Behzadi
Président, CAML/ACBM
Head Librarian, Marvin Duchow Music Library
McGill University
Montréal, QC

CAML President's Report 2020

CAML has had an eventful year, undertaking several initiatives and dealing with unforeseen challenges. I would like to begin this report by acknowledging the personal and professional difficulties our members have endured due to the COVID-19 outbreak. The Canadian music information organizations are – and will continue – dealing with the complications of providing remote services to their constituents. Having attended several online conferences over the past few weeks, I am seeing how information professionals are now participating in the collective effort of redefining user services in the online-only environment. As always, music does not fail to provide its unique challenges, from access to scores to all types of copyright complexities, our problems are now that much more tangible. Amidst the health crisis, it has been remarkable to witness the resilience of CAML members who have shown their unwavering support for our association and the profession at large. I am grateful that we are once again coming together – albeit virtually – to show our commitment to the dissemination of music information, the common goal that connects our past to an opportune future for music libraries, archives and documentation centres.

Following last year's annual general meeting (AGM) in Vancouver, the Board bid farewell to James Mason (Communications Officer) and Katherine Penner (Secretary). We were very pleased to welcome Marc Stoeckle and Lucinda Johnston to fill these positions respectively. I wish to express my gratitude to Past-President Carolyn Doi and our Board Member-at-Large Margaret Piper who will complete their mandates and rotate off the Board at the end of today's AGM. I am grateful to Carolyn for her accomplishments and continued support. As mentioned in my message published in the latest issue of *CAML Review*, Carolyn's efforts have raised the Association's awareness of issues surrounding diversity and inclusion. Likewise, I am thankful to Margaret for her efforts in broadening the scope of our awards criteria, which resulted in the selection of three worthy recipients.

The Board met four times this past year. In additions to our fall, spring, and pre-conference meetings, we held an emergency meeting on March 23 to discuss CAML's response to the Federation for the Humanities and Social Sciences' (henceforth Federation) strategic decision to hold an online Congress in collaboration with Western University. As communicated to the membership on March 25, the Board initially voted in favour of CAML's participation in the Federation's online congress contingent on adequate technological support from the Federation. We then contacted all presenters who in turn confirmed their willingness to present online. However, the Federation's plans changed when Western University decided to withdraw, an unexpected move that resulted in the cancellation of the online Congress 2020. As I communicated with you on April 3, CAML continued to engage with the Federation as they promised to support our online meeting regardless of the aforementioned cancellation. After much deliberation and lengthy discussions, the Board concluded that an online meeting as envisioned by the Federation would not be advantageous for the membership. The online meeting fatigue, time zone difficulties, and the attractive possibility of waiving both the Federation and CAML registration fees were

among the deciding factors. We have invited our presenters to join us again next year should their circumstances allow.

CAML's steady growth is dependent on its members' enthusiasm and participation to carry out the work of the Association. I wish to thank all those who stepped up to ensure that our governance and overall structure remain solid.

First and foremost, I would like to express my gratitude to our Program Chair Alastair Boyd and our Local Organizer Brian McMillan. Alastair and Brian worked diligently and in close collaboration with our MusCan colleagues to prepare an outstanding in-person conference. The program was strong and the Western Music Library prepared to welcome CAML to the Don Wright Faculty of Music. Despite the series of cancellations and sudden changes of plans, both kept their optimism and supported our efforts to plan our one-day free conference.

Since its formation, the CAML Renewal Task Force has met monthly to complete its environmental scanning exercise. The Task Force has used different methods of gathering information, including an examination of CAML's history, comparisons with similar national associations, liaison with both MLA and IAML, a survey questionnaire for the listserv recipients, and an online Town Hall meeting that took place on April 8. The June 5 meeting is a pivotal moment for the Task Force as we complete the first phase of our work and prepare for a strategic planning exercise to determine CAML's future directions. The Task Force remains committed to capturing your feedback, which we view as the guiding principle of the Association's renewal process.

In this time of renewal, I once again welcome the new Editorial Team of *CAML Review*. The Team has already planned work on the next issue of our journal and an official call for submissions is forthcoming. Last but not least, I wish to thank our Communications Officer Marc Stoeckle for his work on our new website. The website is an evolving communication tool that we will continue to fine tune based on the feedback received from the Board and membership.

It is difficult to predict the nature of our work in the upcoming weeks and months. Will we be able to hold an in-person meeting in Edmonton in June 2021? What seems certain is that CAML will continue to benefit from its members' support and generosity. I acknowledge that this period has made us stronger and more aware of the barriers in the way of in-person attendance at our annual conferences. And I know that going forward, CAML will investigate more efficient and inclusive ways of advancing our professional goals.

Respectfully submitted,
Houman Behzadi
President, CAML/ACBM
Head Librarian, Marvin Duchow Music Library
McGill University
Montreal, QC

Proposed Revisions to the Constitution and By-Laws of

The Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML)

Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM)

*Only those articles with proposed changes are displayed

Text of Current Constitution	Text of Proposed Revisions to the Constitution
Article # 5. BOARD	Article # 5. BOARD
5.2.3. The election results shall be announced to the membership.	5.2.3. Elections may take place by show of hands or secret ballot. Elections may be held in person or using an online voting platform. 5.2.4. The election results shall be announced to the membership.
Article # 7. MEETINGS	Article # 7. MEETINGS
7.2. The date, place and agenda of the Annual General Meeting shall be determined by the Board.	7.2. Annual General Meetings 7.2.1. The date, place and agenda of the Annual General Meeting shall be determined by the Board. 7.2.2. The Annual General Meeting may be held in person or virtually.

Révisions proposées à la Constitution et aux Règlements de

The Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML)

Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM)

*Nous n'affichons ici que les articles auxquels on propose des changements. Prière de noter que seul le texte anglais constitue le texte officiel.

Texte actuel de la Constitution	Texte des révisions proposées
Article # 5. CONSEIL D'ADMINISTRATION	Article # 5. CONSEIL D'ADMINISTRATION
5.2.3. Les résultats des élections seront annoncés aux membres.	5.2.3. Le vote se fait à mains levées, ou par scrutin secret. Les élections peuvent avoir lieu en personne ou par l'entremise d'une plateforme de vote électronique.

	5.2.4. Les résultats des élections seront annoncés aux membres.
Article # 7. RÉUNIONS	Article # 7. RÉUNIONS
7.2. La date, le lieu, et l'ordre du jour des Assemblées générales des membres seront déterminés par le Conseil d'administration.	7.2. Assemblées générales des membres 7.2.1. La date, le lieu, et l'ordre du jour des Assemblées générales des membres seront déterminés par le Conseil d'administration. 7.2.2. L'Assemblée générale des membres peut être tenue en personne, ou en ligne.

Communications Officer's Report

Website

The official CAML-ACBM website was completely redesigned and launched in late 2019. The board's feedback was incorporated, and it was made clear that the web presence will be in a constant work-in-progress type condition. Additionally, in collaboration with Membership Secretary Becky Smith, the membership registration process was updated for a more streamlined application process.

Logo

The official CAML-ACBM logo was completely redesigned and approved through conducting a survey with the association's members in good standing. The survey included three logo options that the voters had to choose from. The successful logo design was agreed on by 65.79 % voters.

Email

A new general email address was created to give users an option to get in touch with CAML-ACBM (contact@caml-acbm.org). So far, messages to this e-mail address are being monitored by Marc Stoeckle and Becky Smith and forwarded if necessary.

Respectfully submitted,
Marc Stoeckle
University of Calgary

Rapport de l'agent des communications

Site web

Le site web officiel de l'ACBM a été complètement refondu et le nouveau site a été lancé à la fin de 2019. Les commentaires du Conseil d'administration ont été incorporés, et il est devenu clair que notre présence web devra être constamment mise à jour. De plus, en collaboration avec la Secrétaire d'adhésion, Becky Smith, le processus d'adhésion des membres a été mis à jour, permettant ainsi un processus simplifié.

Logo

Le logo officiel de l'ACBM a été complètement redessiné, et a été approuvé suite à un sondage auprès des membres en règle de l'association. Le sondage présentait trois options de logos, parmi lesquels les membres pouvaient choisir. Le dessin gagnant a été choisi par 65,79% des membres ayant voté.

Courriel

Nous avons créé une nouvelle adresse courriel, de façon à ce qu'il soit plus facile de contacter l'ACBM (contact@caml-acbm.org). Jusqu'à maintenant, Marc Stoeckle et Becky Smith vérifient les messages reçus à cette adresse, et les envoient aux personnes concernées, si nécessaire.

Respectueusement soumis,
Marc Stoeckle
University of Calgary

CAML Review Report 2019-2020

Issues Published
Volume 47, No. 2-3 (2019) was published December 12, 2019. See
https://caml.journals.yorku.ca/index.php/caml/issue/view/2316

Staffing
Cathy Martin, Lead Editor
Brian Thompson, Review Editor
Deborah Wills, Associate Editor
Megan Chellew, Associate Editor

Both the Lead and the Review Editors stepped down at the end of 2019. We wish to send a heartfelt THANK YOU to Cathy for 10 years of service as Lead Editor, and to Brian for 3 years of service as Review Editor.

As a result of these vacancies in the Board, a call for applications for a new CAML Review Lead Editor and Review Editor went out in the April 2019 issue of CAML Review, again in the December

2019 issue, and was also posted to CANMUS-L. Although no formal applications were received, a number of people expressed interest in serving the CAML Review. Houman Behzadi, CAML President, called a meeting in March 2020 of those who had expressed interest: Carolyn Doi, Jan Guise, Brian McMillan, Nina Penner, and Jada Watson. Cathy Martin attended the meeting as a consultant to answer questions about the challenges and opportunities for CAML Review going forward. We discussed our strengths and goals for getting involved in the publication, and quickly reached a consensus: to form a new CAML Review Editorial Board. Both Deborah Wills and Megan Chellew wish to maintain their roles as Associate Editors.

Lead Editors (2020-2022)
Jan Guise (University of Toronto)
Jada Watson (University of Ottawa)

Review Editors (terms tbd)
Brian McMillan (Western University)
Nina Penner (McGill University Ph.D.)

Associate Editors (terms tbd)
Megan Chellew (McGill University)
Carolyn Doi (University of Saskatchewan)
Deborah Wills (ret'd, Wilfred Laurier Univ.)

Interim Consultant
Cathy Martin (McGill University):

The new Editorial Board has met twice since its inception and has agreed to meet monthly for the time being. We have some exciting ideas for CAML Review going forward, such as:

- Provide an outlet for "lost conference papers" that couldn't be presented because of COVID-19 cancellations
- Create a new column in the Review for features spotlighting collections and personal profiles.
- Explore publication of creative and scholarly work such as conference posters, creative writing, illustrations, essays
- Provide "teasers" of future content on CAML Web site

Tentative Publication Schedule
We will move from three issues per year to two issues per year (June and December).
- December 2020: Volume 48 "Lost Conference Papers" issue
- June 2021: Volume 49, no. 1 "COVID-19" issue
- December 2021: Volume 49, no. 2 "CAML 50th Anniversary 1971-2021" issue

If you have ideas for future issues of CAML Review, or comments on the above, please reach out to us: jada.watson@uottawa.ca and jan.guise@utoronto.ca.

Respectfully Submitted,
May 15, 2020
Jada Watson & Jan Guise

Rapport de la Revue de l'ACBM 2019-2020

Numéros publiés
Le volume 47, numéro 2-3 (2019) a été publié le 12 décembre 2019. Voir
https://caml.journals.yorku.ca/index.php/caml/issue/view/2316

Personnel
Cathy Martin, Rédactrice en chef
Brian Thompson, Responsable des comptes rendus
Deborah Wills, Rédactrice adjointe
Megan Chellew, Rédactrice adjointe

La rédactrice en chef et le responsable des comptes rendus ont tous les deux quitté leur poste à la fin de 2019. Nous souhaitons dire un GRAND MERCI à Cathy pour ses 10 ans de service comme rédactrice en chef, et à Brian pour ses trois années en tant que responsable des comptes rendus.

Du fait de ces départs, un appel de mise en candidature pour une nouvelle rédactrice en chef (ou un nouveau rédacteur en chef) et un nouveau (ou une nouvelle) responsable des comptes rendus a été lancé dans le numéro d'avril 2019 de la Revue de l'ACBM et à nouveau dans le numéro de décembre 2019 ; cet appel a également été publié sur la liste CANMUS-L. Bien qu'aucune candidature officielle n'ait été reçue, plusieurs personnes ont exprimé un certain intérêt. Le président de l'ACBM, Houman Behzadi, a organisé une réunion, en mars 2020, avec toutes ces personnes : Carolyn Doi, Jan Guise, Brian McMillan, Nina Penner, et Jada Watson. Cathy Martin a également participé à cette réunion en tant que consultante, pour répondre aux questions touchant les défis et les opportunités qui attendent la Revue. Nous avons discuté de nos talents respectifs, ainsi que de nos objectifs, et avons rapidement atteint un consensus : nous avons décidé de former une nouvelle Équipe de rédaction de la Revue de l'ACBM. Deborah Wills et Megan Chellew souhaitaient toutes les deux demeurer en poste en tant que rédactrices adjointes.

Rédactrices en chef (2020-2022)	**Rédactrices associées (mandats à déterminer)**
Jan Guise (University of Toronto)	Megan Chellew (McGill University)
Jada Watson (Université d'Ottawa)	Carolyn Doi (University of Saskatchewan)
	Deborah Wills (retraitée, Wilfred Laurier
Responsables des comptes rendus (mandats à déterminer)	University)
Brian McMillan (Western University)	**Consultante intérimaire**
Nina Penner (Ph.D. de McGill University)	Cathy Martin (McGill University)

La nouvelle Équipe de rédaction s'est déjà rencontrée deux fois depuis qu'elle a été mise sur pied, et planifie pour l'instant des rencontres mensuelles. Nous avons déjà des idées emballantes pour la Revue, telles que:

- Rassembler les « présentations de conférences disparues » qui n'ont pas pu être présentées en public, suite aux conférences annulées à cause du COVID-19.
- Créer une nouvelle chronique dans la Revue, pour mettre en valeur des collections et des individus.
- Explorer l'idée de publier des articles savants ou créatifs, comme des affiches pour conférences, des créations littéraires, des illustrations et des essais.
- Présenter un avant-goût du contenu qu'on prévoit afficher sur le site web de l'ACBM.

Calendrier de publication préliminaire
Nous prévoyons passer de trois à deux numéros par année (juin et décembre).
- Décembre 2020: Volume 48: numéro consacré aux "Présentations de conférences disparues".
- Juin 2021: Volume 49, no 1: numéro du "COVID-19"
- Décembre 2021: Volume 49, no 2: numéro du 50e anniversaire de l'ACBM, 1971-2021.

Si vous avez des idées pour de prochains numéros de la Revue de l'ACBM, ou des commentaires au sujet de ce qui précède, vous êtes invités à nous contacter : jada.watson@uottawa.ca et jan.guise@utoronto.ca.

Respectueusement soumis,
Le 15 mai 2020
Jada Watson & Jan Guise

Cataloguing Committee Report

Year activities
Megan and Andrew met with Houman Behzadi in October 2019 to discuss the current and possible future directions of the Cataloguing Committee. One idea raised was to sustain the committee as a community of best practice such as supporting institutions who are part of the NACO funnel and making contributions to the Name Authority file, or undertaking an environmental scan of current Music documentation that could be adapted for our members, at the same time trying to remain modest and focused as a committee.

The goal for this year (which has been delayed somewhat, due to the ongoing pandemic situation) is to present a report to the CAML board of the committee's renewed mandates and propose several longer-term project goals related to the charges of the Cataloguing Committee that will take the form of a 1-year pilot.

As an initial step, we wish to survey members to ask about the needs of cataloguers and librarians.

Respectfully submitted,
Megan Chellew,
Andrew Senior

Rapport du Comité de catalogage de l'ACBM

Activités de cette année

Megan et Andrew ont tenu une réunion avec Houman Behzadi, en octobre 2019, pour discuter des objectifs actuels et futurs du comité de catalogage. Une des idées proposées a été de faire du comité un point de référence pour les pratiques exemplaires, pour soutenir par exemple les institutions qui font partie du « funnel » NACO et contribuent au fichier des autorités de NACO ; une autre idée serait de faire une analyse du milieu, de façon à repérer la documentation qui existe au sujet de la musique, et qui pourrait être adaptée pour nos membres, sans toutefois nous montrer trop ambitieux, et en gardant en tête les objectifs principaux de notre comité.

Notre objectif pour cette année (quelque peu retardé par la pandémie actuelle) est de présenter au Conseil d'administration de l'ACBM un rapport établissant le mandat renouvelé de notre comité, et proposant plusieurs projets à long terme liés au mandat du comité de catalogage, dans le cadre d'un projet-pilote d'un an.

En guise de première étape, nous souhaitons sonder les membres, pour leur poser des questions sur les besoins des catalogueurs et des bibliothécaires.

Respectueusement soumis,

Megan Chellew,
Andrew Senior

Rapport de la Section québécoise de l'ACBM pour l'année 2019

Chaque année, pendant l'automne, la Section québécoise de l'ACBM organise une rencontre d'une journée ; cette rencontre comprend l'assemblée générale annuelle de la Section québécoise, des présentations variées, et au moins une visite ; cette journée de rencontre constitue l'essentiel des activités de la Section.

Le vendredi 22 novembre 2019 (jour de la fête de sainte Cécile, patronne des musiciens), nous avons tenu notre rencontre à la bibliothèque Webster de l'Université Concordia, à Montréal. Grâce à la présence d'une quarantaine de participants, y compris quelques étudiants, cette rencontre a été, encore une fois, un succès. Le programme de la journée, en plus de l'AGM, comprenait plusieurs moments permettant le réseautage entre collègues, des moments qui semblent toujours

trop courts. La présentation de Michel Léonard, musicothécaire de l'Orchestre symphonique de Montréal, a été fort appréciée, tout comme celle présentée en après-midi par plusieurs de nos collègues de l'Université McGill, et portant sur l'harmonisation des collections archivistiques à la bibliothèque de musique Marvin Duchow. Une table ronde sur la préparation matérielle de la musique de chambre et d'orchestre a permis l'échange de trucs et bons procédés (un résumé de cette table ronde est d'ailleurs disponible sur le site de la section, www.sqacbm.org). Finalement, une visite de la superbe Bibliothèque Webster, ainsi que de son « Technology Sandbox », et un cocktail agrémenté par un trio musical formé d'étudiants de l'université Concordia, ont clôturé la journée.

Le succès de cette rencontre est encore une fois dû au travail méticuleux des membres du comité, Catherine Jolicoeur, Christiane Melançon et Kimberly White, ainsi qu'au personnel de l'Université Concordia, dont nous avons grandement apprécié l'accueil exemplaire, et qui a tout fait pour nous faciliter la vie. Le programme complet de la rencontre est affiché sur le site de la section québcoise.

Du point de vue financier, la section se porte toujours bien. En termes de membres, la section est également toujours stable, avec une quarantaine de membres (les participants à la conférence annuelle deviennent membres de la section pour l'année). Le site web est fonctionnel et à jour ; cependant, la liste de discussion n'est que peu active.

Le Conseil d'administration est actuellement composé de Rachel Gagnon, présidente, Kimberly White, vice-présidente, Christiane Melançon, trésorière, et Catherine Jolicoeur, agente de communication.

Le C.A. a déjà commencé à préparer la prochaine rencontre ; initialement prévue pour le vendredi 23 octobre 2020 à Sherbrooke, celle-ci pourrait cependant devoir, selon les circonstances, se transformer en rencontre virtuelle.

Respectueusement soumis par

Rachel Gagnon, M.B.S.I.
Bibliothécaire principale au catalogage, Bibliothèque et archives Canada
Présidente, Section québécoise de l'ACBM
Rachel.Gagnon2@canada.ca

Report from the Québec Chapter of CAML for 2019

Every year, in the fall, the Québec Chapter of CAML organizes a one-day meeting, which includes our chapter's AGM, presentations, and a visit. Together with our discussion list and web site, this generally sums up our activities for the year.

On Friday November 22nd, 2019 (on the feast day of Saint Cecilia, patron saint of music), we held our meeting at the Webster Library, Concordia University, in Montréal. Some 40 participants (including a few students) were present, and the day was, once more, a success. The day included the AGM and several breaks for networking – moments that always seem too short. A presentation by Michel Léonard, orchestra librarian for the Orchestre symphonique de Montréal, was much appreciated, as was the presentation by several colleagues from McGill University about "Access to Memory" (AtoM) and a new approach to providing access to archival collections at the Marvin Duchow Music Library. A round table on preparation of chamber music and orchestra music allowed for an exchange of best practices (a summary of the round table is available on the section's web site, www.sqacbm.org). The day ended with a visit of the superb Webster Library and its Technology Sandbox, and a musical cocktail, with live music provided by a trio of students from Concordia University.

Once more, the day was a great success thanks to the meticulous planning by members of our committee, Catherine Jolicoeur, Christiane Melançon and Kimberly White, and thanks also to the Concordia University staff, who welcomed us and did everything they could to help us. The complete programme is posted on the section's web site.

Financially, the Québec Chapter is still doing very well. The number of members is also stable, at around 40 members (participants to our annual conference become members for a year). Our web site is regularly updated; however our discussion list is not very active.

Presently serving on the Board are: Rachel Gagnon, President, Kimberly White, Vice-President, Christiane Melançon, Treasurer, and Catherine Jolicoeur, Communication Officer.

We have started planning our next annual meeting; the plan was to have it on Friday, October 23rd, 2020, in Sherbrooke; however, current circumstances might force us to transform it into a virtual meeting.

Respectfully submitted by
Rachel Gagnon, M.B.S.I.
Senior Cataloguing Librarian, Library and Archives Canada
President, Québec Chapter of CAML
Rachel.Gagnon2@canada.ca

CAML Online Conference, Friday, June 5, 2020
La conférence en ligne de l'ACBM, le vendredi 5 juin 2020

Program / programme:

10:30 EST	*Optional*	*Greetings / Salutations*
11:00 EST	Session 1	CAML Renewal Task Force Session A (60 minutes): Presentation of the Task Force environmental scanning exercise Session A du Groupe de travail visant le renouveau de l'ACBM (60 minutes): Présentation de l'exercice d'analyse environnementale du groupe de travail
12:00 EST	Break / Pause	(10 min)
12:10 EST	Session 2	Annual General Meeting (60 minutes) Assemblée générale annuelle (60 minutes)
1:10 EST	Break / Pause	(10 min)
1:20 EST	Session 3	Hot Topics Session (60 minutes) Session sur les sujets d'actualité (60 minutes)
2:20 EST	Break / Pause	(10 min)
2:30 EST	Session 4	CAML Renewal Task Force Session B (60 minutes): Discussion regarding the Task Force strategic planning exercise Session B du Groupe de travail visant le renouveau de l'ACBM (60 minutes): Discussion concernant l'exercice de planification stratégique du groupe de travail
3:30 EST	*Optional*	*Social Hour / Moment de socialisation*

Minutes of the 2019 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 7, 2019, 12:30 PM
Rm 116 School of Music, University of British Columbia

(As approved at the CAML AGM, June 5, 2020)

Attendees
In Attendance: Houman Behzadi, Carolyn Doi, Becky Smith, Tim Neufeldt (skype), Katherine Penner, Margaret Piper, Marc Stoeckle, Monica Fazekas, Kirsten Walsh, Desmond Maley, Janneka Guise, Deborah Wills, Brian McMillan, Laura Snyder, Lucinda Johnston, Sean Luyk, Homer Seyward

Regrets: Kyla Jemison, Kevin Madill, James Mason

Call to order: 12:43 PM

1) Approval of Agenda: Moved - Monica Fazekas, Second - Kirsten Walsh (Carried)

2) Approval of Minutes from 2018 AGM: Moved - Houman Behzadi, Second - Laura Snyder (Carried)

3) Business Arising from the Minutes: none.

4) Reports

   a. President's report (Carolyn)
      i. Acknowledgement that we are on ancestral unceded Musqueam, Squamish, and Tsleil-Waututh territory, and thankful for ability to learn here.
      ii. Thank you to Marc and Kevin for organizing program. Feedback for volunteers doing program and local arrangements – the procedures manual will continue to be updated.
      iii. Board Membership – Thank you to all the volunteers working with CAML over the year. Many changes over this year, thank you to all!
         1. James will be stepping down as Communications officer, and Marc Stoeckle will take over (as appointed by president and approved by board).

      2. Katherine's position as secretary will expire effective at AGM. A call has been issued to membership by our new nominations' secretary, Kyla Jemison.

    iv. 2018 IAML meeting
      1. Copyright Committee Meeting: Scott Macdonald completed responses on behalf of CAML for the report presented, and full report will be available soon via IAML website
      2. Attended IAML National Representatives meeting

    v. IAML Election happening and we have two members up for positions on IAML Board: Joseph Hafner & Jan Guise

    vi. NY/Quebec Joint chapter meeting in Montreal – many topics covered, and a report was published in the CAML Review

    vii. CAML Review – Overview of publication provided. Cathy Martin (editor) & Brian Thompson (review editor) will both be stepping away from their roles this year, with Cathy willing to stay on until the position is filled. Calls have been made for both positions. Any interested applicants are encouraged to ask questions about the work done. Thank you to all those who have been doing the work of producing the CAML review.

b. Treasurer's Report (Tim Neufeldt)
    i. After taking over from Rob, these presented budgets are a hybrid between Rob and Tim's documentation styles. Speaking to submitted report:

    ii. 2018 budget:
      1. Have added conference speaker fees and $1000 donation to joint meeting
      2. Question from Audit Committee: Why do we have a deficit in Conference 2018?
      3. Answer (TN): We usually make money, but we actually owed this past year because of low attendance

    iii. 2019 budget:
      1. Web fees look like $2000, but in addition to this, this will be ~$2370 after renewal and refund to James.
      2. Conference costs still need to be finalized.

    iv. 2020 budget:
      1. We have about $6500 in the bank now
      2. We have a concern that our expenses are substantially higher than our income, but this is a conservative estimate, and will likely even out a bit more with new memberships. We do have the GIC to pull us through if needed

3. Suggestion (Desmond): take an estimate for conference deficit from average of last 5 years
4. Question (Lucinda): What are member expenses?
5. Answer (various): Costs incurred by members needing to travel on behalf of CAML
6. Question (Desmond): Should we look into hold off on award funding pending our bank acct, and how much is in the acct?
7. Answer (TN): The proposed budget will not be putting us in the red because we have the GIC, and it is unlikely that we will spend all the award money.
v. MOTION TO ACCEPT the report: (Motion) Desmond, (Second) Brian (carried)

c. Audit Committee's report (Brian/Monica)
   i. Two new members and a new treasurer
   ii. Audit committee reviewed docs on June 6th.
   iii. All questions have been answered in meeting with treasurer, and recommendations are as follows:
      1. Committee recommends stated provision of report 30 days in advance
      2. Provide monthly statements
      3. Provide differentiation between bank and PayPal
      4. Pay invoices asap, though it is recognized that there is delay between the transfer between board members
   iv. Question (Jan): Would it be helpful for the treasurer and the audit committee if there was a 6-month check-in to help the new members of the committee?
   v. Answer (Brian & Tim): Yes, we'll look at the Terms of Reference and add to the Procedures Manual
      ACTION: Treasurer to add this to Procedures Manual

d. Membership Secretary's report (Becky)
   i. Following Kyla's past documentation style
   ii. Same total number of members as 2017, but numbers for this year are only until May.
   iii. 11 new memberships
   iv. 1 donation from membership page
   v. We may also run a membership drive later in the year.
   vi. Question (Desmond): Who are the new members?
   vii. Answer (Becky): No names provided here, but mainly students. (Desmond) Where I was going with this is that maybe we should send out a letter about

what CAML is about. (Brian) This was something done in the past, typically taken on by the President.

e. Communication Officer's Report (James/Marc)
    i. New website is underway, modernizing the website
        1. There isn't an official timeline for the release right now, but we still have to find content
        2. Also considering an update to the logo. Would like to see if there is any input about updating the logo.
        3. Question (Monica): What process do you want to undertake for this?
        4. Answer (MS): We don't have budget, but I have design background. I personally think this would make a positive impact on our brand to help with membership.
        5. Question (Monica): Is it a re-branding, or just a logo?
        6. Answer (Carolyn): the Board has not discussed a change to the mission of the board or association. This is a discussion about the logo on the website.
        7. Answer (MS): I'm getting the feeling we're not having a lot of pushback on this, so we'll go ahead.
        8. Comment (Deborah): Thank you for being willing to take this on.
        9. Comment (Jan): I like the idea of getting a limited number of options to choose from. We may be able to use the online voting system!
        10. Answer (MS): This is just a first step in the role I can do now. I feel confident that you'll all love the website.

f. CAML Review report (Carolyn for Cathy)
    i. See "CAML Review" in President's report above

g. Nomination Officer's Report (Carolyn for Kyla)
    i. Kyla received one expression of interest for Secretary position, and Lucinda Johnson (U of Alberta) is acclaimed the new CAML Secretary.

h. Cataloguing Committee report (Carolyn for Daniel)
    i. Daniel will be stepping down from this chair position after many years of service. If anyone is interested in taking on the chair or become part of the committee, they're encouraged to connect with any member of the committee. There is always room for additional members.
    ii. Thank you to Daniel for his service. We have all benefitted greatly from his contribution.

i. R Reports
    i. RISM (Houman for Kyla) – Kyla has agreed to be the RISM coordinator. Houman will connect with Kyla to make sure she has the connections she

needs. When Creighton Barrett from Dalhousie is back from leave, he will join them. Creighton is also willing to work as a resource for us.

      ii. RILM (Houman - no coordinator in place) – If anyone is interested, they can connect with either Houman or Sean with questions.

      iii. RIPM (Houman - no coordinator in place) – no work at this time

  j. Québec Chapter report (Carolyn for Rachel)

      i. As submitted

  k. Awards Committee report (Margaret)

      i. Committee Members: Margaret, Marc, Lelland

          1. Research award: changed to research and professional development award.

          2. Cheryl Martin award: extended to new librarians

          3. More active outreach

             a. We'll be sending out the calls for awards a bit earlier, though word of mouth is key for getting applicants.

             b. This year we only gave one award: First time attendee (Jessica Tse)

             c. Question (Monica): Did you send to student associations, listservs, and library schools?

             d. Answer (Marc): Yes. (Margaret): We will be earlier next year.

             e. Question (Desmond): When did the call go out?

             f. Answer (Margaret): Soon after the CfP.

             g. Comment (Brian): Considering our timelines and high turnover, we should just make sure this timeline is updated in the Procedures Manual.

             h. Answer (Marc): A shared "live" procedures manual would be extremely helpful.

             i. ACTION: Margaret to look at what needs to be updated in Procedures Manual.

  l. MOTION TO ACCEPT REPORTS: Moved - Monica; Second – Jan (carried)

5) Conference 2020 @Western (London, ON)

  a. Comment (Sean Luyk): Feel strongly that we should meet with Congress, as there are many other options for everyone to attend, and we should meet with Congress regardless of where MusCan meets.

  b. Comment (Brian): We are very happy to welcome you to London, and we are already looking into spaces and restaurants for our meeting.

  c. ACTION: Houman to connect with MusCan about meeting with Congress

  d. ACTION: Houman and Carolyn to connect with possible local arrangements colleagues at Western

6) Other Business
    a. Revision of Constitution to include Collections Committee
        i. MOTION THAT THE CONSTITUTION BE AMENDED to incorporate the Collections Interest Group as a permanent standing committee of CAML. (Second) Becky (Carried)
7) Passing of CAML Helmut Camel from outgoing to incoming president: Carolyn to Houman
8) Meeting Adjourned: Moved - Brian

Editor's Column

We are pleased to present our first issue of *CAML Review* as Co-Lead Editors. This issue features "Lost Conference Papers" from contributors whose conference presentations were cancelled as a result of COVID-19. Because many other conferences moved to a virtual format in response to COVID-19, we have included reports reflecting on five conference experiences with the format.

Changes to CAML Review

As many readers will know, Cathy Martin stepped down as Lead Editor in 2019 after 10 very successful years in that position. Following two calls for expressions of interest on CANMUS-L for new leadership, Houman Behzadi met with a group of interested individuals in March 2020 to plan the future of *CAML Review* editorship. The group built the new Editorial Team by consensus, for 2020-2022:

- **Co-Lead Editors**: Jan Guise (University of Toronto), Jada Watson (University of Ottawa)
- **Reviews Editors**: Brian McMillan (Western University), Nina Penner (Brock University)
- **Associate Editors**: Megan Chellew (McGill University), Carolyn Doi (University of Saskatchewan), Deborah Wills (Wilfred Laurier University, ret'd)

The Editorial Team meets monthly. We decided to move from a publication frequency of three times per year to twice per year (June and December) starting with this December 2020 issue. We want to broaden the types of content in the journal and will henceforth encourage not only traditional articles and reviews, but also such formats as images, essays, and creative works. In this issue, for example, you will find Leanne Vida's slide deck from her lost conference presentation on Art Song by Canadian Composers. By looking through back issues of the *CAML Review* we discovered former practices that we wanted to re-introduce to the journal: you will now find a list of CAML Board members and *CAML Review* Editorial Team members listed in the front matter, and a "Milestones" column. We plan to strengthen the relationship between the *CAML Review* and the CAML website, feeding abstracts, teasers and reports to the CAML Web Editor to feature on the site between issues. We have also launched CAML's social media presence on Twitter and Facebook @caml_acbm where you will find calls for proposals and news about upcoming *CAML Review* issues.

Commitment to Anti-Racism

The re-emergence of the #BlackLivesMatter movement in June 2020 following the murder of George Floyd by Minneapolis police has brought issues surrounding anti-black racism, police brutality, and social inequalities to the fore of public, political, and scholarly debate. Over the summer months, these issues entered into musicology and music theory discussion groups, especially in relation to the *Journal of Schenkerian Studies,* which published a special issue devoted

to Philip Ewell's 2019 plenary address at the annual conference of the Society for Music Theory.[1] In this presentation, Dr. Ewell developed a critical framework for exploring the white racial framing of music theory and the legacy of white supremacy that pervades music education. The majority of the responses included in the *JSS* issue were highly critical of Dr. Ewell's work, several of which included anti-Black statements and personal attacks on Dr. Ewell.

The #BlackLivesMatter movement has sparked important conversations and actions in the practice of librarians and information specialists. In June, CAML endorsed the Canadian Federation Library Associations – Féderation canadienne des association de bibliothèques Communiqué on Anti-Black Racism,[2] joining Canadian library professionals in the condemnation of racism and commitment to equity. The American Library Association published a Plan for Action in June 2020,[3] which calls for librarians to commit to learning about anti-racism and racial equality efforts within the profession; to examine the language used in practice; to centre and support Black, Indigenous and People of Colour (BIPOC) in the field; to train staff on topics related to equity, diversity and inclusion; to evaluate policies and to develop programming and partnerships with BIPOC community members.

How are music librarians committing to this Plan for Action? How are we addressing and overturning the colonial and racist forces at work within the discipline of music, our professional practice, and our everyday lives? Are music libraries and archives safe spaces for BIPOC users? Do BIPOC music information professionals feel safe in the workplace? Are we critically examining the structural racism inherent in our places of work?

The editorial board of *CAML Review* is committed to equity, diversity, and inclusion in our content and editorial practice and to encouraging/fostering discussion about how anti-racist approaches can be brought into music information work. As this new Editorial Team embarks on their two-year mandate, we are auditing our own collective and individual practices, and will report on them to our readers in forthcoming issues. We see the *Review* as a space where writing and reflections about these issues and questions can unfold. We encourage our readership to act on these issues so we can better support scholars and performers to explore a broader world of music and ask new questions of it.

Upcoming Issues
The June 2021 issue will feature writings about how our profession was affected by the pandemic. In December 2021 we will celebrate CAML's 50th Anniversary (1971-2021) with a special issue including re-prints of early articles, reflections from former CAML presidents, and features by

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[1] Philip Ewell, "Ewell-SMT-Plenary," *YouTube* video, 22:05 (October 2019), https://vimeo.com/372726003.
[2] See the CFLA-FCAB statements are available on the organization website in English (http://cfla-fcab.ca/wp-content/uploads/2020/06/EN_CFLA_FCAB_Communique_on_Anti_Black_Racism.pdf) and French (http://cfla-fcab.ca/wp-content/uploads/2020/06/FR_FCAB_CFLA_Communique_sur_le_racisme_envers_les_Noirs-1.pdf).
[3] American Library Association, "Libraries Respond: Black Lives Matter," (June 2020) http://www.ala.org/advocacy/diversity/librariesrespond/black-lives-matter.

today's members. If you have an article or reflection on your own history with CAML that you would like to share, please contact us! Do you have an idea for a theme for an upcoming issue of *CAML Review*? We invite expressions of interest from guest editors. If you have feedback on this or any future issue, we would love to hear from you.

Jan Guise, jan.guise@utoronto.ca
Jada Watson, jada.watson@uottawa.ca

CAML Milestones

With this December 2020 reboot, we are launching a new column that celebrates milestones of CAML and its members. We aim to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the co-lead editors to have your news published in the next issue!

New roles

Houman Behzadi began his new role as Head of the Marvin Duchow Music Library at McGill University May 1, 2019.

Dan Sich is the new Teaching & Learning Librarian at Western University, a role which is responsible for Music as well as other Arts and Humanities. He started this role May 1, 2020.

Retirements

Lisa Philpott retired from the Music Library at Western University April 1, 2020, after nearly 38 years. She began part-time as a student worker in 1982 and moved to a full-time position in 1984.

Awards

Congratulations to **Alastair Boyd** (University of Toronto, retired) who won the Toronto Mendelssohn Choir's 2020 Choral Composition Competition. "Boyd's winning work, A Hymn on the Nativity, is an SATB setting of words by English poet and playwright Ben Jonson. TMC associate conductor Simon Rivard, who led the three-member competition jury, shares what impressed them: "Mr Boyd's submission exhibits many features that seduced the jury: interesting choice of lyrics; richness of the harmony; and a good balance between variety and unity between verses. We are looking forward to performing this piece in the coming month.'" Read the [full story here](#).

Congratulations to **Cathy Martin** (Marvin Duchow Music Library) who received the 2020 McGill Librarian Excellence Award. "Cathy was nominated by her colleagues for her excellence as a librarian, mentor and colleague. The Marvin Duchow Music Library staff rely on her clear vision and service implementation and they know that they can always approach her with new ideas. Cathy has created and manages an access services team to address any enhancements needed. Two recent examples are a service desk triage procedure and an AV equipment online reservation request system for Music faculty and students." Read the [full citation here](#).

New Members

CAML has 9 new members this year - 4 joined CAML and 4 joined CAML/IAML. This brings the count to 77 members.

Book Launch

Congratulations to **Nina Penner** (Brock University) who launched her new book Storytelling in Opera and Musical Theatre (Indiana University Press, Oct 2020).

CAML News

CAML held its first election in seven years in summer 2020, with two candidates in the running for Member-At-Large. CAML became an incorporated association in the Federation for the Humanities and Social Sciences in 2013, which requires us to follow federal and Ontario rules around governance. This became relevant as we looked into holding an online AGM and an online election. We had no precedent to follow as this was CAML's first online election.

The Federation explains that as per the Canada Not-for-Profit Corporations Act, the organization needed to be able to verify the vote after the election while maintaining the anonymity of the individual voter.[1] In 2016, Jan Guise, in her capacity as Nominations Officer, investigated various options and concluded that SurveyMonkey, which was also used by MLA (Music Library Association) for elections at that time, met CAML's election needs. However, SurveyMonkey does not allow for sufficiently anonymous voting and verification as required by these federal rules. The Federation recommended a number of other platforms. Carolyn Doi (Past President) and Kyla Jemison (Nominations Officer) evaluated these recommendations, determining that most of them were wildly beyond the needs and budget of CAML. We selected Election Runner because it offered the anonymous voting we needed and was reasonably priced at $19USD per election.

Kyla worked with Houman Behzadi (President) to draft messages that Election Runner would send to our membership in English and French and Kyla set up the two candidates as the voting options. The platform has a section where we can enter more information about the voting options, so Kyla copied the biographical statements from our candidates there. It turns out that this information does not display well - voters must click on a button next to the candidate's name to view the biographical information. After several emails from confused voters, Kyla made a note in the documentation for future elections to include this information in the election announcement email.

Following the guidelines set out in the CAML constitution, we held the election one week after the CAML AGM and polling remained open for 2 weeks.

At the time of the election CAML had 58 members. Voter turnout was good; 41 people voted, 71% of the membership. It was a tight election, 23-18. Election Runner also offered a Fraud Analysis tool, which cheerfully announced that it was "unable to detect any potential voter fraud in this election." On the Monday following the close of the election, Kyla communicated the results to the members by email.

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[1] IdeasIdees, "Hosting a virtual annual meeting – Tenir une reunion annuelle virtuelle," *YouTube* video, 53:52 (April 20, 2020), https://www.youtube.com/watch?v=xnHdrLKLrCg&feature=emb_err_woyt

In Memoriam: Debra Begg (2019)

The death of Debra Begg on August 18, 2019 at age 69 was a sad loss for CAML, as well as Debra's family, friends and colleagues. She retired as Head of the Isobel Firestone Music Library at the University of Ottawa on March 31, 2017. She was President of CAML from 1988 to 1991.

Following a degree in Music at the University of Ottawa, Debra received her Master of Library Science at the University of Western Ontario in 1975 (in the same class as Kirsten Walsh). She then began her distinguished career as Music Cataloguer at the University of Ottawa and became Head of the Music Library in February 1981. In 1981, she also completed her Master of Arts in Canadian Studies (Music) from Carleton University with a thesis on the history of early symphony orchestras in Ottawa.

Throughout her career, Debra was an active and enthusiastic member of CAML, participating on the Board, Committees, planning programs and organizing local arrangements whenever CAML meetings were held in Ottawa, between 1982 and 2015. Debra was Membership Secretary through the 1980s until becoming President in 1988, a position she held until 1991. Debra attended many conferences, including IAML in Tokyo in 1988.

Throughout her career Debra was a dedicated advocate for the University of Ottawa Music Library, ensuring that the Library collection and services were expanded as the School of Music grew from a small undergraduate program to a much larger and renowned School offering advanced graduate degrees. This also involved planning for the Music Library within the new music building, Perez Hall which opened in 1988. Students, faculty and visitors could count on Debra as a source of knowledge and guidance, treating everyone with care and respect. She inspired others to become music librarians, willingly writing letters of reference and offering encouragement and job interview tips.

Debra attended many student and faculty performances at the School of Music, which often featured works she had helped the performers research. She was also involved in the broader music community in Ottawa, attending concerts at the National Arts Centre and other venues.

Debra was always good-humoured, generous and cheerful, with an easy, musical laugh and lovely voice. She was predeceased by her husband, John Hopkins in 2018.

Debra was a dear friend and colleague throughout my career.

Please see links, below, to obituary (death notice) in the *Ottawa Citizen*, and to a video tribute addendum to the CAML AGM, June 2020.

Joan Colquhoun McGorman
CAML President, 1985-1987
(Music Librarian at National Library of Canada, 1978-1988)

Obituary in the *Ottawa Citizen*: https://ottawacitizen.remembering.ca/obituary/debra-begg-1076763740
CAML AGM Tribute: https://youtu.be/2x0qxraYvBc

Spotlight on Music Collections

Welcome to a new column in CAML Review! Spotlight on Music Collections aims to profile interesting or unique music collections in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual that should be featured, please reach out to carolyn.doi@usask.ca*.*

What is your name and role at the Edmonton Public Library?

My name is Raquel Mann, and I am the Digital Public Spaces Librarian at the Edmonton Public Library (EPL). My role is to develop digital services and interactive spaces where community can explore, create and access local content. Along with "Capital City Records: Edmonton Local Music", which I speak about here, other projects in this portfolio include: "Voices of Amiskwaciy", a space for sharing and celebrating local Indigenous content, "Edmonton Stories: A Canada 150 Digital Storytelling Project" and "Open Data at EPL". [Editor's note: see list of Web links at the end of the article]

What is Capital City Records?

Capital City Records is EPL's first digital public space created to celebrate Edmonton's diverse local music scene and history. This platform features a growing collection of over 296 albums submitted by 233 different local music groups and selected by a jury of respected members of the local music scene. The music is available for free for anyone to stream, but you need a library card to download tracks. Each year, we hold an open submissions round where local artists are invited to submit their albums to be considered for the collection. We also have a partnership with the Edmonton Music Awards, where all winners are guaranteed a spot in the collection. All artists whose albums are selected are provided an honorarium and receive royalties for streaming and downloading.

This project is community-led at its foundation. Capital City Records received input from Edmonton's music community during a 2014 unconference we held with YEG BandCamp, including the decision to put music curation in the hands of the community through our jury and to tell stories about music history (described on the Library As Incubator Project site). Since its launch in 2015, there have been over 65,000 streams and almost 10,000 downloads of tracks.

The open source MUSICat platform itself was developed by *Rabble*, a group of talented and committed developers who love libraries and are finding ways to support local music in an ethical and accessible way. EPL was the earliest major project to collaborate with Rabble, and since then, the platform has been used by a growing network of libraries from Nashville to Seattle.

Capital City Records also hosts a growing local gig poster archive featuring posters that date back to the 70's and a videos page featuring the *Dead Venues* documentary on old live music venues.

However, this project goes beyond the digital realm. Capital City Records has not only fulfilled our goals of creating a rich, local collection of music for customers to discover, but it has also helped support and contribute to community-building on the ground through concerts, music programming and connecting partners to musicians. EPL has hosted over eight concert events showcasing 39 different groups that saw over 800 attendees. These events include EPL hosted performances along with performances through collaborations with Up + Downtown, Kaleido and Dickens Festivals in Edmonton.

Finally, in 2018, we embarked on an exciting fundraiser where we produced a limited-edition compilation of Capital City Records music on vinyl, a first for public libraries. *Riversides: A Capital City Record* was made possible through the support of the Edmonton Arts Council, who funded the album artwork and musician honorariums. Every element of this project was local, from the pressing to the artwork. Funds raised from Capital City Record events and vinyl sales helped support the development of our recording studios in the new Stanley A. Milner Library's Makerspace.

We are currently working on a project to purchase as many physical copies of albums in the collection as possible to feature in a special collection at the downtown library.

How have you been making connections between the collection and your users, especially when so many people are working from home?

Aside from the events, concerts and projects I already mentioned, we do a lot of outreach in the form of connecting with music community groups, organizations and businesses to learn about their work, share ours and seek opportunities to support each other. For example, we worked with CKUA for two years to create the "Song of the Week" podcast where local "celebrities" such as Edmonton Folk Festival Producer Terry Wickham and music reporter Sandra Sperounes talk about their favourite tracks in the collection.

It has been a difficult time for everyone, and quality online content seems more important and needed than ever. Over the last few months, EPL staff have been creating a beautiful set of playlists to give listeners a taste of the best across genres in our collection. Kris Burwash, owner of Edmonton's *Listen Records,* volunteered to scour the collection and share a playlist of his favourites too. We have been reaching out to artists to find information on virtual concerts, performances or projects they are working on so we can share on our blog.

Over the next few months, we are looking at ways to host virtual performances, events or programs that feature Capital City Records artists.

In 2021, we are hoping to launch a new addition to the collection. For the last few years, we have been working with the *Legends of Edmonton Music Scene Society* to create a showcase on our site that will feature bios, media, archived radio interviews with those who have shaped our music scene over the decades.

Can you share one of your biggest challenges of working with this collection?

The biggest challenge of working with this collection is that there is no shortage of amazing ideas, both staff and community-led. There is so much more we would like to do, including featuring artists in on-going programming, within and outside of EPL walls. Open rounds are a lot of work. We accept up to a hundred albums a year, so that means we are communicating and supporting that many artists in ensuring their albums are set up properly on the space, supporting jury members, ensuring the new collection represents diverse genres and groups. That said, I absolutely love this part (it really doesn't feel like work).

Can you share one of your favourite things about working with the collection?

My absolute favourite part of working with the collection is building relationships with artists and the music community, and by doing so, I've discovered so much amazing music. I am constantly in awe of their talent and hard work. Edmonton has an incredibly supportive music community, and artists are always excited at new opportunities to work together.

I moved to Edmonton eight years ago from Vancouver Island, where I was heavily involved in the music community. It is always a bit difficult coming to a new city and finding your niche. Prior to even coming into this position, Capital City Records was a huge resource for me to get to know the city, discover local music and meet new people. If I saw a poster for a live show, I would always check to see if they were in the collection to have a listen before attending.

Anything else you'd like to add?

I just have to say, it has been incredible to see how Capital City Records has developed over the years and the Rabble/MUSICat platform. I am so appreciative of this inter-library initiative. At heart, it's really all about providing a safe and ethical space to boost local arts.

Web Links (in order of appearance above)

Capital City Records: Edmonton Local Music: https://capitalcityrecords.ca/

Voices of Amiskwaciy: https://voicesofamiskwaciy.ca/

Edmonton Stories: A Canada 150 Digital Storytelling Project: https://www.epl.ca/digital-storytelling/

Open Data at Edmonton Public Library: https://www.epl.ca/open-data/

2014 unconference on Library As Incubator Project site:
http://www.libraryasincubatorproject.org/?p=15914

MUSICat platform: https://musicat.co/rabble

Capital City Records Local Gig Poster Archive: https://capitalcityrecords.ca/posters

Dead Venues documentary: https://www.gigcity.ca/2015/05/06/dead-venues-doc-honours-edmontons-fallen-clubs/

Edmonton Public Library concert events: https://www.epl.ca/capital-city-records/#events
"Song of the Week" podcast: https://www.epl.ca/capital-city-records/#vinyl
Capital City Records playlists: https://capitalcityrecords.ca/featured
Edmonton Public Library blog: https://www.epl.ca/author/katherine-gibson/

Why a Canadian Musicologist Would Catalogue One Thousand Mexican Music Manuscripts

John G. Lazos

Abstract

It has been fifteen years since I started visiting religious and secular music archives across Mexico. From the beginning, one issue quickly became clear: unless cataloguing was done, the manuscripts might disappear from our memories, along with our understanding of four centuries of music practice. My work focussed specifically on the nineteenth century, an era of music practice that was almost unknown to us. As my research began, I had to request permission to enter archives, apply for financial support, then travel to organize and digitize manuscripts and to produce the catalogues. During part of this process, and to give my work a wider exposure, I contacted RISM. At that moment, their database had only 48 entries representing Mexico. Even now, with more than a thousand titles, there remains still so much music to document.

This article highlights my fifteen years of work, and in particular, the last two catalogues that I have produced: "José Antonio Gómez y Olguín (1805-1876) y su Catálogo musical: Un acercamiento a la práctica musical del México decimonónico [English introduction included]," FONCA (México, 2016); and "Catálogo del Acervo Musical del Colegio de Vizcaínas (AMCV): La memoria sonora de los colegios femeninos en México entre los siglos XVI-XIX [Introducción en español y en inglés]," FONCA (México, 2019). These catalogues follow my personal ideas for improving accessibility and our understanding of our musical past. They are both online and in pdf format, and in addition to providing the same information found in RISM´s database, they include an image for each work to provide identity and depth.

While access to and study of musical archives is still limited in Mexico, we are starting to have some first-hand knowledge of this vast and rich music tradition.

Pourquoi un musicologue canadien voudrait cataloguer mille manuscrits musicaux mexicains

John G. Lazos

Résumé

Cela fait quinze ans que j'ai commencé à visiter les archives de musique religieuse et profane à travers le Mexique. Dès le début, un problème est rapidement devenu clair : à moins que le catalogage ne soit fait, les manuscrits pourraient disparaître de nos mémoires, avec notre compréhension de quatre siècles de pratique musicale. Mon travail s'est concentré spécifiquement sur le XIXe siècle, un domaine où la pratique musicale nous était presque inconnue. Au début de mes recherches, j'ai dû demander l'autorisation d'entrer dans les archives, demander un soutien financier, puis me déplacer pour organiser et numériser les manuscrits et produire les catalogues. Pendant une partie de ce processus, et pour donner une plus grande visibilité à mon travail, j'ai contacté RISM. À ce moment-là, leur base de données ne contenait que 48 entrées représentant le Mexique. Même maintenant, avec plus d'un millier de titres, il reste encore tant de musique à documenter.

Cet article met en lumière mes quinze ans de travail et en particulier les deux derniers catalogues que j'ai produits: «José Antonio Gómez y Olguín (1805-1876) y su Catálogo musical: Un acercamiento a la práctica musical del México decimonónico [introduction en anglais inclus] », FONCA (México, 2016); et «Catálogo del Acervo Musical del Colegio de Vizcaínas (AMCV): La memoria sonora de los colegios femeninos en México entre los siglos XVI-XIX [Introducción en español y en inglés]», FONCA (México, 2019). Ces catalogues suivent mes idées personnelles pour améliorer l'accessibilité et notre compréhension de notre passé musical. Ils sont à la fois en ligne et au format pdf, et en plus de fournir les mêmes informations que celles trouvées dans la base de données RISM, ils incluent une image pour chaque œuvre, pour fournir une identité et une profondeur.

Bien que l'accès aux archives musicales et leur étude soient encore limités au Mexique, nous commençons à avoir une connaissance de première main de cette vaste et riche tradition musicale.

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John Lazos (jlazos11@hotmail.com) est chercheur indépendant. Ses recherches s'est concentré sur la recherche, l'organisation et l'étude de la musique mexicaine du dix-neuvième siècle, une musique suit doit être sauvgarder. Il collabore avec le Répertoire international des sources musicale (RISM), où il a téléchargé près d'un millier de manuscrits musicaux dans sa base de données. Veuillez trouver ses contributions en ligne : http://www.rism.info/index.php?id=724. L'auteur tient à remercier Karen Zacy Benner pour la révision et l'édition de cet article. Il tient également à remercier de la _Revue de l'ACBM_ pour leurs commentaires et suggestions.

> The account and relics that serve as the historian's starting point form the data which have survived into the present and which the historian seeks to explain by making an assumption about past events. And it is these conceptualized events, and not the given materials, that represent the historical facts he seeks.
>
> Carl Dahlhaus, *Foundations of Music History*

We assume that musical works appear because somewhere, someone, sometime ago decided to write, arrange, and copy them for the sake of performance at a given time. If a source is lost or absent, then performance and study can no longer take place. If this is the case for a body of work, by extension, a musical practice vanishes and is forgotten, unless the sources can be traced back once again. The objective of rediscovery for a performance, for example, is to produce an edition as close as possible to the original work. Therefore, the need to preserve our documented memory becomes an urgent matter.

I have not focussed on research and cataloguing in Canada, since most music here is well ordered and safely archived. It seems to take an obsessive mind to develop an organizational system for cultural artefacts and to make their organization intelligible. I began my own obsessive cataloguing journey in 2005, when I asked myself, why not try to catalogue music from Mexico, particularly in the Cathedral of San Cristobal de Las Casas, in Chiapas, a colonial city I have visited many times since my childhood and even lived nearby. This is also where I found the manuscript that formed the basis for my doctoral studies.

Before I outline the work that I have done, let me briefly describe some important facts about music of the church in Mexico from the arrival of Spanish music in the early sixteenth century up to the end of the nineteenth century, and how this history has affected the state of music manuscripts.

When the Spanish Crown realized the extent of their vast and unknown territory, which had been discovered through serendipity, it turned to the religious orders for help. In Mexico, known then as New Spain, the Franciscans were the first to arrive in 1524, followed shortly after by the Dominicans in 1526,[1] and the Augustinians in 1532. Some years later, a fourth noteworthy order, the *Sociedad de Jesús*, the Jesuits, came in 1572.[2] These religious orders established the basis for Catholic

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[1] "The Dominicans, or preaching priests, reached New Spain in 1526. In addition to their work as missionaries, they attached great importance to intellectual work because the structure and constitution of their Order required it." Mauricio Beuchot, *The History of Philosophy in Colonial Mexico,* tr. Elizabeth Millán (Washington, DC: Catholic University of America Press, 1998): 63.

[2] The Society of Jesus is an important factor for the independence movement during the early nineteenth century. See Robert Murrell Stevenson, *Music in Mexico. A Historical Survey* (New York: Thomas Y. Crowell Company, 1952): 52-62.

practice in New Spain, given that religious "conversion was an integral part of conquest, as the Spanish colonizers superimposed their community, both physically and socially, upon the native population."[3]

In the end, this imposition of sacred values was part of a profound cultural domination. The religious orders understood the significance of music as a tool for what became the long, difficult and painful process of conversion. It was through the daily practice of plainchant and polyphonic music of the church liturgy that the evangelization was enforced. Cultures from both sides of the Atlantic were, in a matter of decades, living and melding together. The result is called, using a light euphemism, the *mestizo* Mexico.

Once settled, the church and its orders never left. Whatever its size, every Hispano-American town or metropolis is based on the same plan, dominated by a central area: on one side of the main square is the religious temple, accompanied by the governmental office on the other side, while the rest consists of businesses. These are not accidental placements; this prescribed plan was meant to be the origin and end point of all ceremonies. The establishments around the central plaza were designed to rule and govern as the spiritual, administrative, and economic powers. By extension, this placement configured the social and cultural life, including music, of the Mexican cities of New Spain.

This music machine proved quite successful even decades after Mexico became independent in 1821. No longer under Spanish domination, the newly independent Hispano-Americans, like many other peoples, found their musical inspiration in Italian opera. In Mexico City, the single original theatre was speedily joined by others. They competed for audiences avid to see new productions and to be seen.[4] Musicians trained in the church found their way into a new secular society as teachers. Pioneers in the field, they opened music schools, organized concerts, edited and published music and music methods, and of course, performed in the theatres. These musicians laid the foundation for music practices still active today. And yet, in the written history of Mexican music, these pioneer musicians have been barely mentioned. We will return to this matter later in this essay.

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[3] Derek Davis, *Church-State Relations and Religious Liberty in Mexico: Historical and Contemporary Perspectives* (Waco, Tex: J.M. Dawson Institute of Church-State Studies, Baylor University, 2002): 4.

[4] The theatre in Mexico City became an extension of the structural society during the independent period. In fact, "the authorities used the theatre to reinforce the role of the state, as civil celebrations would generally finish with a play setting […] the theatre was for entertainment and also a space to socialize." Unless otherwise stated, the translations are mine. Delgado, Susana; cord. Anne Staples, "Entre murmullos y penurias: el teatro novohispano del siglo XIX," *Historia de la vida cotidiana en México. T. 4, Bienes y vivencias, el siglo XIX,* (México, D.F.: El Colegio de México, Fondo de Cultura Económica, 2005): 390.

The locations of Mexico's legacy of nineteenth-century ecclesiastic music are spread throughout a complex geographic area.[5] This music is divided between the ecclesiastic and secular archives or storage systems (as the case may be) in cathedrals, basilicas, convents, colleges, and parish churches, as well in the conservatories, libraries, museums, and private collections. As a result of this distribution of a national treasure, it is not possible to have an accurate estimation of how many original music manuscripts and copies actually exist or remain to be catalogued. Thousands of documents have gone unnoticed because basic organization is still pending. Apart from the massive choir books, which were elaborate and costly to produce, music collections were based mainly on manuscripts, which included music that was composed, studied, copied, and arranged. Scattered among these exemplars, on rough locally made paper, are original works by composers from Europe and Mexico. The music and practice of these musicians and composers is remembered only through these documents.

Each manuscript is a unique document. Even if two copies of the same work exist in different archives, they are transformed into different iterations through different local practices. Unfortunately, these various copies are lost if the music is not catalogued and stored properly. It is not surprising to find copies of important works abandoned at the top of bookshelves, hidden inside unidentified boxes, piled up and covered in dust, or locked away in drawers. If a manuscript is lost by accident or negligence, nothing can be done to recuperate that music, its past practice, or future potential.

When looking for an original subject for my doctoral studies in Montreal, I encountered my first music collection in a most unexpected place. Through a project called MUSICAT, Music of the Cathedrals,[6] I learned there was music at the Archive of the Cathedral of San Cristóbal de Las Casas in Chiapas. Other researchers had attempted to view the manuscripts in this archive but were not able to obtain permission. Maybe because I was persuasive or desperate, after waiting at the archive and for hours outside his house, I was able to meet with and convince its director, Andrés Aubry (1927-2007), to consider my request. With great conviction I told him I could organize, identify, digitalize, label, and create a music catalogue. However, I forgot to mention that I had never done any of these tasks before. Aubry allowed me to set up a table in the archive and to start work.[7]

I was convinced that I had an interesting project in hand. Being accepted at the Université de Montréal musicology program gave me the freedom to concentrate on a single manuscript and its composer. I chose *Invitatorio, Himno y 8 Responsorios* by José Antonio Gómez y Olguín (1805-1876),

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[5] In 1821, when Mexico became independent, it covered twice the territory it does today.

[6] See MUSICAT, http://musicat.unam.mx/.

[7] Aubry was a French sociologist whose works on anthropology, history, and geography are well know. He spent the last forty years of his life in Chiapas, as director of the archive attached to the Cathedral of San Cristóbal de Las Casas. He was also active with indigenous social causes.

which was part of my findings in San Cristóbal. Although a monumental work with almost five hundred folios divided between soloists, choir, orchestra, and organ, the composer's name then had no meaning at all to me. Apart from transcribing this manuscript, I *only* had to research Gómez's life and works. Little did I know that I had begun research on the most active and prolific nineteenth-century Mexican musician.[8] This research on Gómez not only formed the basis for my dissertation, but it also emphasized the need for cataloguing these manuscripts and provided the impetus for the first of my two main cataloguing projects.

The name José Antonio Gómez y Olguín did indeed appear in the music literature, mentioned by both local and foreign authors. The literature, however, paid scant attention to his music corpus and achievements or to any of his colleagues.

Figure 1: A general view of the Archivo Histórico Diocesano San Cristóbal de Las Casas (AHDSC) in Chiapas.
Photograph taken by the author (2015).

To paint a picture of this composer, I will present some highlights from his career. Between 1820 and 1865, Gómez served as organist, composer, and orchestra director at the main church in Mexico, the Mexico City Cathedral (MCC), the epicentre of matters religious, political, and social in

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[8] John G. Lazos, "José Antonio Gómez's *Ynvitatorio, Himno y 8 Responsorios*: Historical Context and Music Analysis of a Manuscript" (PhD diss., Université de Montréal, 2009). See https://papyrus.bib.umontreal.ca/xmlui/handle/1866/4676.

the nineteenth century. He began as a soloist in the choir, and as a teenager, before Mexico became independent, he was already serving as third organist. Then his musical talents catapulted him into the position of first organist in 1835. This posting replaced the main duties of the chapel master position, which had just been dissolved. Gómez set out to explore the secular music scene, pioneering with multiple musical endeavours. After more than four decades of continuous service, he abruptly resigned his position at the MCC and moved to a modest, newly consecrated cathedral in Tulancingo, Hidalgo, one hour north of Mexico City. This is where Gómez spent the last eleven years of his life. Surprisingly, before my investigations, he was mainly remembered as the most senior member of the music committee that chose the score for Mexico's National Anthem.

To better understand the music of Gómez, my attention focussed on nineteenth-century Mexican music, and given the influence of Italian opera, on music that transitioned between sacred and secular settings. The first step was to read the extant music literature.[9] Though relatively little had been written, there were common themes: an absence of original sources and a lack of scrutiny of the actual sounds of the music from the first decades of the Mexican nation. It seems that the music and musicians from the independent period were an undervalued part of Mexico's cultural heritage. An esteemed colleague had already noted that "either the music from this period [the nineteenth century] has escaped the eyes of the performers and the musicologists, or the sources have with time disappeared."[10] Indeed, for a long time nineteenth-century music in Mexico had been neglected due to the prejudices created by the ideology of the twentieth century. Consequently, there had not been much interest in researching the music and musicians from independent Mexico. Recent research in the music from this period has now created a shift in attitude and a new appreciation for the original sources. We are gradually reclaiming a silenced past.

It seemed paradoxical that during my doctoral studies, while I was miles away from the relevant primary sources and not able to consult them in their archives of origin, I was able to freely consult

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[9] Without making an exhaustive list, we can find references to José Antonio Gómez y Olguín in: Francisco Sosa, *Bibliografías de mexicanos distinguidos,* México (Oficina Tipográfica de la Secretaria de Fomento, 1884): 414-417; Miguel Galindo, *Nociones de historia de la música mejicana* (México, Colima, Tipografía de "El Dragon", 1933): 504-506; Jesús C. Romero, *José Mariano Elízaga* (México, Ediciones del Palacio de Bellas Artes, 1934): 141-146; Gerónimo Baqueiro Foster, *Historia de la música III. La música del periodo independiente* (México, SEP, INBA, 1964) 121-122; Guillermo Orta Velázquez, *Breve historia de la música en México* (México, Librería de Manuel Porrúa, 1971): 268-270; Hugo de Grial, *Músicos mexicanos* (México, Editorial Diana, 5ª reimp., 1973): 11-12; Francisco Moncada García, *Pequeñas biografías de grandes músicos mexicanos* (México, Ediciones Framong, 2 ed., 1979): 109-111; Carlos A. Flores, *Music Theory in Mexico from 1776 to 1866: A Study of Four Treatises by Native Authors* (Ph.D. diss., North Texas State University, 1986): 134-135; Gabriel Saldívar, *Bibliografía de musicología y musicografía* (México, CENIDIM, 1991): 143-144; Lidia Guerberof Hahn, *Archivo musical: catálogo* (México, Insigne y Nacional Basílica de Guadalupe, 2006): 15; Gabriel Pareyón, *Diccionario Enciclopédico de Música en México* (2 vols., Zapopan, Jalisco, Universidad Panamericana, 2007): 435-437; Consuelo Carredano, *Historia de la música en España e Hispanoamérica* (vol. 6, Madrid, Fondo de Cultura Económica, 2010): 132.
[10] Ricardo Miranda, "Reflexiones sobre el clasicismo en México (1770-1840)," *Heterofonía* 116-117 (1997): 39.

many related primary source documents on microform through interlibrary loan. Many of these facsimiles came from American universities. This process of facsimile consultation reinforced my commitment to helping other scholars and students connect with primary source documents for research and study and to understand these documents as sources of epistemological concern. In Canada, we believe it is our right, as researchers, to consult such sources. In Mexico, one must generally ask for permission to be granted this privilege.

The modest music collection at the Cathedral of San Cristóbal de Las Casas provided my first experience cataloguing music. It did not pose much difficulty, as its eleven manuscripts by five Mexican composers, including Gómez's *Invitatorio*, were complete and in perfect condition. It was when I visited the Cathedral at Tulancingo that I realized I had to take cataloguing seriously.[11] Here, as in many religious archives, there was not even an inventory to indicate where the manuscripts might be found. As the reader is aware, the task of cataloguing takes time to complete, requires close coordination among colleagues, and a consistent working method. This was my initial work at Tulancingo.

It was at this time that I contacted RISM (International Inventory of Musical Sources = Répertoire International des Sources Musicales).[12] On the one hand, I needed guidance for the requirements and formatting of cataloguing, and on the other hand, I wanted to make the sources, and the information they convey, available to a broader audience. What is the purpose of producing a music catalogue if it is not available for consultation? Yet this does happen!

There is no need to emphasize the long-standing importance of RISM in the western world of music sources, cataloguing, and research. When I began collaborating with them just a few years ago, their database had only 48 entries, from a single archive, representing Mexico. Clearly, this was a poor reflection of Mexican musical sources and music practice. At present, the number has surpassed one thousand works. These include some partial and some complete entries from eleven different archives. Again, this number is a small fraction of the actual number of music sources presumably dispersed throughout the country. Table 1 offers a view of the music now catalogued and awaiting further consideration through study and performance.

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[11] It was Apoyo al Desarrollo de Archivos y Bibliotecas de México (ADABI) who financed this project. See https://www.adabi.org.mx.

[12] My contact since then has been Jennifer Ward, who has traveled to Latin America to give workshops on how to do cataloguing with RISM. See http://www.rism.info/fileadmin/content/community-content/Zentralredaktion/Ward_RISM_in_Latin_America_Morelia_for_web.pdf.

Table 1: An overall representation of the Mexican music entries found in RISM's database.

Note: The "*" symbol means that this archive has been partially catalogued. The number between parenthesis in the "Number of entries" column means that someone else, apart from me, is responsible for the cataloguing.

	Archive siglum, Location, and (type of place)	No. of entries	Main music genres	Main composers
1	MEX-Mc Catedral Ma de Mexico, Mexico City (Cathedral)	66* + (48)	Masses (36), Responsories (22), Hymns (19), Invitatories (9), Sacred songs (8), Passions (7), Graduals (4), Motets (4), Requiems (4),	Gómez y Olguín, José Antonio (65), Juanas, Antonio de (37), Jerusalem, Ignacio (3), Torres y Martínez Bravo, José de (2), etc.
2	MEX-SCah San Cristóbal de Las Casas, Chiapas (Cathedral)	13	Psalms (4), Masses (3), Hymns (2), Responsories (2), Instrumental verses (2), Invitatories (1)	Balcázar, Cruz (2), Gómez y Olguín, José Antonio (2), Días de Herrera, Santiago (2),[13] Luna y Monte de Oca, Joaquín (2), Ortiz y Zárate, Ignacio (2)
3	MEX-Tahc Tulancingo, Hidalgo (Cathedral)	176	Masses (54), Hymns (29), Sacred songs (26), Psalm (15), Antiphons (13), Instrumental verses (8), Invitatories (6), Graduals (4), Responsories (4)	Anonymous (88), Gómez y Olguín, José Antonio (26), Asioli, Bonifacio (12), Valle, Antonio (5), Mercadante, Saverio (4), etc.
4	MEX-SCSamp San Cristóbal Suchixtlahuaca, Oaxaca (Parish)	87	Masses (35), Invitatories (7), Overtures (7), Antiphons (5), Hymns (5), Psalms (5), Responsories (4), Sequences (4), Villancicos (4),	Anonymous (57), Lutrilla, Juan (5), Arenzana, Manuel (4), Ramirez, Salvador (4), Zuares, Hilario (3), etc.
5	MEX-SCHamp Santiago Chazumba, Oaxaca (Parish)	127	Masses (36), Sacred songs (19). Invitatories (17), Hymns (12), Responsories (10), Instrumental verses (10), Symphonies (5), Vespers (4)	Anonymous (87), Rossini, Gioachino (3), Arenzana, Manuel (2), Battmann, Jacuqes-Louis (2), López, A. (2), Valle, Antonio (2), Asioli, Bonifacio (1), Haydn, Joseph (1), etc.
6	MEX-Mcnm Consevatorio Nacional de Música, Mexico City (Conservatory)	12*	Masses (8), Hymns (1), Marian songs (1), Responsories (1), Instrumental verses (1)	Gómez y Olguín, José Antonio (11), Luna y Montes de Oca, Joaquín (1)
7	MEX-Mahbg Basílica de Guadalupe, Mexico City (Basilica)	11*	Masses (3), Psalms (2), Antiphons (1), Canticles (1), Hymns (1), Passions (1), Responsories (1), Sacred songs (1)	Gómez y Olguín, José Antonio (11)

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[13] Karen Elizabeth Benner (Karen Zacy Benner) completed her PhD dissertation at Concordia University based on the two manuscripts by Santiago Diaz de Herrera housed in San Cristóbal de Las Casas, https://spectrum.library.concordia.ca/980982/1/Benner_PhD_S2016.pdf

8	MEX-Gcm Catedral Metropolitana de Guadalajara, Jalisco (Cathedral)	4*	Sacred songs (2), Masses (1), Responsories (1)	Gómez y Olguín, José Antonio (6)
9	MEX-SQamc Conservatorio de Música, Querétaro (Conservatory)	6*	Masses (5), Responsories (1)	Gómez y Olguín, José Antonio (6)
10	MEX-Oc Arquidiócesis de Antequerra, Oaxaca (Archdiocese)	(15*)	Villancicos (11), Cantatas (3), Arias (1)	Sumaya, Manuel de (12), Salazar, Antonio de (2), Anonymous (1)
11	MEX-Mahn Colegio de Vizcaínas (College)	443	Sacred songs (92), Masses (86), Hymns (48), Responsories (31), Overtures (30), Marian songs (29), Antiphons (26), Psalms (21), Graduals (11), Instrumental music (8), Canticlers (7), Zortzikos (7), Sequences (6), Villancicos (6), etc.	Anonymous (158), Valle, Antonio (34), Bustamante, José María (16), Gómez y Olguín, José Antonio (15), Centroni, Luis (12), Camacho, José Cornelio (6), Gutiérrez. Gerónimo (6), Rossini, Gioachino (6), etc.

With more than 140 entries, one composer's name is dominant throughout these collections. Except for the three archives in Oaxaca, José Antonio Gómez y Olguín is the connecting thread. I can only speculate that most of the works in these archives, specifically the anonymous items, were copied from the main music centres, such as the MCC, to be performed elsewhere with their respective differences and performing contexts. In such cases, the people who copied the music likely did not consider that the name of the composer was a priority. Rather, each was catalogued or labelled according to its place within the liturgical service, such as mass, hymn, or responsory. To verify this would require a comparison of works in the main music centres with those in the smaller archives. This is another massive pending project.

 After finishing the music catalogue at the Cathedral of Tulancingo,[14] I received an unexpected invitation to tackle the collections in two parishes in the north of Oaxaca.[15] I was not prepared for such a surprise. In the province of Oaxaca, it is said that when you turn a stone, a musician appears. In particular, band music with brass and percussion is strong in this area. The people are proud to make music, to dance, and to demonstrate their love for music at every opportunity. There is a long musical tradition that started in the late nineteenth century, and it does not show signs of slowing down.[16]

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[14] See http://www.tulancingocultural.cc/historico/archivohistorico/musical/sepresento.htm

[15] I received the invitation from Dr. Sergio Navarrete, member of the Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS) unidad Pacífico Sur.

[16] The Centro de Capacitación Musical y Desarrollo de la Cultura Mixe is an autonomous indigenous centre where music has been taught and performed for more than forty years (http://www.cecam.org.mx/inicio.html).

The research of liturgical music, or rather music connected to the composers associated with the church, has been concentrated mostly in the urban centres. Rural areas have generally been neglected. Santiago de Chazumba, the Oaxaca parish where I spent most of my time, is a small town literally in the middle of nowhere, with no more than 4,500 inhabitants. I was alerted to a collection of music there by someone who had noticed that the organ needed major repairs, and "by the way, we just also found out that there was some old music inside a couple of drawers." I had only three weeks to come up with something productive. For extra help, I arrived with two assistants who had no formal training in music. We were met with piles of music tightly bound by twine. The music had been tied for so long, that the old twine had dried and sliced right through several manuscripts. The working method for placing these works in order was simple. We began by dividing the sacred from the secular music, then we covered the floor with different colours of post-it notes to separate music according to its genre. I concentrated on the sacred works, which we were able to catalogue.

One can only imagine that Santiago Chazumba had a simple way of life during the first part of the nineteenth century. And yet, at some point there was an interest in updating its music collection. The parish probably requested, from the Cathedral of Puebla, religious music that was in fashion. Shortly after viewing my catalogue records for this collection, staff at RISM commented:

> And who would have thought that the reputation of Joseph Haydn's Nelson Mass reached all the way to Mexico in the second half of the eighteenth century? A copy of the mass in D minor (Hob. XXII:11) is held today by the Archivo Musical de la Parroquia in Oaxaca, Mexico (MEX-SCHamp) Sa-Ms-01-39, RISM ID no. 120000416).[17] This source was not known when the work appeared in the collected works of Haydn (Reihe XXIII, Band 3), which was published back in 1965.[18]

Returning to my ongoing work on Gómez, at this point in my research and cataloguing career I had done extensive investigation into his life and seen most of his music corpus. I had concluded that he was one of the most active and prolific nineteenth-century Mexican musicians and I had found numerous original sources and documents to support my argument. Not only were his achievements neglected in music research, we had no idea how his music actually *sounded*. A music catalogue dedicated to Gómez might raise awareness of this composer and his music. To make the case stronger, I decided to include, besides all the requirements established by RISM, a visual representation of each work at the top of each entry. The idea was to have a clear and distinct representation for each manuscript. In addition, I wanted this catalogue to be available as an open and consultable source. The printed reference book, still typical for Mexican catalogues, had become, in my opinion, too costly for our present budgets and obsolete for our times. So, with a

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[17] See https://opac.rism.info/metaopac/search?View=rism&id=120000416.
[18] See http://www.rism.info/en/home/newsdetails/browse/8/select/self_representation/article/64/results-of-the-rism-user-study-part-iv-your-comments-libraries-coverage-and-completeness.html.

Spanish and English introduction, I chose to present Gómez´s music catalogue in a pdf format, available online for no cost.[19] In addition to improved accessibility, the advantage of this format is that corrections and additions can easily be made.

I must now address the important foundational cataloguing of Mexican music that took place over four decades. Completed in 2002, it encompassed the entire music collections of two of the most dominant churches in Mexico, the Cathedrals of Mexico City and Puebla. They were the work of Thomas Stanford (1929-2018), who laboriously consulted microfilm collections, the images of which had been taken during the mid-1960s. Then with the assistance of Lincoln Bruce Spiess, Stanford worked on a small table in the middle of a compact room, since no one was permitted to move or remove any of the manuscripts from the MCC. Many years later Stanford still recalled that at the time "the archive was a huge messy pile."[20] But most significantly, he stated in his introduction, "to the best of my knowledge, the music archives of the cathedrals of Mexico City and Puebla are the largest in the Spanish-speaking world; larger, even, that any of those in Spain itself."[21] Until these works become accessible to researchers and performers, this archived music will sadly remain undiscovered, even for those who live close by in the city centres.

Here is one of the almost 80 entries for Gómez´s works found in Stanford´s catalogue. As we will see, this piece is of both musical and historical interest. On the top left, and below the roll number, we have two letters and a number, "B d 3," which is a topographic denomination indicating the placement of the document inside the closet when it was microfilmed by Stanford and Spiess. Nowadays these items are carefully placed inside boxes and well organized on shelves in a much bigger and more convenient room. Continuing with this entry, we have Gómez´s full name, his dates (then incomplete, though now corrected), title of the work, instrumentation, location, number of pages, tonality, and contents, with number of pages for each part in parentheses.

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[19] John G. Lazos, "José Antonio Gómez y Olguín (1805-1876) y su Catálogo musical: Un acercamiento a la práctica musical del México decimonónico [English introduction included]," FONCA, (México, 2016, https://www.academia.edu/29078818/_Jos%C3%A9_Antonio_G%C3%B3mez_y_Olgu%C3%ADn_1805-1876_y_su_Cat%C3%A1logo_musical_Un_acercamiento_a_la_pr%C3%A1ctica_musical_del_M%C3%A9xico_decimon%C3%B3nico_English_introduction_included_2016.

[20] See https://archivo.eluniversal.com.mx/cultura/29021.html.

[21] Stanford, Thomas. 2002. *Catálogo de los acervos musicales de las catedrales metropolitanas de México y Puebla de la Biblioteca Nacional de Antropología e Historia y otras colecciones menores* (INAH, México, D.F.) xvi.

Figure 2: Fragment of Gómez´s *Te Deum* entry as it appears in Stanford´s Catalogue[22]
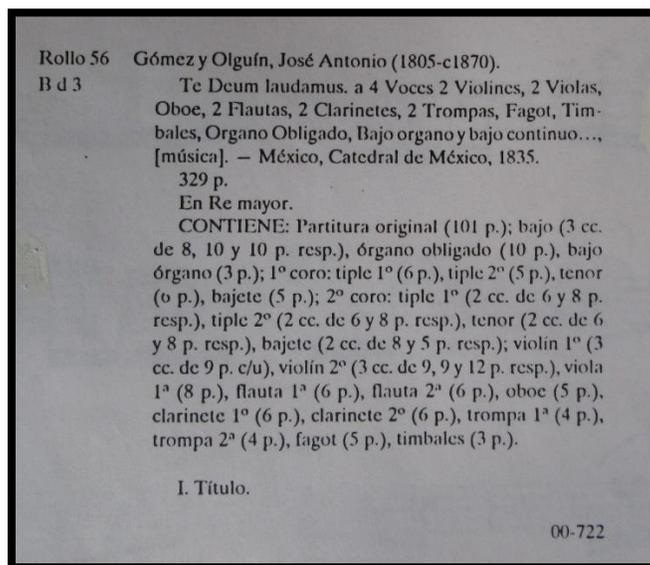
By the time of this composition, Gómez had just been chosen, "with all the votes" from the Chapel, as first organist at the MCC.[23] He was at the top of the music chain when it came to independent Mexico, and he was only 30 years old. This particular work is noteworthy because Gómez was inspired by the political figure of the moment, General Antonio López de Santa Anna (1794-1876), called *Generalísimo,* meaning above all generals. Santa Anna also became president or vice-president of Mexico on eleven separate occasions. In the historical accounts, Santa Anna represents the *ancient regime,* the conservative position of the time, the side that has taken most of the blame for what went wrong, a long list during this century, and for better or worse was the position with which Gómez was closely affiliated.

In 1835 Santa Anna gathered his army and went to the north to repress the rebels at the Battle of Zacatecas.[24] Shortly after the battle, which lasted no more than two hours, the Chapel of the MCC honoured Santa Anna by inviting him to a solemn Te Deum followed by an exquisite drink.[25] The newly appointed young organist seized the opportunity to show off his compositional talents and write, in what is a direct laudatory reference, his *Te Deum Laudamus.* Gómez commented that it

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[22] Stanford, *Catálogo de los acervos,* 121.

[23] Archivo del Cabildo Catedral Metropolitano de México (ACCMM). Actas Capitulares, Libro 73, Folio 273r, 17 de julio de 1835.

[24] See information on Santa Anna, and the Battle of Zacatecas, https://www.britannica.com/topic/Texas-Revolution.

[25] ACCMM, Actas de cabildo, Libro 73, ff. 268r-268v, 13 de junio de 1835.

took him only "two and a half days" to complete.[26] Here is the entry for Gómez´s work showing the cover and first page of the score as it appears in the catalogue that I produced: "José Antonio Gómez y Olguín (1805-1876) y su Catálogo musical: Un acercamiento a la práctica musical del México decimonónico" [English introduction included]", FONCA (México, 2016).

Figure 3: First page of Gómez´s *Te Deum* entry taken from Gómez´s Music Catalogue[27]

I have long noted how little the music of early nineteenth-century Mexico is performed or understood today, despite the importance of composers such as Gómez in the life of Mexico City. A clear example of this oversight occurred in 2010, the so-called year of the *Bicentenario*. This was the

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[26] Galván Rivera ed., *Calendario de las Señoritas Megicanas para el año bisiesto de 1840* (Dispuesto por Mariano Galván, México, 1840): 199.
[27] Lazos, "José Antonio Gómez y Olguín…," 39.

ideological label that referred to the two hundred years since the Mexican Declaration, and not consummation, of Independence. The year-long celebration had its highpoint on the night of September 15th, which is recognized as the national holiday. There was no restraint to spending for this commemorative and popular moment at the Zócalo, the centre of the nation's capital. The MCC and the National Palace were the backdrop for the night's celebration, which reached its climax with special lighting, fireworks, and of course, music. The work that closed the night's celebrations, *Sinfonia India* by Carlos Chávez (1899-1978), was chosen to epitomize the sound of nationalism and what it means to be Mexican. Ironically, if not recognized at that moment, this celebration of nineteenth-century independence was best portrayed by the sounds of the twentieth century. It seems odd that one period of sounds can usurp another without any consideration for the original music of the period.

Towards the end of 2019, I had a two-month residency in Morelia, Michoacán, four hours west of Mexico City.[28] For the first time, my project was moving from archival research to performing some of the works now catalogued. Morelia is a colonial-style city that regularly organizes musical and cultural festivals. Its music schools produce well trained musicians able to perform music from ancient to contemporary repertoire. My objective was modest. I proposed to transcribe and perform small works for voice and organ with some musicians from the city. For years prior, I had been trying, without success, to convince colleagues to perform nineteenth-century Mexican music. I thought that a few intimate works might draw some attention to the repertoire and the wealth of sources available for performance. Suddenly, I was sitting down with the conductor of the Orquesta Sinfónica de Michoacán, Román Revueltas, who had been the concertmaster of the orchestra I had belonged to years before, the Orchestra Filarmónica de Querétaro. *Maestro* Román liked my project and offered me 15 minutes at the orchestra's year-end concert to present a work of my choosing. I took this opportunity to prepare Gómez´s *Te Deum*. Then I realized that I needed rather more than two and a half days to transcribe only its first section*.*

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[28] I was the recipient of the 2019 Conseil de Arts et de Lettres du Québec (CALQ) exchange program : Échanges d´artistes et d´ateliers-résidences Québec-Mexico. See https://www.calq.gouv.qc.ca/wp-content/uploads/2019/08/fiche-reci-mexique-web-en.pdf.

Figure 4: The Orquesta Sinfónica de Michoacán, conducted by Román Revueltas during the performance of Gómez´s *Te Deum* at the Ocampo Theater on December 18, 2019
Photograph taken from Facebook.[29]

It is one thing to describe a manuscript using a standard set of categories for an overview of the physical document plus commentaries. It is another thing to try to understand the characteristics of a musical work that has not been performed in almost two centuries. Given the unfamiliarity of this style of music, its orchestral texture, sound, and structure, Gómez´s *Te Deum* did not at first meet our expectations. To begin with, it is not the typical sober piece that might be associated with the church. We know, however, that this work belonged to the actual practice of music in Mexico City during the first part of the nineteenth century. In the rush to transcribe the work for the performers I, like so many copyists before me, forgot to include the name of the composer! Since the musicians had no idea who they were performing (music from their own past), they were not hampered by any preconceptions, and most reacted favourable to the piece.

Gómez´s *Te Deum* opens with an intense unison of instruments and voices that escalates throughout the chord of D Major in a martial and majestic motive. Then, the character shifts to a pastoral solo between the soprano and the first oboe; this is followed by the dark voice of the bass accompanied by an ostinato in the strings that echoes Mozart´s *Commendatore*. The opening introduction briefly returns and leads to the flute and tenor solos with strings in pizzicato. The first

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[29] See and listen to Gómez´s *Te Deum Laudamus,* minutes 1 to 15. The soloists are: Luz A. Romero, soprano; Joselin F. Mendoza, mezzo; Alberto Sánchez, tenor; Pablo C. Reyes, bass; Laura Carrasco, organ. See https://www.facebook.com/orquesta.michoacan/videos/d41d8cd9/556020414975948.

section closes with a solo for the organ and strings balancing the mezzo before returning to the main theme with the soloists for the dramatic and theatrical ending.

At this point in my research, I started to consider an expanded catalogue for all the works by Gómez. When I began working on Gómez's music corpus in 2015, I was told there was music by him at the Archivo Musical del Colegio de Vizcaínas (AMCV). There are indeed 14 of his works there, with completely different repertoire from the MCC, although the buildings are separated by only 1.5 km. Vizcainas was founded at the end of the eighteenth century by the Basque people of Mexico City. They were rich and wanted to invest their money in assets. They obtained a piece of land at the outskirts of the city where they built a massive two-storey rectangular building. As is typical for massive architecture from those times, the Colegio de Vizcainas has slowly been sinking into the ground. It is still in use, and inside its walls, time seems to stand still. It is the oldest educational edifice in continuous use as a school in Mexico City since 1767. When I first arrived at the AMCV, I found an exceptional situation: a normal and regular schedule, an ample room, tables to use for my research, and staff ready to assist. They only lacked a proper music catalogue, which inspired the second of my main cataloguing projects.

Figure 5: Fragment from the Music Section of the AMCV created by Mónica Salazar
The entry represents one of Gómez´s works, though his first name should be José and not Juan. [30]

Clasificación	026-II-025
Fondo	Sección de Música
Onomástico	Gómez y Olguín, Juan Antonio.
Contenido	Invitatorio a duo y órgano por Juan Antonio Gómez y Olguín.
Temático	Música
Lugar	Ciudad de México

Much of the repertoire included in this collection is musically rich and technically demanding. The original students, the schoolgirls as they were commonly called, had in their daily routine a series of activities and studies which included the practice and study of liturgy, the Mass, and Divine Office. Naturally, music was an integral part of these studies. While most of the musical texts are religious and in Latin, there are also some examples of vocal music in Spanish and in Basque. As well, this

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[30] Mónica Salazar López. *Guía general del Archivo Histórico "José María Basagoiti Noriega".* (Document in pdf format, México, N/D): 36.

music collection includes music methods, instrumental studies, overtures, sonatas, and even a collection of dances known as zorcicos.[31]

The AMCV, like many archives in Mexico, came to public attention in the 1960s. The following notice, from the newspaper *El Excelsior*, focusses on an important musical event: the performance of a work by a Venetian composer, Giacomo Facco, which had been recently discovered at Vizcainas.[32] What should be additionally noted is the brief, offhand mention of where the Facco score was located, as it seems that from a researcher's perspective this is more memorable than the concert night itself. Pay attention to the adjective used to describe the archive.

> Last night the "Orozco and Berra" hall at the Castle of Chapultepec saw the premiere of a newly discovered work by the Venetian composer Giacomo Facco, who passed away 206 years ago [in 1753]. The director, Uberto Zanolli, conducted twenty-five performers and also organized the music manuscripts found in a dusty archive at the College of Vizcainas.[33]

That *dusty archive* is no other than the AMCV that is now part, among other collections, of the Archivo Histórico "José María Basagoiti Noriega" del Colegio de San Ignacio de Loyola Vizcaínas. The catalogue of the AMCV sheds light on the links between the musical world of women's education, women in society, liturgical practices, daily life, pedagogy, the arts, politics, and even economic factors connected to the history of the music contained within these walls.

The sonorous world of this archive dates back to the sixteenth century, from the early period of New Spain, when a Franciscan missionary established a house to welcome the mestizas, girls born from the "love of the Spanish conquerors with the indigenous women."[34] During the next century, as a result of a needed female population, an Austrian priest founded another similar institution, the Recogimiento de San Miguel de Belén, just metres away from the current College of Vizcainas, which was committed to taking in adult women who were living on the streets. Then in 1548, an additional college for women, the Colegio de Niñas de Nuestra Señora de Caridad, was founded. It was not until 1737, thanks to the fraternity of Aránzazu, the Basques who lived in Mexico City, whose interest was to house widows and orphaned girls in despair, that the Real Colegio de San Ignacio de Loyola was established.

During the second part of the nineteenth century, the Reform Laws were enacted and the assets belonging to the church were appropriated by the State. Shortly after, the first two religious

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[31] See https://www.mexicanist.com/l/music-of-six-basque-zortzikos-of-the-xix-century-thought-to-be-lost-found-in-mexico/

[32] See Uberto Zanolli, *Giacomo Facco. Maestro de Reyes* (Editorial don Bosco, México, 1965).

[33] *El Excelsior* (México), July 12, 1962.

[34] Ana Rita Valero de García Lascuráin, *El Tesoro de Vizcaínas: sus documentos antiguos, memoria del mundo* (ADABI, México, 2014): 19.

institutions for women, Caridad and Belén, had to close their doors. The third institution, Vizcaínas, had a different destiny. Because it had secular origins, first named after San Ignacio de Loyola, later as Colegio de la Paz, and today as Colegio de Vizcainas, it survived the dissolution of the ecclesiastical properties and it was also enriched by incorporating the collections of the two former colleges into its own. This is the music corpus that we now have at hand.

A music collection of this magnitude and historical significance demands a catalogue. Fortunately, the archive had recently digitized its collection of more than 20,000 images. I just needed to create a database, a draft first version with more than 600 entries, and make an in-situ review to ensure that the order of the original manuscripts and printed music was correct. This was not always the case. I also verified that the images followed the original scores. This parallels the principle suggested by Joseph Kosuth in his conceptual work *One and three chairs* (1965): an actual chair flanked by a photograph of the chair and a dictionary definition. An object, or in the case of music cataloguing a score, is represented in three parts. This is what I wanted my music catalogue to resemble.[35]

I chose an oblong format to make it easier to consult, and apart from the Spanish and English introductions, I included indices for composers, music genres, and literary incipits. The *AMCV* catalogue consists of almost 400 manuscript entries and 162 printed scores. The catalogue is also available through the college's website.[36]

Gómez´s works in Vizcainas contrast vividly with those by him at the MCC. While the latter are scored for soloists, choir, a full orchestra, and organ--the main instrument of the composer—the works housed at the former archive are of a more intimate and private nature. We can imagine that the girls at Vizcaínas, though they had music training, were not expected to be professionals. Besides, their liturgical services were not open to the public as they were at the MCC. The musicians pictured in Figure 7 are performing *Invitatorio-Himno,* a short, easy to memorize work in two parts, which plays around two female voices accompanied by the organ. Such a piece, that would have opened the long service of Matins, captures the freshness and simplicity of this repertoire.

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[35] *One and three chairs* (1965) by Joseph Kosuth, https://www.moma.org/collection/works/81435 and https://www.moma.org/learn/moma_learning/joseph-kosuth-one-and-three-chairs-1965/.
[36] "Catálogo de Música" in https://colegiovizcainas.edu.mx/archivo.

Figure 6: The entry for Gómez´s *Invitatorio-Himno* as it appears in *Catálogo del Acervo Musical del Colegio de Vizcaínas (AMCV)*

La memoria sonora de los colegios femeninos en México entre los siglos XVI-XIX (The sonorous memory of the women´s colleges in Mexico between the sixteenth and nineteenth centuries).[37]

Figure 7: Gómez´s *Invitatorio-Himno* performed by the Dueto Monteverdi, Alejandra Zavala, soprano; Regina García, mezzosoprano; and Laura A. Carrasco organ
Photograph taken from Facebook.[38]

My next and current cataloguing project took me to the city of Querétaro, a stronghold of the nineteenth-century independence movement. It is located two hours north of Mexico City and has its own music conservatory. Founded at the end of the nineteenth century as a sacred music school, known now as the Conservatorio de Música "José Guadalupe Velázquez," from its founding it followed the principle that music had to be taught and performed according to the traditional liturgical forms. In this way, it was prepared for the *Motu Proprio* issued by Pope Pious X in 1903, which condemned all theatrical musical expression which had been part of church liturgy during the nineteenth century.[39] However, this conservatory was also well known for a room that had for decades collected music from convents, churches, local and foreign composers, donations, etc. Evidently, no one had been able to enter this room for many years.

In 2019, the room was renamed Archivo Histórico Mtro.Agustín González de la Escuela Diocesana de Música Sacra y Conservatorio de Música "José Guadalupe Velázquez (AHMAG). It has more than 12,000 documents according to the four-volume inventory created by its first and only custodian,

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[38] See https://www.facebook.com/Monteverdidueto/videos/3832559150103563/.
[39] See Pio X. *Carta Pastoral Colectiva de algunos prelados mexicanos, con el motivo del documento Pontificio expedido motu Proprio. Por Ntro. Smo. Padre el Sr. Pío X acerca de la música sagrada* (Imprenta Guadalupana de Reyes Velasco, México, 1904).

David Saavedra. I was stunned by the number of documents stacked from floor to ceiling against the walls and on the tables of this dark and almost claustrophobic room that Saavedra had been keeping for more than four decades. It is a dormant corpus of eclectic documents. I thought, if this collection could be organized and catalogued, the students and professors of the school, as well as anyone interested, could benefit from the history and memory that the conservatory has to offer. Fortunately, the director understood and decided it was time to properly organize the massive array of documents and create a normal music catalogue. And so, a new music project has begun.

Figure 8: Cataloguing team that has been working at the Music Conservatory in Querétaro.
From left to right, John G. Lazos, Jazmin M. Villalobos, Mariana Iniesta, and Jorge Vargas (December 2019).[40]

Conclusions

This account, purposely anecdotal, illustrates how the research of one work, Gómez´s *Invitatorio* found in San Cristóbal de Las Casas, has generated over the years a palette of investigative themes of research and cataloguing.[41] For the past fifteen years and still counting, I have been travelling all

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[40] See http://www.rism.info/de/startseite/newsdetails/article/2/new-rism-cataloging-project-at-the-conservatory-of-queretaro-mexico.html.

[41] The following are some recent academic works that concern nineteenth-century Mexican music and include the name of Gómez: Alejandra Hernández Sánchez, *José María Bustamante en la capilla de música de la Catedral*

around Mexico from archive to archive, asking permission to see music manuscripts. While in some of the places where Mexican music is archived there is still resistance to consulting even a single document, work becomes possible when manuscripts, names of composers, the titles of works, and the extent of collections become known. I am convinced that a concerted collective participation, including researchers, archival staff and students, will change the archiving procedures and make sources accessible. This process of gaining access to a collection, whether it be in a cathedral archive or a conservatory, takes some diplomatic skill and patience. It also requires a basic amount of funding. With more public and private institutional support, so many more music archives could be catalogued.

The work described here and in catalogues by other researchers of nineteenth-century Mexican music has helped change perceptions of a whole period of music that had previously been abandoned. Clearly, the awareness of original sources has created an interest, both from outside and from within Mexico. That is why my last two completed music catalogues place an emphasis on identity and uniqueness through a visual representation of each work. It is a deliberate invitation to consult and study the sonorous memory of Mexico. I have been asked more than once why the many thousands of manuscripts and documents in music archives scattered around the country are still not accessible. It does not make any sense in our present time, when manuscripts can be available online, to make it complicated to see them in a public institution. The answer is patience and proper cataloguing.

The practice of keeping music manuscripts inaccessible goes back to the oral tradition and the expectation that researchers and musicians would travel to archives and speak directly with the people in charge. One must balance the risks of handling the documents against the considerable benefits of having them organized and known. Once the documents are catalogued and accessible, archivists gain the sense of pride of ownership, while researchers and musicians have opportunities for study and performance. I believe that all concerned will benefit greatly from a more open practice.

Metropolitana de México (BA thesis, UNAM, 2011); Luisa del Rosario Aguilar Ruiz, *La imprenta musical profana en la Ciudad de México, 1826-1860* (MA thesis, UNAM, 2011); Yael Bitrán Goren, *Musical Women and Identity-Building in Early Independent Mexico (1821-1854)* (PhD diss., Royal Holloway, University of London, 2012); Laura A. Carrasco Curíntzita, *José Antonio Gómez´s Versos para órgano (Versets for organ) (Section I): A Practical Guide for Performance* (DMA in organ, University of North Texas, College of Music, 2013); Rafael Enrique Salmerón Córdoba, *El Cuaderno de Merced Acebal en el México decimonónico*, (MA thesis, Universidad Veracruzana-Facultad de Música, 2016); Benner, Karen Elizabeth (2016) *Somewhere Between Orthodoxy and Good Taste: Santiago Díaz de Herrera's Musical Settings of Psalms Dixit Dominus and Letatus Sum.* (PhD diss., Concordia University, 2016); Alejandra Hernández Sánchez, *La orquesta y la colección de obras reunidas por José Ignacio Triujeque: la introducción de una formación independiente en la práctica musical de la Catedral de México (1838-1850),* (MA tesis, UNAM, 2017); and Luisa del Rosario Aguilar Ruiz, *La imprenta musical profana en la Ciudad de México, 1860-1877* (PhD diss., UNAM, 2018).

There is an understanding that the frequency with which a cultural institution is consulted, in situ or online, is in the same proportion to its importance and place within society. We are still waiting for the places and spaces that house important music documents in Mexico to follow in the steps of other cultural institutions and open their doors for consultation. Even if it takes time to make this decision, at least the creation of order for these documents through identification, digitalization, and music catalogues will bring awareness of the wealth of music documents that exist in Mexico. Since music is integral to human relations, access to music documents can help reshape ideas about the past.

I wish to take a moment to publicly thank all the people who have been involved in assisting, supporting, and following my music path and contributions. When all this began, fifteen years ago in the remote city of San Cristóbal, Gómez and his music were hardly mentioned in the literature. Evidently things have changed, and there is now significant interest in his work and other music from nineteenth-century Mexico. We have witnessed, for example, a significant increase in congresses scheduling entire sessions, scholars writing articles and theses, and musicians taking risks by performing this music. I have been only one voice in this chain of friends, students, and colleagues in Mexico and from many parts of the world. We share a common idea: the wish to access and study first-hand the long-overlooked music of Mexico. No one yet knows what the next fifteen years will bring to all of us, though I expect the work and the music to be fascinating.

Acquiring, Preserving, and Exhibiting a Comprehensive Collection of Vocal Music Recordings from the Early- to Mid-Twentieth Century

by Janneka Guise, Bryan Martin, James Mason, and Rebecca Shaw

Abstract

The Stratton-Clarke collection consists of approximately 200 linear feet of 78 and 33 1/3 rpm records, and thousands of digitized recordings that represents a comprehensive history of early twentieth century recorded Western sound, specifically opera -- its artists, roles, and early legacy from 78 rpm to early long play records. Along with some ephemera and several pieces of historic playback equipment, a large financial gift will offset the costs of processing, preserving and providing access to the various formats represented in the collection. As the largest music research collection in Canada, the University of Toronto Music Library is fortunate to have the capacity to manage a donation of this magnitude. Each of our four authors has an important role to play to make the project a success. In this article we present a history and background of John Stratton, Stephen Clarke, and the collection itself, and document the many facets of a library taking on a donation of this size: donor relations and collaboration with the University's advancement team and other stakeholders; the project management involved in making space and designing workflow for cataloguing, processing, and storage; archival description of the 78s and ephemera; preservation of the digital objects and digitization strategies for the analog recordings; the challenges and opportunities of working with large financial gifts; teamwork and managing students; and future plans for physical and online exhibitions of the collection.

Janneka Guise (jan.guise@utoronto.ca) is the Head Librarian of the University of Toronto's Music Library, Bryan Martin (bryan.martin@utoronto.ca) is Technical Supervisor, James Mason (j.mason@utoronto.ca) is the Digital Initiatives and Metadata Librarian, and Rebecca Shaw (r.shaw@utoronto.ca) is the Music Archivist.

Introduction

This article introduces a large donation of historical vocal music recordings, equipment, and ephemera called the Stratton-Clarke Collection. The donor transferred the collection to the University of Toronto Music Library in 2020.

We begin in Part One by providing a background of the collector and the donor and an overview of the administrative considerations of managing such a large gift. We then describe in Part Two the LP portion of the Stratton-Clarke Collection, what makes it interesting, and how we will catalogue it, process it, and integrate it into our circulating collections. Part Three covers the 78 collection and our treatment of it as an archival collection. Finally, in Part Four we talk about the digital audio files that accompany the collection, and our capacity for digital preservation and access at the University of Toronto.

Part One: Background

The collection is named for John Stratton, who began the collection, and for Stephen Clarke, friend of Stratton and Trustee of the Stratton Estate.

John Stratton & Stephen Clarke

John Stratton was born in 1931 in Toronto. His parents were comfortably well off; he was raised in the high-end Rosedale neighbourhood and attended Upper Canada College, a prominent private boys' school in Toronto. Stratton's mother was from a musical family and was one of six daughters who were all accomplished amateur singers. In fact, Stratton's first singing teacher was his mother's oldest sister Kate.

Stratton started collecting records as a teenager in the 1940s. He continued his singing lessons with Florence Easton, a family friend from Toronto who was by then an opera singer of some renown. He graduated from Trinity College at the University of Toronto in 1954 and spent the following year in New York studying voice with Herbert Janssen. Upon his return to Toronto, he continued his vocal studies at the Royal Conservatory with such teachers as Aksel Schiøtz and Gina Chigna. These names, and those of other acquaintances he made during this time, began to appear in his record collection. His part-time work at record stores also helped his record collection blossom. He competed in Kiwanis Festivals and did well, even winning the silver tray one year. All this musical training and performing was a pastime only. He continued his studies at the University of Toronto for 15 years, finally completing his doctoral dissertation on Wittgenstein in 1969. From that point to 1995, Stratton taught philosophy at Ryerson University in Toronto. Stratton lived in the family home his whole life and died on January 2, 2001.

Stratton wrote about music throughout his life, publishing articles for Opera Quarterly, the ARSC Journal, and the British Institute of Recorded Sound (part of the British Library). He also wrote liner notes, earning a Grammy nomination for the booklet to an LP issue of surviving Mapleson cylinders of live performances from the Metropolitan Opera House. The LP was issued in the mid-1980s. The Grammy nomination was in the "historical" category, and unfortunately a historical retrospective of Frank Sinatra won that year instead.

Stephen Clarke was born in 1946 in the Agincourt neighbourhood of Toronto, in less well-to-do circumstances than John Stratton. For Clarke's family, it was a big deal to travel downtown to see live performances. It was in 1958 when Clarke's father took him to the Toronto Symphony for the first time. A couple of years later Clarke became "hooked" on opera when he saw the Metropolitan Opera on Tour at Maple Leaf Gardens in a production of Faust. He bought a few records when he could, and his first opera set in 1959. Clarke was introduced to John Stratton through a mutual friend in 1967 while all three were students at Trinity College together. They would go to Stratton's house and listen to his records. Clarke was studying Law, taking voice lessons, and singing in choirs. He competed in Kiwanis Festivals and won medals. He studied with Howell Glynn (Royal Conservatory of Music), with Elizabeth Bensen Guy and her mother-in-law Greta Kraus (both at the U of T Faculty of Music), and with Gladys Whitehead (Hamilton Conservatory). For several years he kept up a singing career while working as a lawyer, but in 1978 he reached a crossroads and realized he could not devote equal energy to both pursuits. He had been offered a partnership in his law firm, so he stepped back from professional music gigs while keeping music in his life as a serious pastime. He and Stratton remained friends for the rest of Stratton's life, and Stratton made Clarke his estate trustee.

John Stratton collected records from the 1940s throughout his life, focusing on solo vocal and opera. He had many record collecting friends near and far. He enjoyed recording himself singing and made many recordings over the years at Avey Byram's flat with Byram at the piano. Late in Stratton's life, Stephen Clarke worked with Stratton to create a CD from the best examples from the hundreds of reel-to-reel tapes he had produced. Stratton heard the CD just before he died and was pleased with it.

Contents/Scope of collection

The collection spans the early- to late-twentieth century. There are approximately 200 linear feet of physical sound recordings (mostly 33 1/3 and 78 rpm, with 5 linear feet of 45 rpm, and 80 linear feet of CDs). There is also a terabyte of digital audio files. After Stratton died, Clarke took over the collection and started filling gaps. In addition to buying records from auctions and private collectors, he began acquiring digital audio files. He obtained thousands of dubbings of important recordings through Ward Marston, who had permission to dub them prior to their going to auction. There is a hard drive containing 6,000 recordings from the collection of the late John Paul Getty, Jr. There is

another hard drive containing both flat and re-engineered transfers of the complete output of Historic Masters. Historic Masters is an organization which holds over thirty years of re-issued, previously unpublished material from the EMI Archive in the United Kingdom as vinyl 78 rpm discs, and Clarke is its current Chairperson.

The ephemera in the collection includes John Stratton's papers, photographs, and correspondence with singers and discographers.

There are several pieces of modern and historic playback equipment in the collection. Some examples include a turntable designed for restoration work on early recordings, one DAT machine, a professional CD player with the ability to vary the speed of playback, a CD recorder, a mixer, two pre-amps designed for playback of early recordings, a pair of CEDAR noise reduction decks, three reel-to-reel tape decks in various formats, and a collection of styli of various sizes. Some of this equipment will be stored on a "media cart" in the Music Library, for use by faculty and researchers. Finally, there are three antique gramophones which will be displayed in the Music Library to help showcase the collection and will be used on rare occasions for demonstrations: a Victor VI, an Edison Amberol cylinder machine, and a portable 78 player called a Cameraphone.

Why the U of T Music Library?

Before John Stratton died, he decided his assets should be used in furthering the teaching of singing. He was always hopeful that the University of Toronto would take it, given his long connection to the institution. He left it up to Clarke to decide how to disperse the collection, and Clarke decided to donate it rather than break the collection up to sell it.

The University of Toronto Music Library is an excellent choice as recipient of this collection. As the largest music research collection in Canada, it is already well-known and sought-after by researchers for its comprehensive published and archival collections. U of T's Downsview facility is well-positioned to house rare and special collections in state-of-the-art climate control. The Music Library has human and financial resources that are unmatched by any other music library in the country. These resources allow us to design and implement workflows for managing such a large incoming donation, and assign technical, archival, and metadata tasks to specialists in those areas. The U of T Libraries Media Commons, which is a sound and moving image archive, will be an important partner in maintaining the historic and specialized equipment that is coming with the donation.

Donor relations & Social Capital

The memorandum of understanding (MOU) between the University of Toronto and the Estate of John Stratton was signed in 2016. The MOU pre-dates the arrival of the new Music Library Director (Jan Guise) in 2017. Part of Jan's steep learning curve in the Director position was gaining insight and background into the Stratton-Clarke Collection. She had come from an institution that had

faced steep budget and staffing cuts and had never been in a position to take on such a mighty donation. Now, she found herself with the space, human and financial resources, administrative support, and organizational culture for such an enterprise. She first met Stephen Clarke early in her tenure over lunch with the Director of Advancement for the Faculty of Music. After lunch they visited the collection, which was nicely laid out in its own apartment in Toronto's Annex neighbourhood near the University. While the logistics of accepting such a large collection can seem overwhelming, the MOU stated that the collection would be transferred to the University "no later than September 2021." In 2017, this meant there was still time to plan.

What makes the Stratton-Clarke Collection truly exceptional is the large financial gift that accompanies it. Provisions were written into the MOU to use the money for processing, preserving, and promoting the collection. The language provides for unrestricted use of the funds which will allow the Music Library great flexibility in hiring appropriate staff to process the collection, paying for supplies (e.g., archival boxes), and even organizing a lecture series to highlight aspects of the collection.

Stephen Clarke arranged for the move of the collection's LPs to the Music Library in early Spring 2020, just prior to the COVID-19 shut-down. At the time of writing, plans are afoot to move the remainder of the collection (78s, ephemera, and equipment) in late August while the Library is still closed to the public. Staff have begun cataloguing and describing the collection remotely from Clarke's meticulous lists, and this work will continue in 2020-21 as COVID-19 restrictions are lifted and staff return to onsite work.

Administrative Aspects

Shortly after the MOU was signed (May 2016), the Music Library changed governance structures and was now under the auspices of the Central Library system rather than the Faculty of Music. This meant the Music Library now had a wealth of new resources at our disposal, but a big part of Jan's job was building social capital within this new structure: navigating bureaucracies, identifying collaborators, and learning "who is in charge of what." For example: How does the Central Advancement team manage a financial gift of this nature, how can we ensure the funds are as unrestricted as possible, and how do we spend and account for that money? To manage this donation and financial gift, Jan is working with three distinct Advancement Teams (one for the Faculty of Music, one for the Library system, and the Central Advancement team for the University as a whole). In order to be a good steward, she needs to understand their separate roles in dealing with such a gift.

The Music Library does not have sufficient shelf space to house the collection, nor do we have the proper climate control and limited access necessary to preserve a collection like this. We therefore decided early on that the U of T Libraries' Downsview facility would be the collection's new home.

However, Music Library staff would catalogue, describe, digitize, and process the collection prior to transferring it to Downsview. Digitization will ultimately make most of the collection available on-demand to researchers, and anyone serious enough to want to work with the originals could recall them to the music library's reading room. Since LPs are more robust than 78s, we decided to treat them the same as our own LP collection and catalogue them as part of our circulating collection. They will be discoverable in our public catalogue and may circulate from Downsview. 78 rpm discs are fragile and represent a particular period in recording history and performance practice for the purposes of recording. 78 rpm discs also represent a type of primary source in recording history, since later formats like LPs and CDs are often reissues of older recordings. We therefore decided to treat the 78s as an archival collection.

Stephen Clarke, the Dean of Music, and the Advancement teams have been very supportive of the idea of the collection being stored at Downsview. However, Stephen Clarke expects to continue to use the collection himself for teaching and research, and everyone involved wanted to find a way of showcasing the collection in the Music Library even though most of it would live off-site. Clarke has therefore identified two shelves' worth of "highlights" from the collection that will stay in the Music Library as a sort of "tasting menu." Together with the media cart (mentioned above) that will house some of the playback equipment from the donation, these highlights can be used by visiting researchers or seminar classes as exemplars of the whole collection.

Part Two: The Long Play Records

The Music Library's collection of commercially released recorded sound includes recordings in many formats including legacy formats dating as far back as the late-1800s with wax cylinders, and piano rolls. We also have several thousand 78 rpm recordings from the early twentieth century, a few "Edison discs," and tape formats such as ¼-inch and ½-inch reel-to-reel tapes and audio cassettes. One of the more common formats in our collection is the compact disc, yet our LP collection is still larger. We have over 100,000 vinyl LP recordings of various sizes: 10-inch, 16-inch, but mostly 12-inch.

The scope of the Music Library's sound recording collection is substantial. There are aspects of the collection that are well curated and comprehensive, such as European art music, or special labels like Smithsonian Folkways. However, much of the collection was built from donations which has resulted in a spotty collection in certain areas. For example, we hold over forty Miles Davis titles on LP, but not "Kind of Blue," or "Bitches Brew" (though we later acquired these on CD or streaming services).

The Stratton-Clarke gift will add close to 3,000 titles to our existing collection. This constitutes about 92 linear feet. Many are multi-disc sets (full operas for example), others are single disc

releases. There are, however, many duplicates within the donation, and many more duplicates of items already in our collection. We plan to remove duplicates as we process and catalogue the collection (likely keeping Stephen Clarke's donated copy and discarding our own, since his are in pristine condition).

This donation is a well-curated collection of primarily vocal music with three main categories of content:

1. Opera recordings, including highlights and selections,
2. Vocal recitals, and
3. Miscellaneous European art music (motets, concertos, symphonies, etc.).

The first two constitute the majority of the collection, and are the items in the best condition.

Operas

This portion of the collection largely focuses on Classical and Romantic era opera. In total, there are about 40 composers whose works constitute over 1,000 titles. Wagner, Verdi and Puccini, representing late romantic opera, constitute over 30% of the opera recordings. Just 10 composers constitute 50% of the opera donation (see Figure 1).

Figure 1: Distribution of opera composers in Stratton-Clark collection (by percentage)
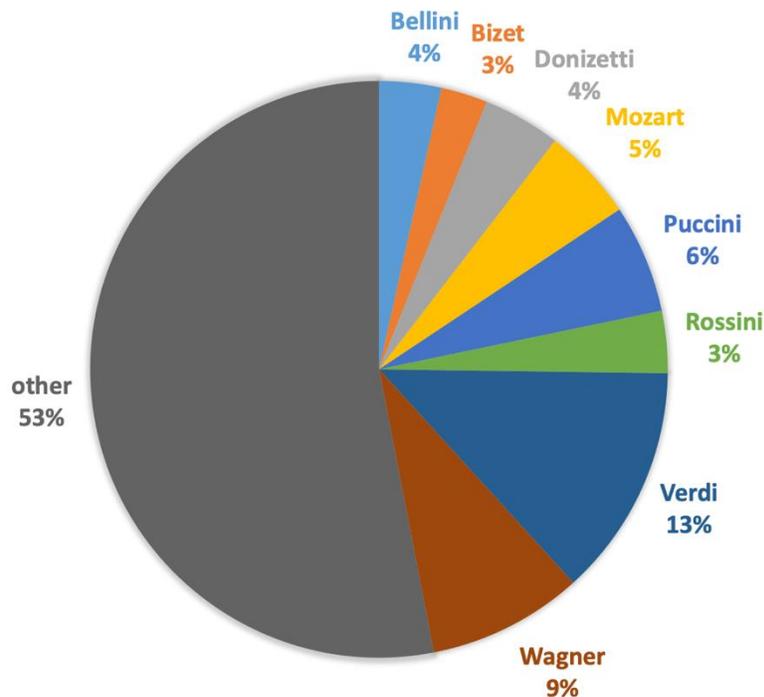
Most composers and titles represent common and standard repertoire. Multiple examples of titles are represented, for example, ten different versions of Bellini's bel canto opera Norma. This gives our researchers the ability to compare different recordings of the same work, examining vocal performances by major artists, and interpretations by leading conductors. One release of Norma from 1954 (Ang. 35148-50) released by Angel records features Maria Meneghini Callas as Norma, with Tullio Serafin leading the La Scala Orchestra, while another from 1957, from RCA (LSC-6202) released in 1973 features Montserrat Caballe as Norma singing with Placido Domingo, and Carlo Felice Cillario conducting the London Philharmonic. These recordings will offer many options for comparative research or for studying different interpretations by performers and conductors.

The album covers have also been a source of great amusement! The liner notes also bring immense value.

Vocal Recitals

The vocal recitals constitute about half the donation. Many of the recital recordings feature singers who established their careers during the early years of recording history (many of the LPs being reissued from original cylinders or 78 releases). In all, there are close to 100 different singers featured in these recitals.

**Figure 2: Birth and premier dates of singers in the Stratton-Clark collection**
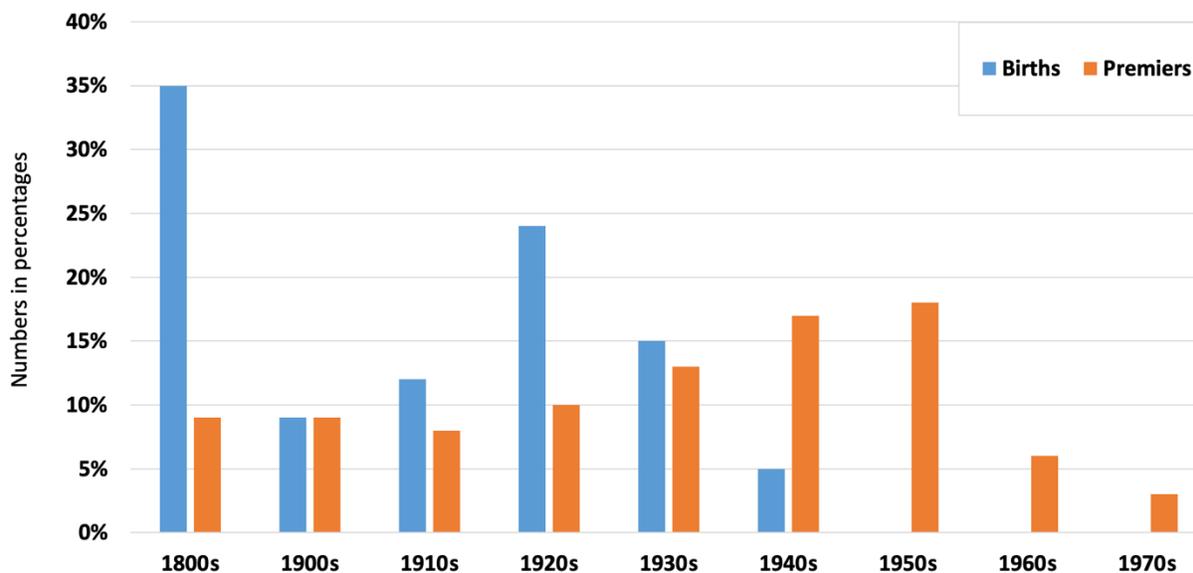
As you can see in Figure 2, 35% of the singers were born in the 1800s. Most of these artists had debuts before the mid-1900s as well. As this part of the collection consists of LPs, a relatively later technology, the debuts skew a little to the mid-century as the new releases start to augment the re-issue recordings being collected.

The recitals are comprised largely of singers known for their operatic careers. Some examples are Luciano Pavarotti, known originally for his opera roles, later branching out to popular music; Birgit Nilsson, a dramatic soprano known for her interpretations of Wagner and Strauss; Lilli Lehmann, a versatile German operatic soprano; Maggie Teyte, an English operatic soprano. The singers featured in this part of the collection demonstrate John Stratton's curation of star European and North American performers from the early part of the twentieth century.

Miscellaneous and Publishers

Many publishers are represented among the recordings, from major producers to lesser known or more "boutique" labels. The majority of the recordings, however, are releases from major companies.

Figure 3: Labels represented in the Stratton-Clarke collection (by percentage)
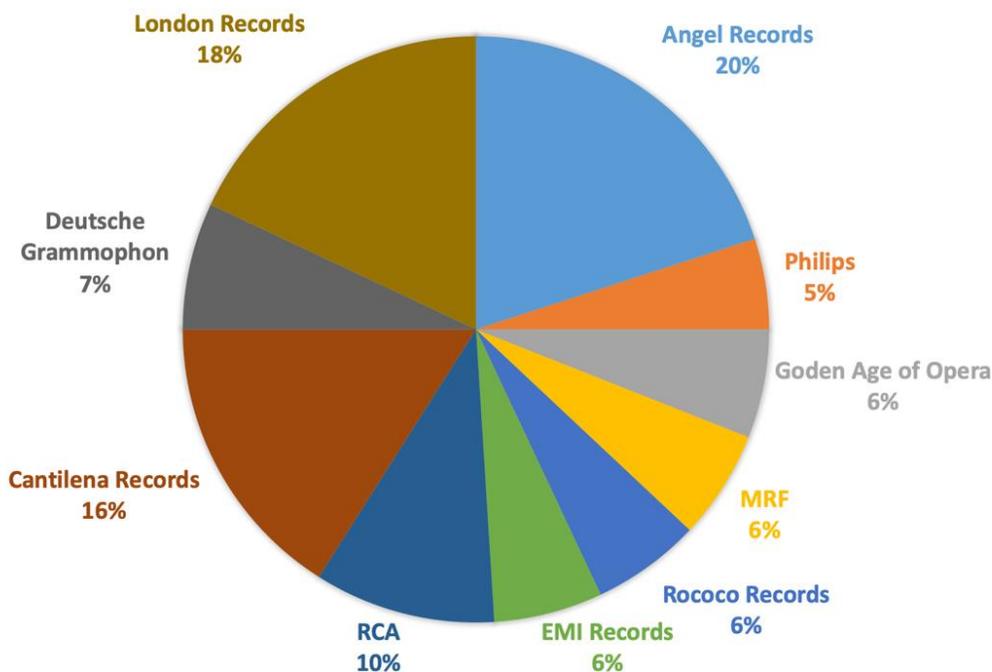
Of the albums processed so far (531 in total), the top 10 labels constitute close to 54% of the releases (see Figure 3). We have catalogued discs from over 100 different labels. While some labels have only one or two titles represented, major labels such as RCA, Philips and London are well represented and reissue labels like Cantilena, Rococo and Golden Age of Opera are also well represented. It remains to be seen whether this breakdown will hold true for the whole collection once it is fully processed.

Many labels released material that is difficult to access in original formats. Reissues offer researchers access to some of the earliest examples of recorded music: for example, reprints, dubs

from cylinders and 78s, private sale items, live and off-the-air recordings, items recorded from acetates, and first-generation reel tapes of live recordings. Some examples of labels in this collection that reissue historic material include Golden Age of Opera, Cantelena, Rococo, MRF, BJR, and A.N.N.A records. Golden Age of Opera (in library catalogues often referred to as "celebrity records") was a series / label produced and released by Edward J. Smith, issuing early recordings of opera and vocal recitals. Golden Age of Opera releases offer rare examples of performances originally recorded for radio or held in private collections. Cantelena Records was owned and run by John Stratton himself. The label focussed on reissues of famous singers from the earliest recordings including reissues of cylinder recordings and 78 rpm recordings. Rococo, which also distributed Cantelena Records, had a similar focus on early opera and vocal repertoire. MRF, a small "private recording" label, often reissued from previous releases, including those released by Golden Age of Opera. Unique Opera and A.N.N.A are also labels run by Edward J. Smith with similar mandates as Golden Age. BJR issues recordings of original historic material which are occasionally later used by others including EMI, which is a testament to the quality of their reissues. The collection also includes a complete set of Historical Recording Enterprise recordings which focus on early vocal repertoire reissues. These speciality labels give the collection a richness of primary examples of the vocal art form during the early part of recording history.

While cataloguing this donation into our existent collection, description is of paramount importance. We need to represent the relevant data points of the contents and unique nature of this collection so that researchers can find what they are looking for. Proper description also makes connections with other relevant materials. One important aspect of this collection is that it offers a comprehensive representation of star performers of a generation when recording was in its infancy. The description of the LPs must facilitate the discovery of these artists. We cannot know which questions researchers might ask when searching this collection, so we will provide a deep level of description to facilitate a variety of potential information needs. For example, researchers might investigate publishing trends in different countries, particular vocal styles or performers, or the history of an orchestra or performing arts institution.

We provide standard information such as titles, composers, and artists, but also detailed publication information including place and date of recording, of publication, and of copyright. We also include information on distributors, publishers, and manufacturers when known (e.g., publisher numbers, matrix numbers). We feel name entries are of particular importance with a collection like this as performers, conductors, or ensembles may be as interesting to researchers as the composer or title of a work. While there can sometimes be a long list of names to document, we feel the effort is necessary to reflect the unique value of this collection. We will include detailed contents notes when necessary to capture additional information.

Many of these data points need to be structured in a standardized way, conforming to authorized formats issued by collective bodies. We often use Library of Congress authority records for names,

as an example. Along with names, other structured data points of importance are subjects and uniform titles. This is true for personal names like Tchaikovsky as well as corporate names such as Orchestra Sinfonica di Torino della RAI (the Italian orchestra), or Melodia (a record label). The name Tchaikovsky is a good example of why good authority records are necessary: in German it can be transliterated as Tschaikowski, in Italian as Ciajkovskij, and the original Cyrillic being Чайковский. Due to historical practice, we still often find Tchaikovsky's music filed under "C" in some library catalogues, including our own. These different spellings can confuse researchers and make it difficult to find everything by Tchaikovsky in a catalogue search. Uniformity of description brings all instances of a name under one commonly used heading, so researchers will find these instances no matter which spelling they use in their search. Looking more closely at Orchestra Sinfonica di Torino della RAI, we see that the authorized (by the Library of Congress authority file) form of the name is "Radiotelevisione italiana. Orchestra sinfonica di Torino." Linking to that name helps us remove ambiguity. This can help us, for example, distinguish this orchestra from a more modern orchestra from Turin known as "RAI National Symphony Orchestra". GOST 7.79-2000 is very common standard for Romanizing the Cyrillic alphabet. Google Translate uses this standard, for example, to render the Russian record publisher's name мелодия as melodiya. By contrast, the ALA-LC transliteration table transliterates it as Melodii͡a. Other transliterations can include Melodiâ and Melodia, or even a direct translation: Melody. When describing LPs published by this company, we need to recognize the various ways our users may search for the items, and the complexities inherent in that task.

With uniform identifiers links can be made organically between names, places, events, concepts, and titles. For example, "Maria Callas" (name) can be linked to "Bel Canto" (concept). "Tullio Serafin" (name) can be linked to "Metropolitan opera" (organization). Links to composers like Bellini, and to titles like Norma to publishers like Angel Records can be dynamically generated. Such links allow for serendipitous "discoveries" to be made by researchers.

Recognizing the importance of a thorough and comprehensive description clearly augments the task of processing and storing a donation of this size. We need to find efficiencies in this work since the task of processing this donation needs to find its place amongst a list of other tasks that need to be maintained. We need to build workflows based on clearly defined priorities and goals. We need to remove duplicate items already in our collection, for example. Incorporating the LPs from this donation into our collection will augment our collection's value to researchers and make available items that are difficult to find and listen to elsewhere.

Part Three: The 78 rpm Collection

The Stratton-Clarke collection of 78 rpm records spans nearly the entire history of 78 record production, from acoustic recordings to early electronic recordings and beyond, covering the first

half of the twentieth century. It consists of approximately 7,000 records, pressed on primarily shellac discs, ranging from 7 to 14 inches in diameter. The more than 11,000 individual recordings capture performances from approximately 1,000 individuals (predominantly vocalists), performing the works of more than 900 different composers on at least 100 different labels. This section will provide a general overview of the 78s, explain how and why the collection is being described as an archival collection, and itemize the efforts that will be made to maximize the discoverability of its recordings. It will also briefly discuss decisions regarding the storage of the 78s that were made to balance accessibility, preservation concerns, and space limitations within the Music Library.

Overview of the 78-rpm collection and the collecting policies of Stratton and Clarke

Throughout the acquisition and curation of the 78 records, John Stratton and Stephen Clarke followed a loose collection policy with four main points of interest: the "Golden age of singing," the Mapleson recordings, Canadian performers, and Russian recordings made prior to the revolution (1917-1923). Recordings from the so-called golden age of singing were made prior to the First World War, including artists like tenor Enrico Caruso (1873-1921), soprano Nellie Melba (1861-1931), baritone Mattia Battistini (1856-1928), tenor John McCormack (1884-1945), and tenor Dmitriĭ Alekseevich Smirnov (1882-1944). Of the 11,165 recordings processed to date (November 16, 2020) in the Stratton-Clarke 78 rpm collection, about a third (3,690) were created prior to July 28, 1914. For a complete overview of the chronological spread of the collection, see Figure 4.

**Figure 4: Chronological spread of 11,165 of the Stratton-Clarke 78s (approximately 99% of the complete collection**
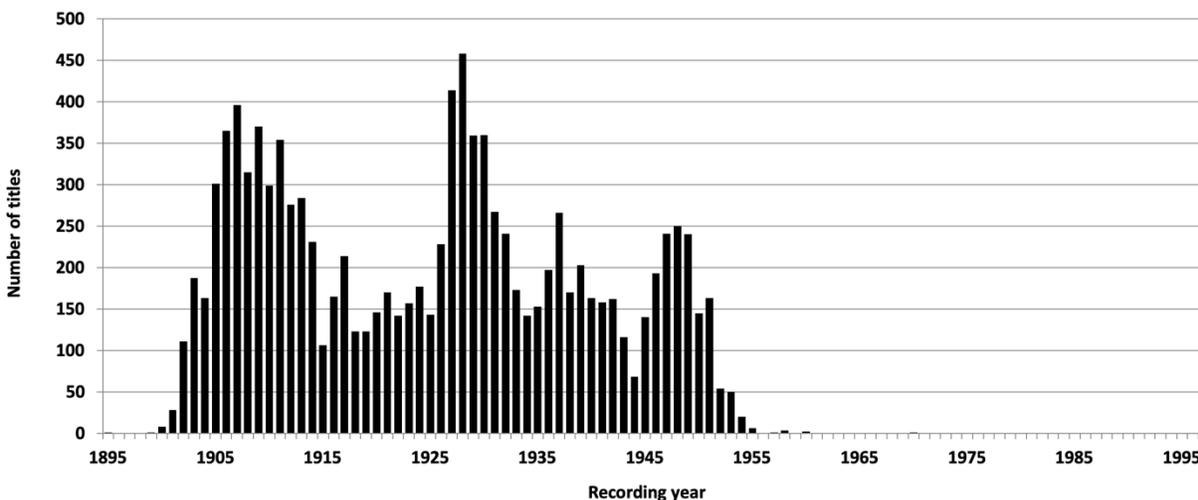
The Mapleson recordings are a well-known collection of wax cylinder recordings created by Lionel Mapleson, librarian for the Metropolitan Opera, and currently held in the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library. The recordings of live

Metropolitan Opera performances were made between March 30, 1900 and February 1904. Over 30 years later, William Seltsam, director of the International Record Collectors Club (IRCC), produced a series of 78 rpm records from the original wax cylinders. Stratton's research interest in this collection is intimated in his essay "What can we hear? The Maplesons as Research Tools," which accompanies an anthology of LPs issued by the Rodgers and Hammerstein Archives (1985):

> There are moments of striking vocal brilliance to be heard. Indeed, virtually every celebrated name provides evidence that he or she deserved a great reputation… The performances in general are unexpectedly direct and honest. Of course, there is frequently evident an eagerness to make big effects that does contrast somewhat with present-day practice, but to my ears what we hear never breaks out of the frame of an overall performance.[1]

The basis for this description of the Mapleson recordings was undoubtedly Stratton's personal collection of IRCC re-releases of the Mapleson cylinders.

Stratton and Clarke's third collecting area, early Canadian singers, is of particular significance to the Music Library, given its concordance with the Library's existing archival and special collections. Singers include tenor Edward Johnson (1878-1959), Florestine Fortier, ([1878?]-1933), soprano Jeanne Dusseau (1893-1979), soprano Emma Albani (1847-1930), soprano Lois Marshall (1924-1997), and soprano Pauline Donalda (1882-1970), among others. The Music Library already holds the Edward Johnson Collection, which includes photographs, programs, correspondence, manuscripts of songs written for him, and scrapbooks; the more than 40 recordings of Johnson between 1914 and 1928 in the Stratton-Clarke Collection will complement these holdings. Stratton also had a "soft spot" for singers that he encountered throughout his career and personal life, including soprano Florence Easton (1884-1955), soprano Gina Cigna (1900-2001), tenor Aksel Schiøtz (1906-1975), and baritone Herbert Janssen (1892-1965).[2] The collection also includes a few select instrumental recordings, including the Canadian violinist Kathleen Parlow (1890-1963), whose archive is held at the Music Library, and the Canadian conductor Sir Ernest MacMillan (1893-1973), conducting the Toronto Symphony Orchestra.

Both Stratton and Clarke were involved in the collection of recordings made in Russia prior to the revolution (1917-1923), and through their involvement with the Historic Masters label, they funded releases of early Russian recordings as 78 rpm records. According to Stephen Clarke, the Russian recordings are some of the best items in the collection, and also some of the rarest.[3] Recordings of the soprano Medeia Meĭ-Figner (1859-1952), for example, are exceedingly rare; the Stratton-Clarke Collection includes nine of her recordings. While the Stratton-Clarke collection of 78s includes

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[1] William Ashbrook, "The Mapleson Cylinders: Complete Edition, 1900-1904," *The Opera Quarterly* 4, no. 2 (January 1986): 110-116. doi:10.1093/oq/4.2.110.
[2] Stephen Clarke, email message to author, May 4, 2020.
[3] Clarke, email.

recordings that fall outside of these four main collection areas, driven in part by Stratton and Clarke's personal research and listening interests, in part by their historical value, and in part by the rarity of the recordings, these four areas account for the vast majority of their collection decisions. Future researchers and users of the collection will undoubtedly create new groupings, but it is important to understand the origins of the collection and the curatorial intentions that underpin it.

Archival collection

The 78s are, and will be, described as an archival collection, rather than catalogued in our main library catalogue like the LPs. An archival collection differs from a library collection in many respects. Briefly, archives collect materials that are unique, specialized, or rare, and their intellectual arrangement retains or attempts to recreate that implemented by the creator or collector. This maintains the research value that arises from observing a collection of materials as representative of the efforts and activities of its creator or collector, rather than focussing predominantly on the research value of distinct items only. The collection of Stratton-Clarke 78s includes both unpublished and published materials. Based on a simplified division of unpublished materials in archives and published materials in libraries, the former is immediately, easily defined as archival. They are one-of-a-kind items that, if lost, cannot be replaced. For example, the Stratton-Clarke Collection includes a private recording by Florestine Fortier ([1878?]-1933) of the aria "Care Selve" (Come, beloved) from *Atalanta* by Georg Frideric Handel (see Figure 5). Fortier (née Bélanger) was a soprano from Montreal. According to her obituary in the New York Times, she was prominent in Montreal musical circles for over 30 years and premiered many songs by the Russian composer Nicolaï Medtner in North America. She could "sing from memory 100 songs of Hugo Wolf alone. Many of the songs of Schubert, Schumann, and Brahms were at her command at a moment's notice, […and] she specialized in the soprano parts of Wagnerian opera."[4] Despite her reported virtuosity and skill as a performer, this unpublished record is the only known recording of her voice.

Published 78s, on the other hand, may also exist elsewhere, so are not immediately archival. However, part of the mandate of an archive is to maintain the integrity of a collection, both physically and intellectually. If the published and unpublished parts of the collection were separated, this integrity would be lost, and the research value of the collection would also be distorted. The fragility and rarity of the recordings—including those that are published—also contributed to our decision to keep the 78s as a complete archival collection. The LPs, on the other hand, do not share the same physical risks, and are commercially released, published recordings. A few LPs, particularly test pressings featuring John Stratton, will also be part of the archival collection for the aforementioned reasons.

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[4] "Mrs. L. M. Fortier, singer, dies at 55: Work recently composed by Medtner was dedicated to Montreal artist," *The New York Times* (January 3, 1933).

Figure 5: Handwritten label (possibly in the performer's hand) of Florestine Fortier's performance of "Care Selve" from the opera *Atalanta* by Georg Frideric Handel.

Note: The label includes the two opening measures for the right hand of the piano accompaniment.

Physical and intellectual accessibility vs. Storage capacity

Some of the Stratton-Clarke 78s will be kept on hand at the Music Library, while the remainder of the collection will be stored off-site. The decision to split the physical storage of this collection was made to balance accessibility, preservation concerns, and space limitations within the Library proper. The University of Toronto Libraries offsite storage facility, Downsview, has the advantage of being a climate-controlled space, ideal for the long-term storage of this (and other) collections, whilst the Music Library has the advantage of ready access to materials. Due to the size of the collection, it is not practical to store it in its entirety onsite, so a compromise was made that the most valuable and historically interesting recordings (as selected by Clarke), would stay onsite, whilst the rest would be stored offsite. Offsite recordings will still be accessible to our patrons and the public, but requests to access them must be made in advance of visiting the library to allow time for their physical transportation. The records are all stored in archival-quality boxes and will be retrieved at the box-level to preserve the physical integrity of the discs. Access to the collection will be mediated by an archivist or librarian, as with all our archival, rare, and special collections. Some of our less-frequently-accessed archival collections are already stored offsite and may be accessed in this manner, so while the Stratton-Clarke 78 collection is the only divided collection among them, it is not the only one that will be accessed in this way.

Clarke selected approximately 1,000 recordings to remain in the Music Library. His selections were made based on the 20 years he has spent giving presentations on the collection. When asked to

describe his selection process, Clarke intimated that those that he regularly used in his lectures were based on a number of factors, including:

> …how good, how rare, and how illustrative of the talent of early singers a recording was. It was also motivated by the fact that the repertory sung in early recordings was so different from what any recitalist would choose these days and I wanted to be able to illustrate some of the recherché rep[ertoire] that was recorded.…I also wanted to keep some records that were significant in the history of recording… [as well as] some interesting creator performances.[5]

Clarke's "interesting creator performances" include recordings of Richard Strauss (1864-1949) accompanying vocalists on piano in performances of his own works, and recordings of traditional Hungarian songs arranged by Zoltán Kodály (1882-1967) and accompanied on piano by Béla Bartók (1881-1945).

To ensure that both those 78s stored onsite and those that are stored offsite are as accessible as possible, the description of each recording, and the resulting finding aid for the collection, will be as robust and standardized as possible to ease discoverability within the collection. Finding aids at the University of Toronto are held in *Discover Archives*, which uses the open-source application Access to Memory (or AtoM). While there are different metadata standards that one can use in *Discover Archives*, we chose to describe this collection according to the Canadian archival description standard, Rules for Archival Description (or RAD) because it allowed for the granular level of description is needed for this collection to maximize discoverability and enable a variety of research queries and uses.

Depending on the needs of a collection and time constraints, an archivist may provide various levels of description. For some fonds or collections, a top-level description might suffice in order to provide a basic level of access to the collection. For others, one might describe at the series level; for example, it might be sufficient to describe the correspondence of an individual as a group without itemizing the individual letters contained therein. For this particular collection, however, this would be insufficient. As stated previously, the collection has research value as a whole, but it is only when one knows the contents of the collection that its complete research value is realized. Moreover, while some may be interested in the collection in its entirety, others may be drawn in by a particular vocalist, composer, piece, label, date, or location. To enable these sorts of inquiries, easy discovery within the collection, and easy retrieval of items in both storage locations, the collection is described at the item-level, with multiple points of entry by which researchers can explore the collection (see Table 1). Description at the item-level will also allow the inclusion of digital surrogates of the recordings at a later date.

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[5] Clarke, email.

Table 1. Summary of key metadata elements for the item-level description of 78 rpm records in the Stratton-Clarke Collection according to the Rules for Archival Description (RAD)[6]

Note: Example 1 is for a recording of "Stridono lassù" from the Italian opera *Pagliacci* by Ruggero Leoncavallo, sung in French by Aino Ackto. Example 2 is for a recording of "O cease thy singing maiden fair" by Sergei Rachmaninoff, sung in English by John McCormack.

RAD element and rule	Application to the Stratton-Clarke 78 collection	Example 1	Example 2
8.1B Title proper	Transcribe directly from the disc label. If a title is not available on the label, use a Supplied title proper.	Paillasse : Air de Nedda	O cease thy singing maiden fair, op. 4, no. 4
8.1D Parallel titles	Include the uniform title and any alternate titles for the recording (deviation from strict application of RAD).	Pagliacci. Stridono lassù	Romansy, op. 4. Ne poĭ, krasavit͡sa, pri mne
8.1F Statements of responsibility	Record the name of the composer, arranger, and/or lyricist. Format each name according to that provided in the Virtual International Authority File (VIAF). Indicate the role of the individual (composer, arranger, lyricist) in brackets following their name.	Leoncavallo, Ruggero, 1857-1919 (composer)	Rachmaninoff, Sergei, 1873-1943 (composer)
8.4B1 Date(s) of creation	Record the date of recording. If the recording is a re-release of an earlier issue, both dates may be included. Dates are taken from various discographies, including, but not limited to the Kelly Database and the Discography of American Historical Recordings (DAHR). The source of the date should be included in the description.	December 1902	April 2, 1919

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[6] *Rules for Archival Description* (Ottawa, Canada: Bureau of Canadian Archivists, 1990, revised July 2008).

8.4C Place of broadcast, publication, distribution, etc.	Notate the location of recording, if known.	Paris, France	Camden, New Jersey
8.5 Physical description area	Record the extent and dimensions of item, including the size of the disc and playing speed.	1 side of 1 audio disc : 78 rpm ; 10 in.	1 side of 1 audio disc : 78 rpm ; 10 in.
8.6 Title proper of publisher's series	Title of the label, as it appears on the disc.	Disque Pour Gramophone	His Master's Voice
8.6 Numbering within publisher's series	Catalogue number	GC 33166	IR 1009
8.9 Standard number	Matrix number	1356 F	A23906
8.8B14 Language	Select the appropriate language.	French	English
Cast note	Indicate the performer(s), formatted according to VIAF, that appear on the recording. Include voice type or instrument in brackets.	Ackté, Aino, 1876-1944 (soprano) ; Bourgeois, Émile, 1857-1934 (piano)	McCormack, John, 1884-1945 (tenor) ; Kreisler, Fritz, 1875-1962 (violin)

The Stratton-Clarke 78 collection speaks to the collecting practices of two individuals in the twentieth century and is an extensive—if not exhaustive—snapshot of historical recording and performance practices, the artists, the repertoire, and the recording labels during the first half of the twentieth century. As a collection of discrete items, it preserves many early vocal recordings that would otherwise be lost or forgotten. The detailed description of these items, as defined above, ensures that individual recordings are discoverable by researchers. The description of the group of 78 rpm records as an archival collection—rather than simply as discrete items—ensures that their provenance as a collection is preserved and that the curatorial efforts of Stratton and Clarke are known to future users.

Part Four: Digital Objects and Digitization

Scope of digital collection
In addition to the physical bulk of the Stratton-Clarke Collection (the 78 rpm and LP records), there is also a good deal of digital content which enhances the value of the collection immensely.

Historic Masters
Beginning in 1973, Historic Masters issued 78 rpm discs containing unpublished or extremely rare recordings. These were pressed on vinyl from original metal parts in the EMI archive. Over the years, Historic Masters made over 200 reissues in its series, along with many special issues, including some made from old pressings. About a third of these had never been available commercially.

The Stratton-Clarke Collection as transmitted to us includes about 500 transfers from Historic Masters, in flat (archival) and re-engineered versions, stored on hard drive.

Sir Paul Getty Collection
Sir Paul Getty (1932-2003) was a son of oil tycoon John Paul Getty. Among other things, he was an avid collector of old recordings. The Stratton-Clarke Collection includes about 6,000 digital files from Getty's collection, obtained via Lloyd Stickles, his audio engineer. These were acquired on CD-R in WAV format and are now stored on hard drive. Getty's collection numbered some 16,000 78 rpm discs.[7] It was auctioned off by his estate, making this possibly the largest surviving intact portion of the collection.

Additional material
There is more digital material from various sources, including a substantial number of cylinder transfers, on DAT, compact disc, or digital files on hard drive. In addition, there are about 5 linear feet of open-reel recordings of vocal music; we have not decided yet on digitization of this material, although we do have the capability in-house.

Local treatment of digital objects
We are considering several factors regarding the local treatment of digital objects in various formats. Above all is preservation of the original media, or at least the content, at as high a quality as possible.

As we have discovered, there is no such thing as a permanent recording medium. Cylinders are prone to cracking or warping; analogue discs are subject to a variety of physical dangers depending on their composition; audio tape is subject to physical degradation through various mechanisms.

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[7] Richard Bebb, "I shall go on collecting until I die," *The Spectator*, https://www.spectator.co.uk/article/-i-shall-go-on-collecting-until-i-die-.

Digital formats promised both durability and higher fidelity. We know now that pressed compact discs are not immune to degradation because of manufacturing defects or improper handling or storage; the dyes in recordable optical discs are not permanent; and DATs, being tapes, are subject to the same types of degradation as analogue tape formats. Digital file formats, whatever the physical media, are not immune to less concrete ravages of time: file formats become obsolete, as do digital storage media, and maintaining hardware for reproduction or storage can be just as challenging for digital media as for analogue.

How do we preserve? The method depends on the medium. In addition, we must triage: what is most at risk now, and what can wait? Due to the COVID shutdown we have not evaluated the collection physically yet, so what follows are the likeliest challenges we will face.

DAT

Of all the digital formats in the collection, DAT is probably the one most at risk. As audio archiving expert Richard Hess noted on his web site in 2016, "Last decade was a good time to think about migrating DATs to more stable media."[8] In some circumstances, DATs may be a good candidate for thermal treatment, or "baking," to render them stable enough for transfer, much like open reel tape. This is still an open question.

Compact Disc media

The Stratton-Clarke Collection includes both commercially released audio compact discs, as well as material on recordable CD stock (mainly CD-R). In general, the material on CD-R is the priority for transfer. We may make backup copies of commercial CDs following consultation with our Digital Preservation team at the University of Toronto Libraries. Making ISO full-disc copies is more efficient but is not the optimal way to preserve audio CDs. (For a good discussion of the options, there is a post on the subject by Alice Prael on the *Saving Digital Stuff* blog at Yale University.[9])

Hard Drive

From a physical standpoint, hard drives are the least problematic media. The material still must be examined and processed. We will have to develop methods and standards for such considerations as recording metadata and storage parameters, but these apply to all digital media. This content can be slipstreamed into the digitization/preservation workflow with relatively little preparation.

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[8] Richard Hess, "Digital Audio," *Richard L Hess—Au0dio Tape Restoration Tips & Notes*, 2016, https://richardhess.com/notes/formats/magnetic-media/magnetic-tapes/digital-audio/.

[9] See Alice Prael, "To Image or Copy – the Compact Disc Digital Audio Dilemma," *Saving Digital Stuff,* December 20, 2016, http://campuspress.yale.edu/borndigital/2016/12/20/to-image-or-copy-the-compact-disc-digital-audio-dilemma/.

Opportunities/challenges of digital objects

There are many opportunities associated with both the maintenance and creation of digital objects, but before we can exploit these, we must first meet the challenges they present.

Challenge: Identifying priorities

We mentioned triage above; this is the first step. We must carefully examine the material and decide what must be dealt with and when. There is little concern with the analogue media; the discs have been well-stored in a stable environment and have been played in near-optimal conditions. The open-reel tapes may require special treatment, but there are no issues with playback equipment. DATs are an unknown quantity, and along with digital files stored on hard drive, CDs are probably the least at risk.

Challenge: Designing workflows

The plural is intentional. Diverse media require, to some extent, discrete workflows. More problematic media may require more expertise or experience to process; others may be handled by less experienced staff. At some point the workflows merge; there is also the possibility that some tasks can be done in parallel given sufficient human resources.

Challenge: Infrastructure and storage

In this case, of course, we are considering digital storage, not shelf space. The main challenge is infrastructure and its associated costs. An example: when the Music Library decided to stream audio of Faculty of Music concerts in the last decade, we had to use tools that were already on hand; there was no budget for any kind of expansion. At one point, for example, we were running the following on a single physical server: our website, several DBTextworks databases, including the one for concert streaming (including storage of the MP3 files that were streamed) and a Microsoft Active Directory domain for the staff, including storage for all user accounts. We were only streaming events that were born digital (recorded directly to CD-R), from 2001 onward. In 2006 we discovered that some of the CD-Rs were degrading. This led to two months of trying to identify problem discs and duplicate/salvage as much as we could from them. After that we devised a new workflow: we ripped WAV files from the original discs using Exact Audio Copy and stored duplicates on DVD. Recordable DVDs are a slightly more robust medium than CD-R, and we did not have the necessary hard drive capacity.

The situation is much different now following the 2016 change in governance structure mentioned in Part One above. The changing relationship between the Music Library, the Faculty of Music, and the University of Toronto Libraries system has been beneficial to all parties. The Music Faculty no longer shoulders the burden of the cost of administering the library, and the Music Library has access to the much greater resources of the central system. We are also taking advantage of the resources of the University of Toronto Archives and Records Management Services. The Music Library archive's web presence is now hosted on UTARMS' Discover Archives platform, and

although we still host the audio for streaming, it is now on a dedicated server. Eventually it will move to centralized infrastructure. All our uncompressed archival audio is stored on server space managed by the central library system and dedicated to the Music Library, with a proper backup regime. Eventually, all archival audio will also be put into long-term tape storage.

The importance of strong infrastructure, in the form of human and financial resources, server space, digitization equipment, and time, cannot be overstressed. Archival digital audio of a single side of a 78 rpm disc may exist in several formats, in multiple versions:

- Preservation/archival master (raw transfer; no enhancements or editing),
- Production master (may be the same as preservation master; may be edited to split a file into parts, or combine files that could not be created as one during digitization), and
- Derivative files, i.e. files edited or enhanced for presentation or reproduction in various formats, resolutions, with or without compression.

In the Internet Archive's 78s project, for example, each disc is recorded 4 times simultaneously, using different styli. These are recorded flat, and then with the appropriate equalization curve applied. An engineer recommends the optimal version for playback. All the transfers, flat and equalized, are available for listening or download.

This is a massive storage load, even without accounting for backup files. Even without that level of duplication, storage space for digital objects is paramount. Fortunately, 1 terabyte of storage space takes up much less physical space than 6,000 discs.

Opportunity: Presentation
This is where challenges and opportunities intersect. What bigger opportunity than to be able to present your collection to the world?

Classroom teaching will be one of the core purposes of the Stratton-Clarke Collection, and the "media cart" mentioned in Part One above supports that. This collection complements the Faculty of Music's robust programs in vocal music. These include both undergraduate and graduate degrees, a performer's diploma, and the Faculty's renowned opera school. The equipment will help to make the collection available for in-person research. Given our capacity in the area of digital preservation and access, and the current COVID pandemic, we have every reason to plan online methods of sharing this treasure with the wider world.

The Music Library has been engaged in digitization, digital exhibitions, and streaming work for several years. As mentioned above, our Faculty Events database with links to streaming audio, originally hosted in-house, now resides on the UTARMS Discover Archives platform. The archive of the Canadian violinist Kathleen Parlow was digitized several years ago, and this material is available for public viewing both on the Internet Archive and the Library's Islandora platform.

We expect to be able to meet the challenges and take advantage of the opportunities the Stratton-Clarke Collection provides. With the equipment and funding that come with the collection, recent administrative changes in the Music Library, along with our existing capabilities, we hope to exceed expectations.

Occasionally, digitization projects produce ancillary benefits. For the Music Library, the digitization of the Kathleen Parlow collection yielded such a result. When the collection reached the Music Library in the 1960s, one piece of music was diverted to the Faculty's collection of performance materials: a full score and set of parts, in manuscript, for a violin concerto by the Norwegian composer Johan Halvorsen. What was not known at the time was that this concerto, composed in 1909, had been considered lost for decades; indeed, thought to have been withdrawn and destroyed by the composer himself. (In fact, according to *Grove Music Online,* it is still missing.[10]) Now we have scanned, edited, and published it to great fanfare, especially in Norway.

Summary

The Stratton-Clarke Collection gives Music Library staff the opportunity to develop project management, workflow design, preservation, digitization, and access skills that will be essential as we look to the future.

Along the way we have strengthened our relationship with the Central Libraries' IT and Digital Preservation departments, our understanding of their capacity and priorities, the tools they use, and how we can fit our projects into their workflows and priorities. We have also developed a partnership with the team at Downsview, purchased reusable shipping bins for transferring LPs and archival collections en masse. Since 2017, both the Directors of Advancement for Music and for the Libraries retired, so we have had to be ready to make connections and reach out to the new officers to ensure they are up to speed with this donation.

We foresee this collection being very interesting to researchers now and in the future. One might examine early recording practice for singers: for example, how to balance singers and instrumentalists before microphones came into use. One could also study vocal performance practice through the first half of the twentieth century, early recording technologies and techniques. We also see opportunities for a lecture series in the Music Library highlighting elements of this collection. We would like to do an oral history with Stephen Clarke to capture his knowledge of, and the stories behind, the collection. Now that we have received the collection we look forward to processing and promoting it once COVID-19 restrictions are lifted.

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[10] Øyvin Dybsand, "Halvorsen, Johan," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012262.

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Listening to Music "in" the Library

by Lucinda Johnston

Abstract

Digital and streaming audio and video (A/V) content have usurped the primacy of physical media materials and their playback technology within institutional music libraries, notwithstanding throwbacks to and resurgences of physical media in commercial and personal contexts. Music libraries are challenged with the conflicting responsibilities of maintaining legacy format materials that are not digitally available, continuing to collect physical resources that are not available either digitally or through institutional streaming subscriptions, and acquiring born-digital and digitized resources. They must also reconcile these responsibilities with the fact that many streaming A/V resources are freely available to individual consumers. In an era of dwindling resources and appreciation for curated music collections, how will libraries ensure that their A/V resources, in all formats, remain relevant to current and future users? This paper presents the results of an A/V usage survey administered to affiliates of the University of Alberta's Music Department to learn about the attitudes, preferences and experiences of music library users' practises for accessing recorded music.

Lucinda Johnston (lucinda.johnston@ualberta.ca) is the Liaison and Instructional Librarian at the University of Alberta Libraries.

Background

In August 2018, I embarked on a new profession with my appointment to the position of Music Liaison Librarian at the University of Alberta Library (UAL). Though no stranger to the world of music, I was nervous about my ability to meet the demands of my new job, which included helping departmental constituents access library resources, and supporting the UAL's Collections Strategies Unit (CSU) to make informed decisions on approval plans, streaming collections, database access and various purchases. Like any freshly minted, eager, uninitiated information professional, I felt completely ill-equipped for the task, and so immediately enrolled in professional development courses.

One of the courses I took was the ALA and MLA joint offering "Music Collection Development for Every Librarian," taught by John Redford (Biola University), Lisa Hooper (Tulane University), and CAML's very own Houman Behzadi (McGill University). The course provided instruction on the essentials of collection management from a music perspective, including a section highlighting the many challenges associated with providing access to evolving and legacy media formats. Reflecting on what I was learning in the context of the UAL's current collection development policies and access/circulation models (which had been undergoing significant changes several years immediately preceding my arrival), I knew that I needed to actively seek out more information about my users' needs and preferences if I was going to support them and the CSU effectively.

With input from several of my colleagues,[1] I created a music listening survey for all staff, faculty, sessional instructors and students (graduate and undergraduate) associated with the Music Department (MD) at the University of Alberta (UA) to determine:

1. If the UAL was providing appropriate resources and services to meet their music listening/viewing needs and preferences, and

2. How the UAL can add to or improve the resources and services we do offer.

I sent out the survey to 389 recipients on April 11, 2019 via the MD's undergraduate, graduate and staff/faculty list-serves. A total of 53 responses were received between April 11 and April 26, when I turned the survey off from receiving any more responses.

Survey Description

The Music Listening Survey (see Appendix A) contained a total of eight questions divided into three sections. Section 1 - "How do you listen to music" - had three multiple-choice questions that asked respondents to classify themselves according to their status in the music department, and to

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identify all music formats[2] and music playback equipment that they regularly use. Legacy formats and related playback equipment referred to vinyl records (any size), cassette tapes, CDs, and DVDs. Non-legacy formats and playback equipment referred to digital audio/video files (e.g. .mp3, .mp4, .wav), streaming audio/video (e.g. Spotify, Naxos), and broadcast audio/video. Both formats and playback equipment included an "other" option.

Section 2 - "Library music resources" - gathered information about how respondents used the various music formats and non-circulating playback equipment available through the UAL[3] and also had three questions. The first two multiple-choice questions asked respondents to indicate their awareness and use of available formats and playback equipment. The third, long-answer question asked respondents to explain why they have not been using formats and equipment they are aware the library provides access to.

Section 3 - "Your Feedback" - asked respondents two questions to gather information to inform future collection development and service offerings. The first multiple-choice question asked respondents to rate how important it was overall for them to be able to access specific music formats, circulating playback equipment[4] and group listening space(s).[5] In the final question, respondents were asked to provide any further feedback they wished to include.

In order to make filling out the survey as simple as possible for respondents,[6] no survey questions were required to be answered and respondents were not restricted to only one response. Removing required responses allowed respondents to complete the survey even if they didn't want to answer a particular question. Not restricting respondents to one response meant that they did not have to log in with their UA credentials and had immediate access to the survey. Although these design choices allowed for the possibility of partial responses, I was more willing to risk gathering incomplete data than I was of gathering insufficient data overall.

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[2] I specifically used the term "music", rather than sound or audio, because a) some of the formats, e.g., DVDs, digital files and streaming content include video components, and b) I wanted people to think about how they listen to and/or experience music specifically (as opposed to other sound events). I also used the term "formats", as opposed to recordings, because I wanted to differentiate mediums.

[3] The UAL currently does not circulate any playback equipment; we do circulate laptops with VLC media player installed, but they do not have CD or DVD drives and they are not promoted as "playback equipment".

[4] I did not ask respondents to rate the importance of non-circulating playback equipment that the UAL provides, as I believed the usage information results would imply the level of importance associated with this equipment.

[5] This item was included due to conversations I had with faculty in the MD who lamented that streaming audio has created an individual siloed listening culture but believed that listening to music as a group remains an important pedagogical activity, which is increasingly more difficult to create in a classroom setting.

[6] This survey was sent out at the end of the semester and would have been competing with concurrent requests for course and instructor feedback.

Survey Results

Section 1 - How do you listen to music: "Who are you? What audio formats do you listen to? What equipment do you use?"

Q1) Respondent Populations

At the time the survey was distributed, the MD had 274 undergraduate students and 55 graduate students enrolled in music courses. The MD also had 60 full- and part-time staff (including sessional instructors) and faculty. The 53 responses that were received, from a possible 389, represented 13.6% of the total MD population. Table 1 summarizes the responses received.

Table 1: Survey response rates organized by MD population

MD Population type	Total population (% of Total)	Survey respondents (% of Total)	% Respondents compared to total population
Undergraduate Students	274 (70.4%)	23 (43.4%)	8.4%
Graduate Students	55 (14.1%)	12 (22.6%)	21.8%
Staff/Faculty	60 (15.4%)	18 (34%)	30%
Total MD Population	*389*	*53*	*13.6%*

Undergraduate students comprise the majority of the total MD population (70.4%) and had the highest response rate (43.4%) compared to graduate students (22.6%) and staff/faculty (34%). However, the number of undergraduate respondents represented only 8.4% of the total undergraduate student population, compared with the representation of the total graduate (21.8%) and staff/faculty (30%) populations. The disparity in representation of the individual populations, combined with the low, overall response rate will affect how broadly we may interpret the findings from the survey.

Some respondents did not provide responses for each line in questions 4, 5 and 7. The calculations presented in this section are based on the number of responses for each data point; all data points had between 51-53 responses.

Q2) Regularly Used Music Formats

Unsurprisingly, digital files and streaming content were the most regularly used music formats overall, and the legacy formats (vinyl, cassettes and DVDs) were the least regularly used. CDs and

broadcast audio/video formats received higher usage than expected. Figure 1 provides a summary of respondent's overall use of the various types of music formats.

Figure 1: Percentage of overall responses, regularly used music formats
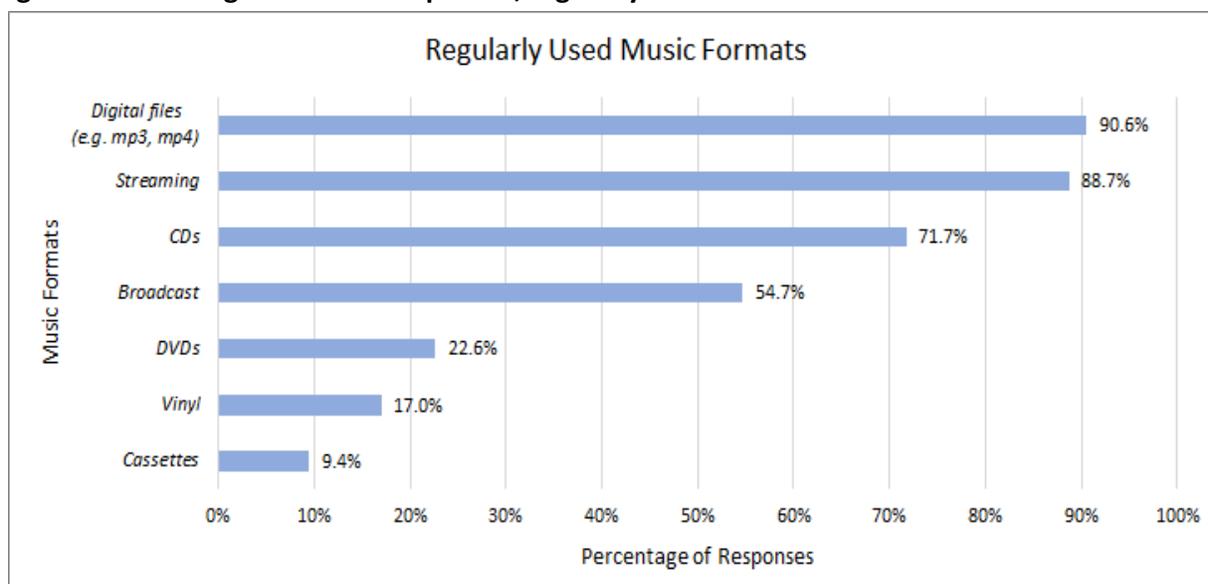
Table 2 outlines how much each population uses each music format. Legacy format (cassettes, vinyl, DVD and CDs) usage overall was dominated by staff/faculty. Non-legacy music formats (broadcast, streaming and digital files) were consistently more highly used by undergraduate and graduate students (approximately ⅔ of all non-legacy music format usage).

Table 2: Music format usage by respondent population

	Legacy Formats				Non-legacy formats		
Population	*Cassettes (% of Total)*	*Vinyl (% of Total)*	*DVDs (% of Total)*	*CDs (% of Total)*	*Broadcast (% of Total)*	*Streaming (% of Total)*	*Digital files (% of Total)*
Undergrads *(n=23)*	1 (20%)	2 (22.2%)	1 (7.7)	15 (38.5%)	12 (41.4%)	22 (46.8%)	21 (43.8%)
Graduates *(n=12)*	1 (20%)	2 (22.2%)	1 (7.7)	6 (15.4%)	6 (20.7%)	10 (21.3%)	10 (20.8%)
Staff/Faculty *(n=20)*	3 (60%)	5 (55.6%)	11 (84.6)	18 (46.2%)	11 (37.9%)	15 (31.9%)	17 (35.4%)
Total Respondents	*5*	*9*	*13*	*39*	*29*	*47*	*48*

Q3) Regularly used playback equipment

As expected, the results for the regularly used playback equipment corresponded very closely to the responses for regularly used music formats, as outlined in Figure 2.

Figure 2: Percentage of overall responses, regularly used music formats
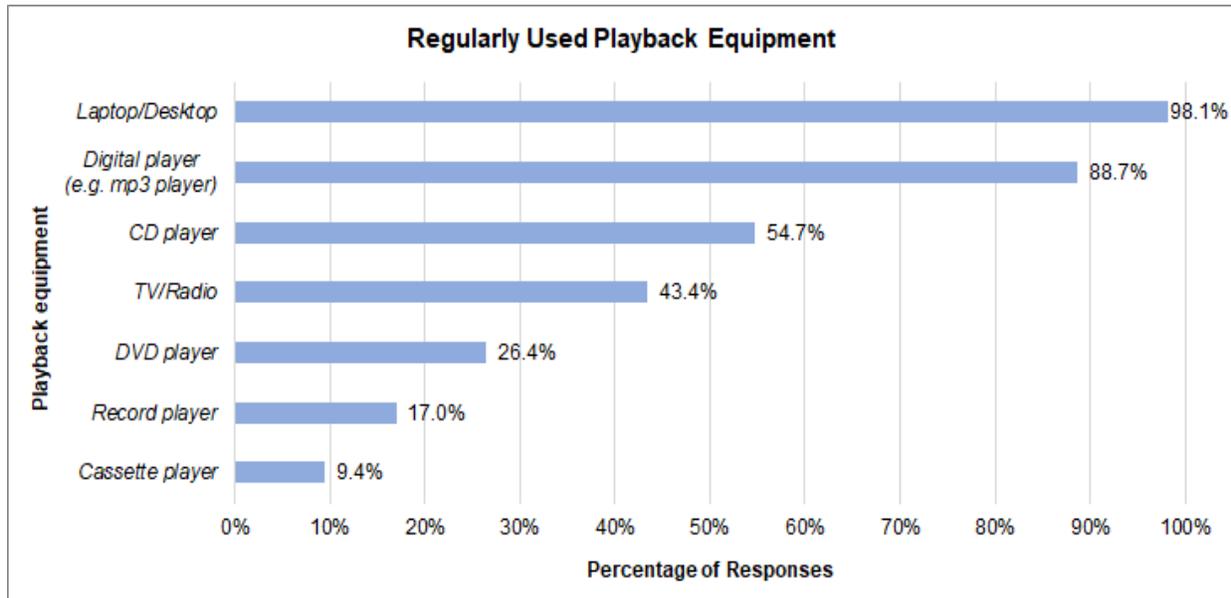
Section 2 - Library music resources: "What UAL music resources and playback equipment do you know about? Do you use them? Why not?"

Q4) Experiences with music formats available at UAL

Respondents' awareness and use of music formats are represented in Figure 3. For legacy formats (vinyl, CDs and DVDs), approximately half of the respondents (i.e., ranging from 43-68%) were aware of them but didn't use them. Of the respondents who occasionally or regularly used these legacy formats, staff/faculty represented at least half of the respondents. Only one undergraduate respondent indicated they had occasionally used vinyl, and none have ever used DVDs. Streaming content is the only format that was regularly used equally between staff/faculty, graduate students and undergraduate students.

Figure 3: Count of respondents' awareness and use of library music formats

Count of Respondents' Awareness and Use of Library Music Formats
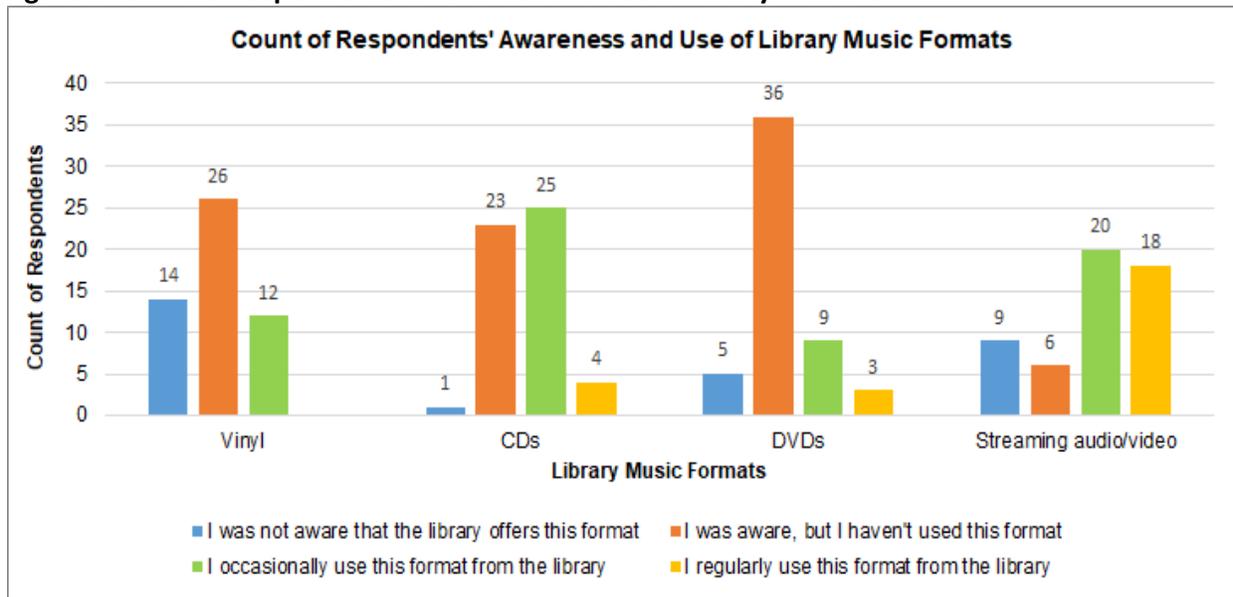
Q5) Experiences with playback equipment available at UAL

Playback equipment provided by the library was heavily underused by all respondents. Most of the occasional use of all equipment was by staff/faculty; graduate and undergraduate students indicated regular use of desktop computers, but less use of other equipment.

Figure 4: Count of respondents' awareness and use of library playback equipment

Count of Respondents' Awareness and Use of Library Playback Equipment
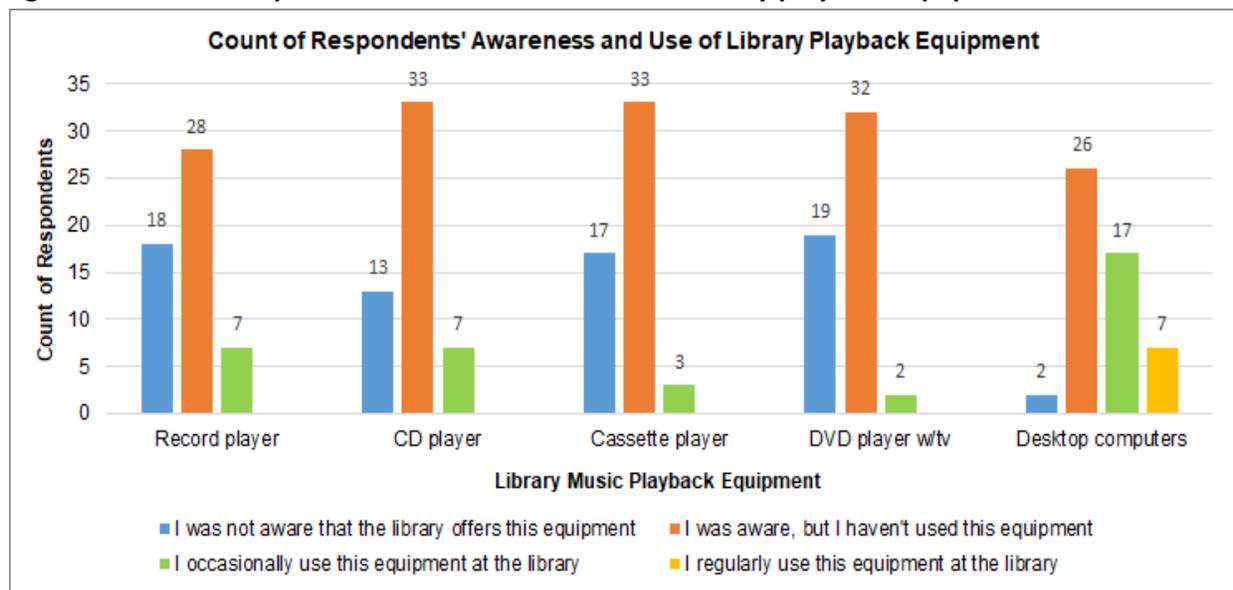
Q6) Why respondents do not use music formats and playback equipment available at UAL

When asked why they do not use the UAL music formats or playback equipment, some respondents indicated that they already owned the equipment or physical materials they needed. Several also referenced convenience associated with using their own equipment or materials and the inconvenience of borrowing physical materials from the library (i.e. none of the UAL's media are physically browsable; users must find items in the online catalogue and place holds on them). As well, the convenience of using online resources, whether the library's or publicly accessible platforms (i.e., YouTube, Spotify), eliminated much of the need to use legacy formats or playback machines.

Two respondents noted that although they did not need legacy format playback machines, they felt the library should still have them available for those who did. Four respondents also indicated that they did not know how to use legacy equipment, how to access physical library music formats, or reported fear or intimidation regarding the experience of going to the library or asking for help.

Section 3 - Library music resources: "What is important to you? What do you want?"

Q7) Rated Importance of music formats, playback equipment and group listening spaces

Figure 5 breaks down how respondents rated the importance of music formats from one (least important) to four (most important). While physical formats were rated as moderately important, respondents rated digital files and streaming audio as highly important.

Figure 5: Count of respondents' rated importance of library music formats
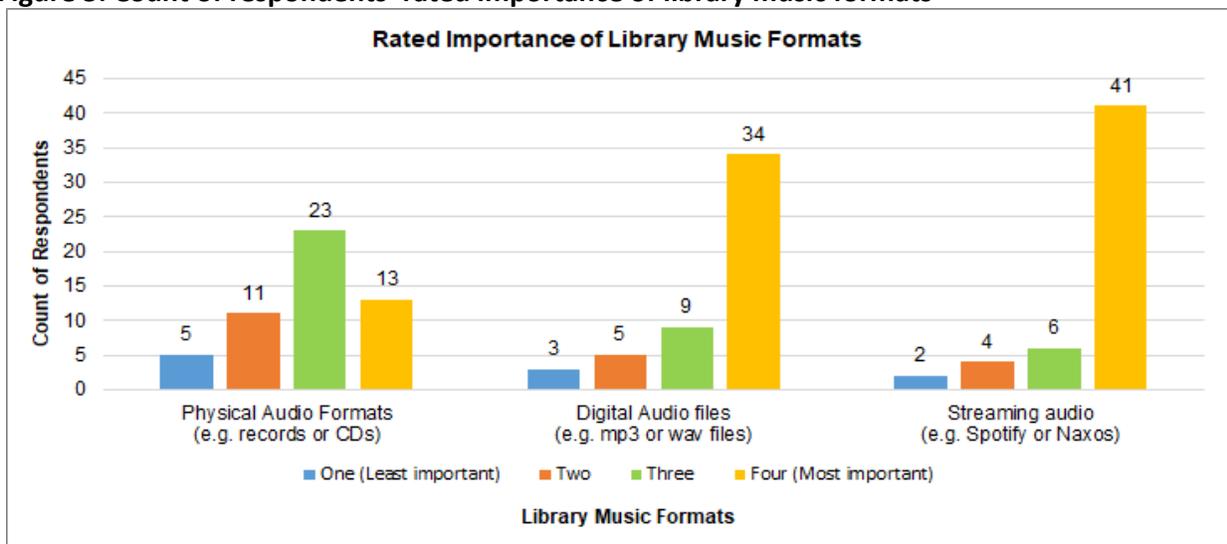
Feedback on the importance of circulating playback equipment and group listening space is represented in Figure 6. Circulating playback equipment was rated mostly as unimportant, though there was greater support for circulating mobile digital audio players. A group listening space was rated as more important than circulating playback equipment, but its rating was only moderately important overall.

Figure 6: Count of respondents' rated importance of circulating playback equipment and group listening spaces
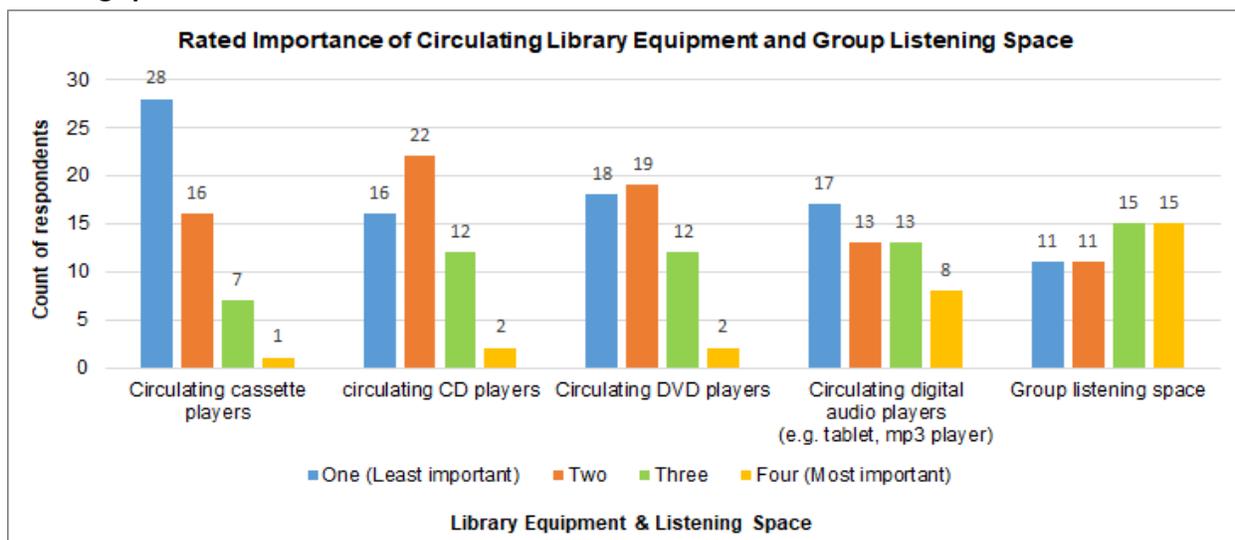
Q8) Final feedback

Only ten respondents provided additional feedback, and five of those responses included general statements of appreciation for the library and the services we provide. Specific suggestions for improvement, however, are paraphrased as follows:

- Don't eliminate physical media:
    - DVDs are particularly important due to multichannel (surround) audio capabilities, and
    - Physical media formats include valuable print information in the liner notes, as well as the album artwork.
- Provide various ways to listen to music, even if not everyone uses the older, more outdated equipment.
- Provide information about what kinds of listening tools are available and how to use them.
- Provide a truly high-quality listening space with surround sound, suitable for small groups as well as individual use.
- The library needs more resources for non-English music and world music cultures.

Discussion and Follow-up

Limitations

The overall response rate for this survey, at 13.6%, was fairly low and cannot be considered representative of the total MD population. The undergraduate students were particularly underrepresented in the survey results, and these findings may not be as reliable as the findings for the graduate student and staff/faculty populations. Additionally, not all respondents completed the entire survey.

Despite these limitations and the small data set, the results confirmed general impressions about how MD affiliates access music. They communicated a consistent message from each survey section: digital, broadcast and CD formats are regularly used and valued, as are library services that support access to these formats.

Digital vs Physical Formats

The survey results indicate that while most affiliates of the MD are aware of much that the UAL has to offer, the legacy formats are not used as highly as digital. This can likely be attributed to both the evolutionary trends of music technology as well as the general inconvenience of accessing physical formats and playback equipment at the UAL.

Table 3 shows that the total circulation of UAL physical music formats (LPs, cassettes, CDs and DVDs) is significantly lower compared to the combined total streaming events (for select streaming databases) for the calendar years 2017, 2018 and 2019. The vast majority of total circulations were CDs,[7] which have shown a slight increase in use relative to overall circulation of physical music formats. This usage stands in contrast with overall decline in circulation and streaming activity as a whole.

It is important to note that streaming content usage (column 3) reflects individual tracks and will reasonably appear higher than physical format circulation numbers, as it is impossible to know how many tracks were used from the physical material formats. The trend of high CD circulations (compared to other physical media) and high streaming activity over the last three years also reflects the findings of survey question 2 which asked respondents to identify which music formats they most regularly use. As reported in Figure 1 (see page 4), streaming content and CDs were the second and third (respectively) most regularly used music formats after digital files (i.e. individual mp3, mp4 files stored on individual devices) but which are not formats available through the UAL.

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[7] Per circulation report run August 5, 2020.

Table 3: Total circulation of physical music formats and Total CDs circulation, compared with streaming content usage for 2017, 2018, 2019

Calendar year	Total circulation of all physical music formats (LPs, cassettes, CDs and DVDs)	Total CDs circulation (% of Total circulation)	Combined Total Streaming Events[8] from Naxos[9] and Alexander Street[10]
2017	1,930	1,685 (87.3%)	40,322
2018	1,474	1,310 (88.8%)	34,293
2019	964	869 (90.1%)	34,939

Physical Formats and Playback Equipment

Despite the general trends reported by MD constituents for accessing music, information gathered from this survey still supports the ongoing acquisition of legacy formats (in particular CDs) and maintaining legacy playback equipment:

- CDs and other physical media are still circulating. Therefore, it stands to reason that we would provide a means of playing back this media to those who may not have this equipment at home.
- Many types of music outside the standard western canon (popular and classical) are not readily available through licensed streaming media. We will likely continue to acquire these in CD format.

As indicated in the Survey Results section, respondents reported that they did not use music formats and playback equipment available at UAL due to their unfamiliarity with and fear of accessing resources offered by the library. This indicates that greater promotion of the library and its resources is needed for MD members to feel confident in using library resources.

In response to this and the comment "Provide information about what kinds of listening tools are available and how to use them," I revised the UAL Audio & Video Resources Subject Guide[11] so that students and staff/faculty have more information about the types of resources the UAL offers (both digital and physical) and how to access them. I have also incorporated promoting this guide in my library instruction sessions. The equipment available in Rutherford Library (i.e., my "home" library)

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[8] Per usage reports run August 5, 2020 on selected streaming content providers: Naxos Music Library; Alexander Street Collections: Classical Music Library, Contemporary World Music, Dance in Video Vols 1-2, Jazz Music Library, American Music, Classical Music in Video, Classical Performance in Video, Opera in Video, Popular Music Library, Smithsonian Global Sound for Libraries

[9] Total number of tracks played.

[10] Number of successful full multimedia content unit requests.

[11] See UAL Guide here https://guides.library.ualberta.ca/audiovideo.

is accompanied by a sheet with instructions for use, but I do not have any control over how Weir Library and Augustana Campus present their equipment for users.

Response to Final Feedback and Future Plans
The final feedback comments provided by respondents provided some clear directives for the UAL and demonstrated an interest in and concern for students' listening experiences. Regarding a group listening space, we were unable to "provide a truly high-quality listening space with surround sound", but we did install two large flat screen TV monitors equipped with Kramer ViaGo (a wireless presentation system) in two bookable study rooms. This permits small groups of up to 8-10 people to listen to digital music formats.

 The comment "The library needs more resources for non-English music and world music cultures" highlighted two important issues regarding the music collection. Ongoing collection development must involve purposefully seeking out diverse voices for all music materials and formats. However, in addition to specific challenges associated with acquiring music resources that fall outside the Western canon, including distribution, licensing and format issues (the discussion of which fall outside the scope of this paper), the UAL faces further difficulties related to unprecedented fiscal cuts to higher education imposed by the Government of Alberta a few months after this survey was conducted. Despite these current challenges, discussions with the CSU are ongoing and I am hopeful we will be able to improve our collection in this regard.

This comment was also a welcome reminder that I needed to purposefully highlight the diverse voices in music resources that we already have. To that end, I have begun to modify the Music Subject Guide to feature music resources representing, for example, the music of non-western cultures and collections by composers who are Black, Indigenous, or Persons of Colour.

Initially, I had intended to conduct a follow up survey in April 2020, but the mandated closure of most in-person activity on our campus in mid-March due to the COVID-19 pandemic interrupted these plans and continues to affect library services. For example, the UAL originally stopped receiving new physical items into its collection, which will certainly impact our ability to expand non-western resources, at least in the short-term. And of course, the emphasis on digital access right now will likely affect the types of products that will be available ongoing. As well, with the projected long-term societal impacts of COVID-19, it's impossible to say if or when we might be able to offer access to community use equipment.

Conclusion
I created and designed this music listening survey in order to gain a better understanding of the music listening practices of MD affiliates at the University of Alberta and determine if the library was providing the resources and services needed to support these listening practices. The survey

had some limitations, most notably that the responses were not fully representative of the MD population. However, it provided a clear picture of listening practices and provided valuable feedback for future collections acquisitions and library services at the University of Alberta Library.

Appendix A: Music Listening Survey

The purpose of this questionnaire is to help UAlberta Libraries understand your music listening practises and needs. We will use your responses to inform our collection development and improve services to meet your needs. Please note that completion of this survey is voluntary, and all information collected is anonymous.

Section 1 of 3 – How do you listen to music?

1. You are:

○   Undergrad Student

○   Graduate Student

○   Staff or Faculty

2. What are the formats you regularly use to listen to music? Select all that apply.

○   Vinyl records (any size)

○   Cassette tapes

○   CDs

○   DVDs

○   Digital audio/video files (e.g. .mp3, .mp4, .wav)

○   Streaming audio/video (e.g. Spotify, Naxos)

○   Broadcast audio/video

○   Other:

        Your answer

3. What equipment do you regularly use to listen to music? Select all that apply.

○   Record player

○   Cassette player

○   CD player

❍　DVD player

❍　Digital player (e.g. tablet, smart phone, mp3 player)

❍　Laptop or desktop computer

❍　Television/Radio

❍　Other:

Your answer

Section 2 of 3 - Library Music Resources

4. Please tell us about your experiences with the following music formats offered by the library:

	I was not aware that the library offers this format	I was aware, but I haven't used this format	I occasionally use this format from the library	I regularly use this format from the library
Vinyl records	❍	❍	❍	❍
CDs	❍	❍	❍	❍
DVDs	❍	❍	❍	❍
Streaming audio/video	❍	❍	❍	❍

5. Please tell us about your experiences listening to music with the following "non-circulating" equipment offered by the library (i.e. equipment that must be used in the library):

	I was not aware that the library offers this equipment	I was aware, but I haven't used this equipment	I occasionally use this equipment at the library	I regularly use this equipment at the library
Record player	❍	❍	❍	❍
CD player	❍	❍	❍	❍
Cassette player	❍	❍	❍	❍
DVD player w/tv	❍	❍	❍	❍
Desktop computers	❍	❍	❍	❍

6. If you are aware of the library's formats and equipment, but do not regularly use them, please tell us what may have been preventing you from doing so.

Your answer

Section 3 of 3 - Your feedback

7. On a scale of 1-4, with 1 the least important and 4 the most important, how important to you is each of the following?

	1	2	3	4
Physical audio formats (e.g. records or CDs)	○	○	○	○
Digital audio files (e.g. .mp3 or .wav files)	○	○	○	○
Streaming audio (e.g. Spotify or Naxos)	○	○	○	○
Circulating cassette players	○	○	○	○
Circulating CD players	○	○	○	○
Circulating DVD players	○	○	○	○
Circulating digital audio players (e.g. tablet, mp3 player)	○	○	○	○
Group listening space(s)	○	○	○	○

8. Do you have any questions, or is there anything else you would like to tell us?

Your answer

Conference Reports

The COVID-19 pandemic caused many conference cancellations, while others moved to the virtual environment. Below are reports from five virtual conferences.

New England Chapter meeting of the Music Library Association (NEMLA)
April 17, 2020, Boston, MA (online)
Marci Cohen, Boston University

The **New England chapter of the Music Library Association (NEMLA)**, had just opened registration for its spring meeting, scheduled for April 17, when COVID-19 caused widespread shutdowns. Rather than cancelling the event and recognizing the opportunity to showcase program chair Lisa Wollenberg's fruitful work to a wider audience than those who might have traveled to the Boston Symphony Orchestra's (BSO) Symphony Hall under normal circumstances, the board decided quickly to turn the meeting into an online event. While not the first event to pivot this way, it was among the earliest.

At the peak, the event had approximately 130 participants, twice the usual attendance of our Boston meetings. Normally, the chapter would announce its meetings to the broader Music Library Association community primarily as a courtesy; this time we did so knowing we could attract the far-flung. The attendees included not only current NEMLA members but also former members who had left New England, our music library colleagues across the US and Canada, and even one logging in from Serbia and another from Qatar.

The event required preparation because most participants were new to Zoom in March and April. I hosted and provided tech support for the Zoom meeting in my final act as Past Chair. I offered to do practice runs with all presenters, confirming that they could connect to Zoom, and reminded them to have a phone and phone number handy as audio back-up. With one presenter, we learned together how to share computer audio. I did a sound check with different microphones for the concert performers. I chose licensed music to stream during the meeting down times so that attendees would know their audio was working. After studying Zoom's best practices documentation, I recruited two coworkers as co-hosts to handle tech questions from attendees and to address potential Zoom bombing, but both tasks proved unnecessary.

Although we could not meet at the BSO, Tony Fogg, William I. Bernell Artistic Administrator and Director of Tanglewood, provided opening greetings as the BSO's representative. Next was a panel discussion on library management, "I Have an MLS, Not an MBA!" Nina Davis-Millis,

Massachusetts Institute of Technology; Paul Engle, Brockton Public Library; Ruthann McTyre, Yale University; and Holly Mockovak, Boston University, each presented opening thoughts before taking questions from the audience.

Conveniently, the business meeting did not require any votes from the membership. Officers and committee chairs delivered their reports. Outgoing chair Sarah Funke Donovan could only metaphorically pass the gavel to incoming chair Lisa Wollenberg.

The afternoon started with two shorter presentations. New England Conservatory's Leonard Martin combined his insight as a cataloger with his knowledge of chopped and screwed, vaporwave, and ambient to discuss these subgenres and cataloging issues in dealing with musical subgenres. Aaron Bittel and Jennifer Thom Hadley shared their success stories and lessons learned in hosting public events in Wesleyan University's music library. In lieu of a physical tour, Bridget Carr, Director of Archives and Digital Collections, gave a slideshow overview of the BSO archives.

Setting up a webinar would have required institutional approval, but the ability to immediately schedule a Zoom meeting for up to 300 participants also had the unexpected benefit of allowing full interaction among attendees. With microphones and chat open for informal discussion, we replicated the opening and closing receptions of our in-person meetings, announcing them as BYO bagel and bottle. We took greatest advantage of this for an open session on COVID-19 work, which filled a scheduling gap left by a presentation that could not be shifted online. Members of the program committee moderated the discussion, with participants unmuting to talk and others having a lively chat thread where people shared questions, ideas and resources. Topics included identifying tasks to keep employees productive from home and lessons learned in the switch to teaching information literacy in an online environment.

We held onto our traditional end-of-meeting concert. Father and daughter Joel and Lily Moerschel performed Duo V from 6 Duos for 2 Cellos, op. 156, by Friedrich August Kummer. The best microphone they had available was less than ideal, so the sound was sometimes glitchy, but it was quite moving that we could all still enjoy live music together, even remotely.

By May it was commonplace for live events of all kinds to switch to remote presentation. But in April, as everything was first shutting down, it was uplifting to pull off the meeting and engage so many of our colleagues in meaningful ways.

Mountain-Plains Chapter of the Music Library Association: Two Perspectives
14-15 May 2020, University of Oklahoma, Norman, OK (online)
Christine Edwards (University of Central Oklahoma) and Ellwood P. Colahan (University of Denver)

In the middle of May there is always a particular meeting that we look forward to – the **Mountain-Plains Chapter of the Music Library Association**. Our merry little group is composed of members from thirteen American states and the Canadian province of Alberta. When the meeting was set for a return to Oklahoma this last year, my home state, I happily volunteered for the programming committee. Little did we know at that time how unconventional this meeting would turn out to be!

As COVID-19 swept into North America, it became increasingly obvious that an in-person gathering was not going to be possible for May 2020. Travel was restricted, funds were withdrawn from departments, and anxieties rose. No one wanted to fully cancel, but no one was sure how to go fully online either. There were few examples to follow and Zoom bombers were making headlines. Despite the growing pile of 'what ifs,' we chose as a committee, and with the approval of the Board, to move forward in pursuing a completely virtual MPMLA meeting. As a bonus, because the program would cost nothing to host, we were able to offer free registration to all attendees, boosting our numbers to something unseen in many years.

Here are some of the lessons we learned along the way:

1. **Choose the platform that the majority of your planners are familiar with, so they can provide tech support**
   There are multiple options for online meeting platforms. We chose Zoom because that was the platform with which we were most accustomed, and because Ellwood Colahan (Woody) was able to use his school account to host. We assigned monitors for each session, then held practice sessions for the monitors to ensure we knew how to troubleshoot and answer any questions that arose. We also offered practice sessions with presenters, which was especially helpful for those who had not used Zoom. This also allowed us to test audio and video components beforehand and decide on best practices (e.g., "use computer sound" and muting your own audio as a presenter).

2. **Change of platform does not necessarily equal change of program**
   Since our call for proposals had already been out, we decided on an extension in light of the new information. We had alternative options for posters (though none were submitted) and we discussed how our planned key highlight panel session on Diversity, Equity, and Inclusion could still be accomplished. After the brief CFP extension, we planned a program similar to what would have taken place in person. We shortened the days and altered start/end times to accommodate time zone differences, but otherwise the program was reflective of previous years. We even hosted an evening performance by the award-winning University

of Central Oklahoma Jazz Ensemble in collaboration with the School of Music and with some excellent video-editing skills.

3. **Recognize that there is more that you cannot control, than you can control**
On Day Two of our meeting, a storm system came rolling through Oklahoma right about the time our Diversity panel was set to begin. Since these panelists were scattered geographically, each using a different connection, there was a chance at any moment the storm could eliminate their online presence. Luckily, there were no problems, but we communicated this chance upfront and you could see videos gradually darken as the storm clouds snuffed out any natural lighting being used by Oklahomans.

4. **Virtual attendance is something we should be regularly offering**
Free food is always a draw to events, but it turns out free registration is even better! The MPMLA 2020 meeting attendance was more than double what we would typically have in person. While free registration may not be sustainable, we must consider virtual attendance options post-COVID. Now that we know a virtual conference can be accomplished successfully, we can make allowances for different circumstances in the future. It also provides the opportunity for participation on a larger scale, including those outside the region, or even the continent.

In the end, it was an extremely successful program. Communication was key, as in most situations, to ensuring that success. We tried to keep the spirit of an in-person meeting by allowing time for socializing, joining with each other at mealtimes, and including the UCO Jazz Ensemble performance. Moving online was the right decision for this time, and yet we look forward eagerly to the day that we can again gather and enjoy each other's physical presence once more!

Christine Edwards
Graduate Studies Librarian
Performing Arts Liaison
University of Central Oklahoma

MPMLA 2020 was successful beyond our expectations. We definitely missed our traditional pre-conference dinner and all the other usual opportunities to socialize. Our chapter covers the largest geographical area and has probably the smallest membership of any MLA chapter. Our members are a close-knit and supportive group that look forward to catching up on each other's personal and professional lives. We tried to partially make up for the lack of in-person contact by opening the Zoom room early and keeping it open late; some folks took the opportunity to spend a little time checking in and hanging out with each other.

But, in compensation for the lack of in-person contact, we had greater participation than we may ever have had in one of our annual meetings. There were 96 people registered for the meeting in total. Not everyone was online at the same time, but we regularly had 30 or more participants in a session, which is more than our chapter has seen in quite some time.

Our program was as varied as usual: a balance of presentations on library practice and historical musicology, with a number of papers on diversity-related topics and music in the American west. We always welcome high-quality student work, and that ingredient was part of our mix this year as well. Two elements of our program were unusual and added great richness to the conference experience. First, Holling Smith-Borne and Matthew Vest from the MLA Strategic Planning Task Force conducted a pair of focus group sessions of members' views on the national organization. I believe all of us appreciated this opportunity to be heard in a thoughtful way. Second, the Diversity, Equity, and Inclusion panel allowed us to explore a number of ideas and perspectives not ordinarily presented at our annual chapter meeting.

As Zoom host, I was concerned something might go wrong at the last minute, but the two-day meeting went off without a hitch. An added bonus was that the online format made it a snap to record and archive the presentations. All the sessions for which presenters gave permission are posted online and linked from our meeting website:
https://sites.google.com/view/mpmla2020/program.

This year's conference introduced us to a way of meeting as a chapter that we will continue to take advantage of post-COVID.

Ellwood P. Colahan
Music and Performing Arts Librarian
University of Denver

Teaching Music Online in Higher Education
15-16 May 2020, Melbourne Conservatorium of Music (online)
Kevin Madill, UBC Library

Teaching Music Online in Higher Education (TMOHE) was a research-informed, virtual conference geared to higher education audiences. The conference, held May 15 and 16, 2020, was sponsored by the Melbourne Conservatorium of Music (Melbourne, Australia). Delegates from around the world gathered to share ideas about creating effective and meaningful online learning and performance experiences for music students. Conference content included keynote presentations via live stream (or recording), academic presentations, live stream discussions, and live stream workshops offered through the communication platforms Zoom and Slack.

TMOHE was structured as three forums, each opening with a forty-minute presentation by a keynote speaker, followed by a brief question period. Dr. Andrew King of Hull University, delivered a talk about "Online Music Education: Understanding the Challenges." Dr. Jennifer Lock of University of Calgary addressed "Traversing the Online Learning Landscape: Embracing Opportunity in Designing Robust Learning." Dr. Carol Johnson from Melbourne Conservatorium of Music presented on "The Global Landscape of Online Music Classes Prior to COVID-19."

Highlights from the poster presentations included several teaching faculty from the INTERMusic Workshop, Milano Conseratorio, who offered insights into online music instruction developed over four years of teaching virtual music performance workshops. Of note was their work implementing an online shared platform for distance learning dedicated to performance practices. Jesper Anderson of the Royal Danish Academy of Music spoke about the challenges he had experienced providing synchronous distance learning in higher music education as traditional music teaching is mediated through video conferencing technologies.

Although the conference did not directly address the needs of music librarians, it provided a helpful introduction to the context and challenges of music education within institutions of higher learning consequent to the global pandemic along with useful information for librarians to pass to teaching faculty, particularly those faculty moving to online conducting and ensemble work. I appreciated the advice of several conference presenters who used this opportunity to caution those less experienced with teaching virtually that online teaching requires some adjustment. We should hesitate to judge ourselves and our capacity for online music instruction from immediate experiences related to the global health crisis. Successful online music instruction requires time, patience, and practice, qualities we already know relevant to good musicianship.

A note of appreciation to Dr. Carol Johnson and Dr. Brad Merrick, Conference Co-Convenors, for their work planning and coordinating the conference as well as guiding the virtual presentations.

Association for Recorded Sound Collections (ARSC) 2020 Virtual Conference
21-23 May, 2020, Montreal, QC (online)
Rebecca Shaw

The 54th annual conference for the **Association for Recorded Sound Collections (ARSC)** took place virtually from May 21 to 23, 2020. Originally scheduled in Montréal, Québec, the organizers initially opted to cancel the conference due to the COVID-19 pandemic. However, they later reconsidered and elected to offer the conference in an alternate, virtual format. This waived the necessity of travel arrangements, hotel accommodations, and conference rooms, so ARSC was able to offer its

annual conference at no cost to the participants. As a result, they experienced record-breaking numbers with 917 attendees from 30 countries.

The organizers, including program chair Terri Brinegar, worked closely with presenters to accommodate their different requirements, and the resulting conference featured live, synchronous presentations via Zoom and pre-recorded sessions available for streaming via their website. Live presentations were scheduled in the program and were followed by question sessions. Attendees submitted comments and questions via Zoom's question and answer feature, which were moderated and read aloud to the presenters by the chair of each session. Presenters who opted to pre-submit video recordings of their presentations did not have the same live question and answer sessions with their viewers, but were encouraged to include their contact information, should someone wish to reach out.

Following the conference, all presentations—both live and pre-recorded—were made available via Aviary, a publishing platform for audio and video content. Live sessions include recordings of the question period. All recordings include auto-generated captions and transcripts.

The live conference spanned three days and featured 14 presentations in eight chaired sessions; an opening plenary; a virtual tour of Nauck's Vintage Records, one of the conference sponsors; ARSC committee meetings; and the ARSC annual business meeting. Five other presentations and one poster session were pre-recorded. Topics ranged from the historical to the technical. As the conference was originally scheduled to take place in Canada, conference submissions included presentations focussed on Canadian performers, collections, and recordings. Alexei Michailowsky spoke about the vocal techniques of Patsy Gallant; Laurent Bellemare discussed his work on the Montréal Gamelan Archives; and Matthew Barton discussed recordings from Edmonton's Ukrainian community. The opening plenary celebrated "100 years of Radio Broadcasting on Montréal" with guests Anja Borck, Alain Dufour, Denis Couillard, and Mariana Mejia Ahrens.

Understandably, due to the short time frame in which ARSC pivoted from an in-person to virtual conference, they were unable to offer everything that they had initially planned. Not all presenters opted to participate in the online format, and special offerings like workshops, tours, orientation and mentoring programs, and exhibits, were largely omitted from the program. Breaks, while still included in the schedule to allow viewers to brew a cup of coffee and mitigate the effects of "Zoom fatigue," were no longer opportunities for networking and socialization, but a chance for presenters and session chairs to sort out technical difficulties prior to the following session.

With more time to plan for next year's virtual conference, scheduled for May 2021, I hope that ARSC will find ways to incorporate workshops and networking opportunities into their program, and maximize on the opportunities of a virtual event. I, for one, am eagerly anticipating what I might learn next year.

Music Encoding Conference (MEC)
27–29 May 2020, Tufts University (online)
Emily Hopkins, Yaolong Ju, Juliette Regimbal, and Martha Thomae

The 2020 **Music Encoding Conference (MEC)** was originally going to be hosted at Tufts University in Boston, with Anna Kijas serving as Organizing Chair and Richard Freedman as Program Chair. As with so many events in the spring of 2020, the decision to host an all-virtual event had to be made quickly. Several people from the Music Technology Area at McGill attended, and a few of us wrote up some notes that we have compiled into a review. Yaolong Ju and Martha Thomae are PhD candidates at McGill University and Juliette Regimbal is a recent graduate (B. Eng. 2020) employed as a developer for the Single Interface for Music Score Searching and Analysis project (SIMSSA) Project, and they all participated and presented their papers. Emily Hopkins is the SIMSSA Project Manager and was on the MEC Organizing Committee in 2016.

In order to make the conference accessible to participants who were now spread across many different time zones, the conference schedule was revised to have shorter, compact and engaging days starting at 10 am eastern daylight time. As a result of both the virtual format and the decision to eliminate registration fees, more people than ever were able to participate: 188 participants attended — more than double the number from last year.

Timothy Duguid opened with a keynote about digital humanities pedagogy titled "The forgotten classroom? Bringing music encoding to a new generation", describing barriers people face in adopting digital methods in the classroom. (His keynote presentation is available at https://music-encoding.org/conference/2020/keynotes.) Duguid discussed the ways in which over-emphasizing particular tools can derail progress, and critiqued the idea that new college students are somehow "digital natives". While students may use computers more today than in previous eras, they are "just as reticent as other generations when it comes to curly brackets and angle braces." Duguid emphasized the importance of introductory tools such as web applications that can function as a digital sandbox with some boundaries—too much open-ended access can just lead to overwhelm and dead ends.

The first "slam" session followed the opening keynote. In previous years, participants delivered 20-minute presentations followed by 10 minutes of questions. The virtual format instead featured a rapid series of three-minute slam presentations delivered live on Zoom, followed by a discussion of all the papers in different Slack channels. Given the reduced time for presenting, papers were made available prior to the actual conference to facilitate discussion. The three-minute slam seemed stressful for some presenters, who rushed or were cut off at the time limit. Slightly longer time slots or pre-recorded presentations (with live discussion in Slack) may have helped to alleviate some of that stress but overall, the format was an engaging way to get an overview of the research.

For the discussion on Slack, three papers from each session were grouped together by themes. As a result, there were a few different channels in which conference attendees could participate after each slam session. Slack channels preserve comments in chronological order, but because replies can either be posted to the main channel or through a comment thread, it was sometimes challenging to follow conversations. However, the written record of discussion and questions was very helpful, and it made it easier for all co-authors to participate in discussion. Guidelines to encourage participants to tag people in responses and make better use of threads could have made it simpler to follow conversations. There was a lot to keep up with, but it was a very engaging part of the conference.

The second day had a similar structure to the first, starting with Estelle Joubert's keynote on "Traversing Eighteenth-Century Networks of Operatic Fame". (Her keynote is also available at https://music-encoding.org/conference/2020/keynotes.) Joubert and her team look at important players in the development of the canon as a "network problem", visualizing operatic fame at https://operacanon.io/. Funded by a SSHRC Insight grant, this project uses a graph database to examine connections between different contributors to the eighteenth-century opera scene, discovering "hubs" and "influencers" in their interface. Joubert was highly selective in which sources were added to the database, focusing on particular research problems rather than exhaustive coverage. Joubert emphasized that publications, not the database, are the end product.

Previously, MEC has had a pre-conference day with workshops, and an unconference day at the end where different interest groups (IGs) meet. The workshops this year were very well-attended, with many more people present online than would have fit into rooms used in previous years. The "Introduction to Music Encoding Initiative (MEI)" workshop served as a good introduction for MEI newcomers. The other two workshops focussed on "Developing Verovio" and "MEI Metadata". Both were well-organized and engaging. "Developing Verovio" guided participants through Verovio basics, and then provided a guided example in which everyone could participate by using Visual Studio Code's Live Share plugin to actively join in and edit code during the session. The "MEI Metadata" workshop provided an introduction to the basic parts of the <meiHead> element which stores metadata in MEI. Presenters provided a step-by-step overview for encoding the metadata for a particular piece, offering exercises and solutions for each step of the process. The workshop also introduced some more specialized parts of metadata encoding related to the FRBR model.

Especially noteworthy this year was the formation of several new IGs. Groups established before this year's conference focussed on the encoding of mensural notation, metadata, and neumes in MEI, and now five new IGs are forming around digital pedagogy, linked data, music analysis, Turkish music, and modal notation. Some combination of no fees, increased attendance, and the Slack platform increased participants' ability to have preliminary discussions in a group without the need to immediately schedule a meeting and find a room. It was easier to take an active role, organize meetings, and make suggestions.

Regimbal, who attended her first MEC in Austria last year, observed that the most notable thing about this year's conference was how similar it felt to last year's. The structure and tools were different, but the essential elements of learning about new research and collaborating with fellow attendees remained intact. Given the increased attendance and enormous enthusiasm for new IG s this year, it is safe to say that MEC2020 made the most of the situation and made this year's conference very worthwhile. It is also encouraging to know we are all still eager to make progress in this area, even when the venue is our homes, and the menu is whatever is already in the fridge.

Digital Scores Galore: [nkoda Digital Sheet Music Library](#)

Reviewed by Trevor Deck, University of Toronto

The publishing market for digital sheet music lags significantly behind its counterparts in the ebook and digital media world. Most music libraries still dedicate the majority of their music score budgets to physical acquisitions. The abrupt closure of libraries in March 2020, as a result of the COVID-19 pandemic, highlighted the need for increased digital access to sheet music. The University of Toronto spent the summer evaluating different digital sheet music platforms in preparation for a largely online learning environment in the fall. One relatively new UK-based company, nkoda, stood out as a product with the potential to shift the primary means by which we access sheet music.

The past decade has seen a fundamental change in the way people consume books, recorded music, and film. While commercial markets for these products are different from that of sheet music, the increasingly common practice of using mobile devices as a primary means of consuming media has led musicians to adopt tablets as a means of accessing printed music. By offering access to over 80,000 scores from over 100 publishers, including Boosey & Hawkes, Bärenreiter, Breitkopf & Härtel, and Ricordi, nkoda has created a platform that has the potential to convert many more musicians to digital music collections. While there are a number of options for digital scores in the academic library market (Alexander Street Press' "Music Online: Classical Scores Library" or the contemporary e-score platform "Babelscores," for instance), most of these platforms contain a relatively dated interface and feature materials from a limited number of publishers, with little to no new content added. In contrast, nkoda offers a modern user interface and access to an unprecedently rich and continuously expanding collection of scores from many of the world's leading sheet music publishers (see Figure 1).

Of the more notable publishers on the platform, Ricordi's coverage is the most comprehensive, with over 8,700 scores available as of May 2020, based on statistics provided by nkoda. Boosey & Hawkes is also very well represented, with over 5,000 scores available. While the quantity of scores available from other prominent publishers may appear less remarkable, the quality of scores found in nkoda from publishers such as Bärenreiter is still noteworthy. For instance, the platform contains the newly published Bärenreiter Urtext edition of Beethoven's complete piano sonatas and symphonies. One obvious gap is [Henle](#), which just recently began offering institutional subscriptions to its scores via its own digital platform.

The variety in terms of types of scores available on nkoda is similarly comprehensive. Table 1 provides a quantitative breakdown of the different types of scores available. It should be noted that there is some overlap in these categories. For example, "guitar" represents all the guitar music on the platform, not just solo guitar music. The large selection of full scores and parts is particularly impressive. The downside is that these are not licensed for performance rights. (More on this aspect below.)

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Figure 1: Number of scores by publisher (as of May 2020)
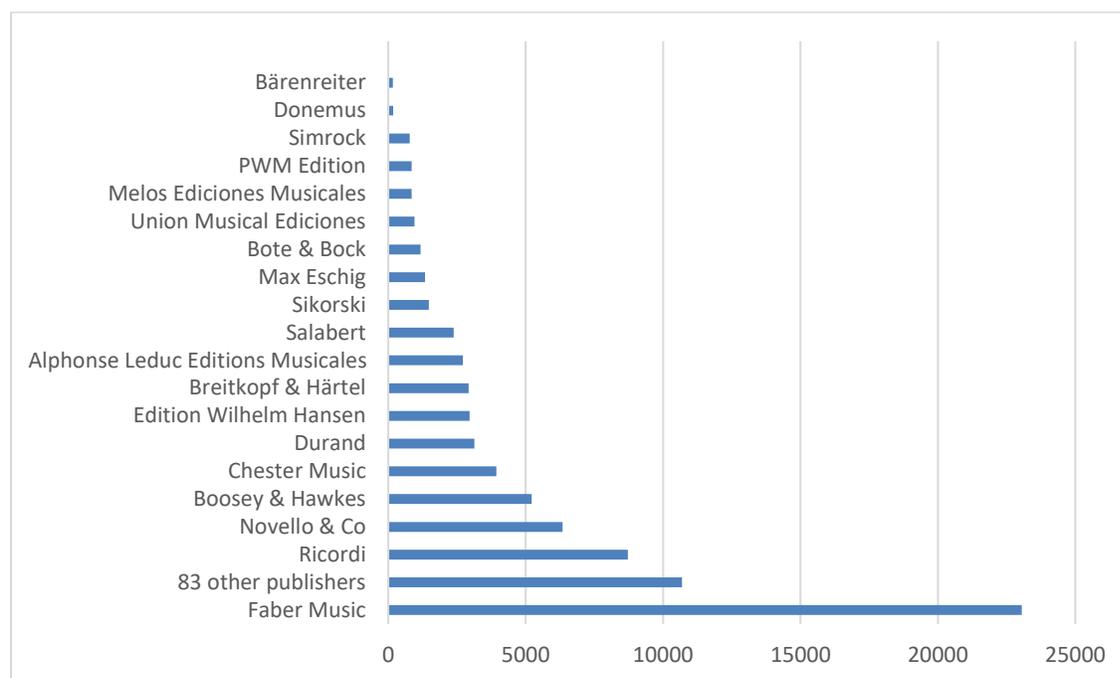
Table 1: Collection breakdown by instrumentation (as of May 2020)

Type of score	Number of scores
Piano	32,757
Voice	21,099
Guitar	15,066
Full Score	9478
Ensemble	4155
Mixed Chorus SATB	3240
Strings	2176
Vocal Score	2028
Piano Reduction	1680
String Quartet	1375
Saxophone	1147
Brass	779
Full Score Plus Parts	704
Opera Vocal Score	574
Study Score	526
Chorus Score	387
Opera Score	347
Playing Score	79
Total number of scores	*80,001*

When first signing up for an account in nkoda, the app provides a series of options to help personalize the experience (Figure 2). This allows the app to function in much the same way as commercial music and video streaming services, curating a personal experience for users by allowing them to discover new music based on their preferred instruments, genres, level of difficulty, and ensemble size. The homepage also takes a lot of cues from apps such as Netflix and Spotify, providing the user with a scrolling list of suggestions based on their preferences and curated "playlists" based on specific themes (Figures 3 and 4).

The emphasis on personally curated discovery in the nkoda interface provides a new way to explore sheet music collections. However, some users may be frustrated by the lack of search filters and options. The interface is currently limited to searching by "artist" or "title" only, though searches in the title field for publisher, genre, and instrumentation keywords seem to produce relevant search results. There is no way to refine one's results after an initial search. Moreover, the search function does not appear to recognize multiple languages in search results. For instance, searching for "concerto" will not bring up results for "Konzert," nor does it seem capable of identifying multiple spellings of transliterated names (i.e. Rachmaninov/Rachmaninoff). The lack of search and filter abilities represents one of the major weaknesses of the app.

Figure 2: Personalized options
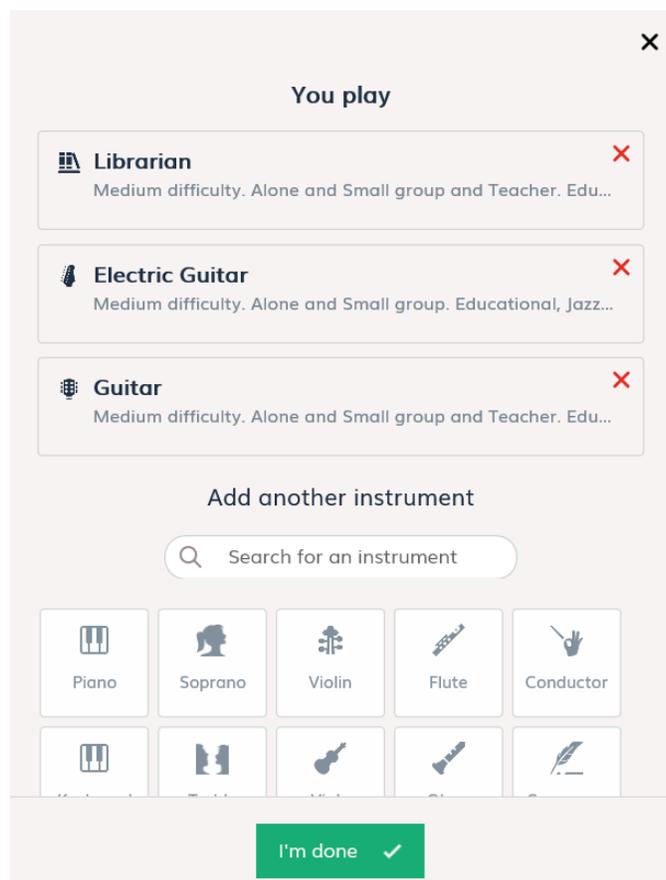
Figure 3: Home screen with suggested repertoire based on personalized settings

Figure 4: Playlists

nkoda has been designed to mimic the consumer experience in commercial streaming culture. This is evident in some of the terminology contained within the app (for example, the use of "artist" as opposed to "composer" in the search field) as well as in the user experience, which prioritizes discovery through browsing rather than through searching and filtering. Unfortunately, in creating this user experience, considerations of discoverability from a cataloguing and classification perspective have been largely ignored. MARC records are not currently available, although the vendor understands the importance this feature would hold for the library community. Another limitation of the platform is the restriction of content access to within the nkoda app. While users may download scores within the app for offline use, they cannot print them. This decision was likely made to quell publishers' concerns around copyright infringement. Still, the inability to access scores from a browser inherently limits the degree to which scores can be discovered and accessed from within a library catalogue, even if MARC

records are provided in the future. These challenges are understandable, as the vendor is new to the academic library market. However, for nkoda to gain widespread adoption within the music library community, it will need to provide a product that has library models of access in mind. nkoda is making some progress in this respect. For example, setting up the app was particularly complicated and impractical for large institutions throughout the first few years of development, as they catered almost exclusively to individual subscribers. Now the app offers Shibboleth authentication. While it remains necessary for new users to create personal accounts in order to access content, they can connect to the resource with relative ease using their institutional login credentials. Further attention to library needs ought to be a priority for nkoda as they continue to develop their platform.

Feedback regarding the contents of the collection from students and faculty at the University of Toronto throughout a trial of nkoda was mostly positive. With respect to classical music, the platform offers an unprecedentedly large collection of digital scores that is rivalled only by IMSLP. Given its inclusion of modern editions from many renowned publishers, nkoda really is breaking new ground in how musicians can access and engage with sheet music not yet in the public domain. There is also a substantial amount of pedagogical material, making the platform a useful tool for students of all ages as well as music educators. Although nkoda boasts an unrivalled selection of classical and contemporary instrumental music, its offerings are unlikely to satisfy everyone. Jazz coverage, for example, is spotty and leaves a lot to be desired. While there is strong coverage of certain composers (e.g., 213 scores by Cole Porter), searching for transcriptions of Miles Davis brings up only a single result. In terms of representation by nationality (see Figure 5), American and British composers dominate, numbering approximately 800 each. There are 60 Canadian composers in total, many of whom are more commonly known as popular recording artists than composers (see Table 2).

Figure 5: Number of composers by nationality (as of May 2020)
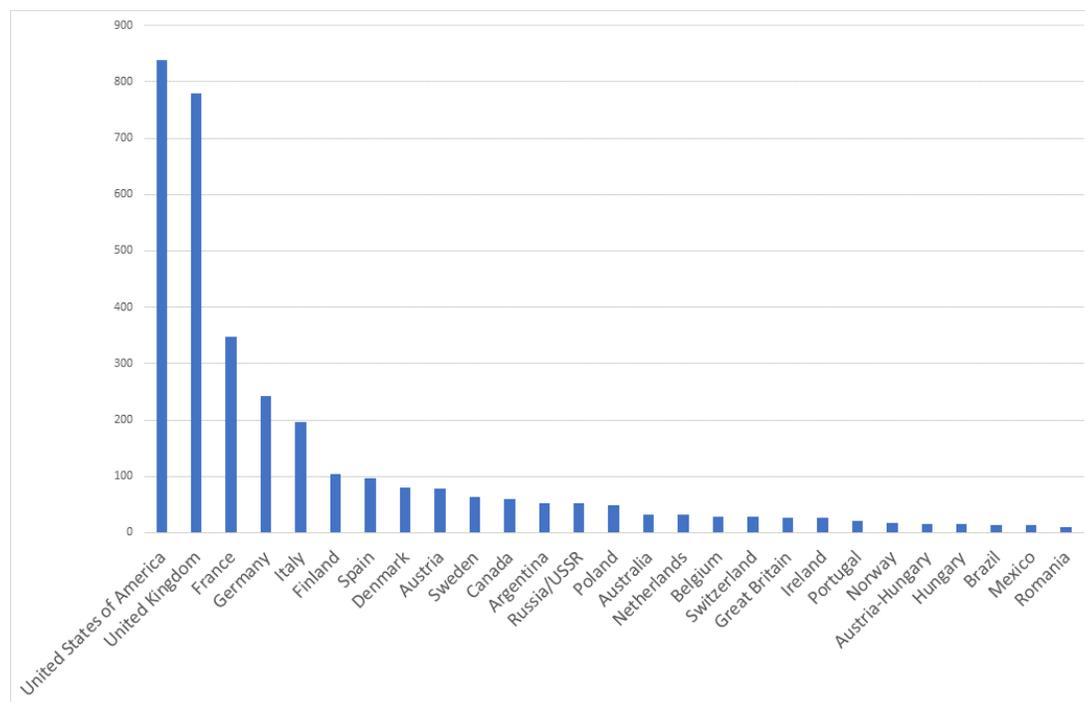
Table 2: Ranking of Canadian composers by number of scores in nkoda (as of May 2020)

| Composer	# of Scores
Bublé, Michael	64
Vivier, Claude	38
Doolittle, Emily	33
Farnon, Robert	21
Chatman, Stephen	15
Cohen, Leonard	15
Adams, Bryan	12
Dion, Celine	11
Krall, Diana	11
Moussa, Samy	9
Bieber, Justin	8
Lee, Geddy	8
MacDermot, Galt	7
Allen, Peter	6
Holman, Derek	6
Kroeger, Chad	6
Whittall, Matthew	6
Faith, Percy	5
Foster, David	5
Schafer, R. Murray	5
Butler, Will	4
Fox, George	4
Furtado, Nelly	4
Lavigne, Avril	4
Powter, Daniel	4
Seitz, Ernest	4
Shore, Howard	4
Tremblay, Gilles	4
Fuller, Jerry	3
Mitchell, Joni	3
29 more with 1-2 scores each	

It is worth noting that one can search the nkoda library from the company's homepage without logging in, so that those who are considering a subscription can evaluate the score collection first. The company also currently offers a free seven-day trial for individual subscribers (credit card required) as well as limited free trials for institutions.

While the limited searching and browsing functionalities leave a lot to be desired from a user interface perspective, the functionality of the app when it comes to reading and marking up music is excellent. Scores load quite quickly and appear crisp and easily legible on a 12.9-inch iPad Pro. I would highly recommend a screen this size if intending to fully embrace digital sheet music. Tapping the bottom left

or right of the screen allows the user to easily turn pages forward or backward. There is also an option to scan through the piece in a scrolling view, which comes in handy when reading long scores.

The app also features Bluetooth foot pedal integration to allow for hands-free page turning. The overall user experience when interacting with scores is very intuitive and features an abundance of options for annotating pieces. There are hundreds of pre-set symbols to choose from, as well as the ability to pencil in free text and highlight sections (Figure 6). Perhaps my favourite feature is the ability to save multiple annotations for the same score, so a musician can have one copy for practice, perhaps a cleaner version for performance, and yet another for teaching purposes. The app also allows the user to save scores for offline access and to upload one's own scores. Musicians can even share annotations and scores with other nkoda users, which offers some wonderful possibilities when teaching and performing in ensembles.

Figure 6: Annotations
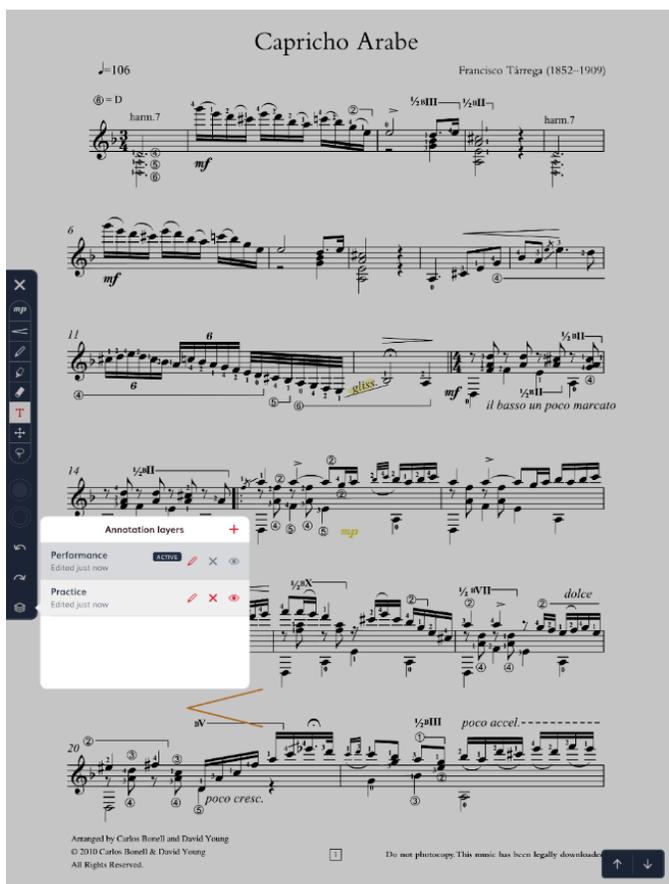
Finally, a discussion of a resource of this type from a library perspective would not be complete without considering the licensing model and financial implications of the service. Despite its impressive collection, the temporary nature of nkoda's subscription-based licensing model is unlikely to convince libraries to stop collecting physical scores. Unless nkoda decides to shift its business model to one that allows for perpetual licensing of individual scores, the platform can only serve as a supplement to print

collections rather than a replacement. Quotes for institutional licensing were significantly more expensive than other digital score platforms on the market. This is not surprising given the noteworthy array of publishers involved and the inclusion of many newly published editions. The expense, however, may be a barrier to access for many institutions. nkoda does offer graduated pricing based on the number of simultaneous users licensed (options include 10, 15, 20, or 150), but the costs are significant at every level. It is also worth noting that despite an option for 150 simultaneous users (what nkoda calls the "unlimited user option") and the availability of a substantial collection of complete scores, nkoda licenses do not include performance rights. Musicians wishing to perform from nkoda's online scores will therefore need to contact publishers to request public performance rights for any scores they wish to perform in public. To this end, nkoda has partnered with a company called Zinfonia to provide a streamlined means of requesting performance rights for the full scores available on the app. When viewing a record for a full score, a disclaimer appears at the top of the screen with a link to contact the publisher through Zinfonia (Figure 7).

Figure 7: Performance rights disclaimer and link to request performance rights through Zinfonia
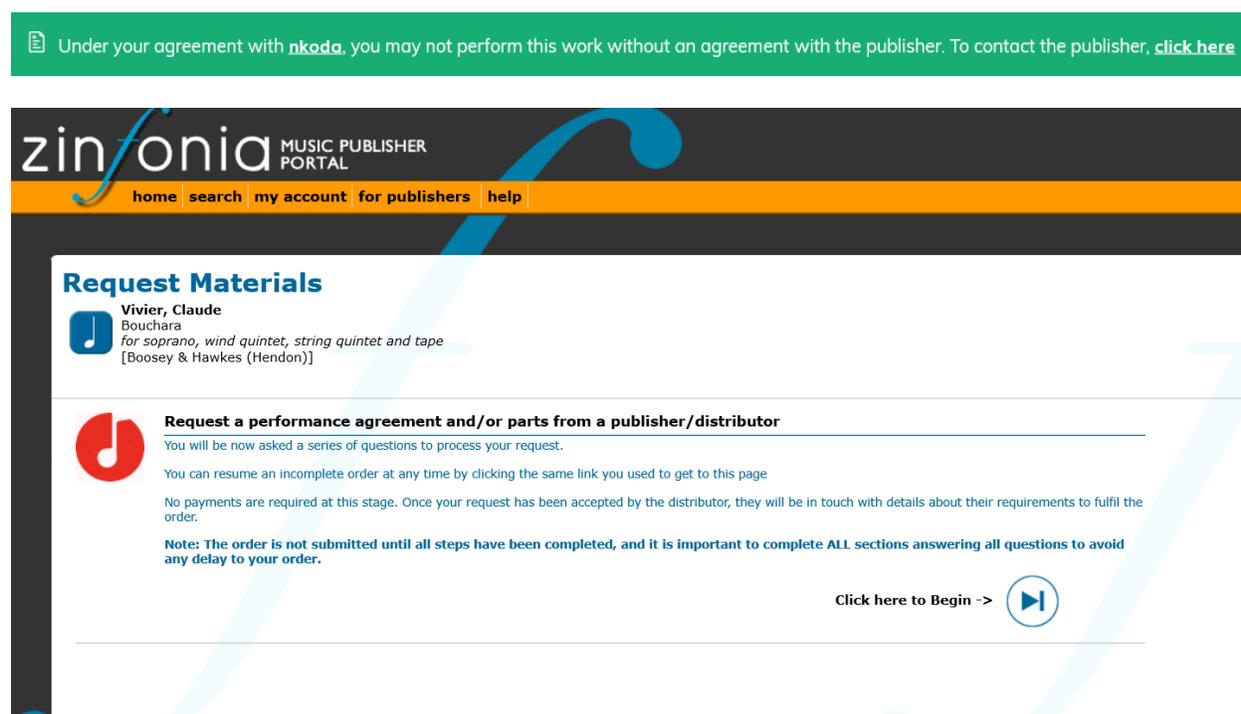
While nkoda is unlikely to convince music libraries to stop collecting physical music scores, it does have the potential to be a gamechanger in the wholesale acceptance of digital scores. If the platform is to gain widespread adoption in libraries, it will need to focus more on creating a platform designed with libraries and library users in mind. With some improvements in accessibility and discoverability, as well as a continued dedication to building the most comprehensive digital collection of copyright-protected scores on the market, nkoda has serious potential to bring the sheet music industry into the twenty-first century.
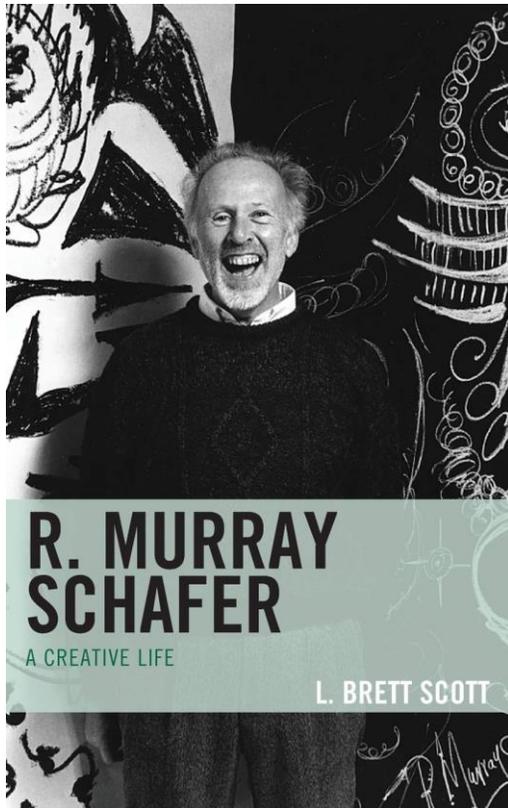
[R. Murray Schafer: A Creative Life](#) by L. Brett Scott. Lanham, MD: Rowman & Littlefield, 2019. 388 pp. ISBN: 9780810888258 (hardback); 9780810888265 (ebook).

Reviewed by James K. Wright, Carleton University

L. Brett Scott's *R. Murray Schafer: A Creative Life* constitutes an important and salutary contribution to the ever-expanding literature on one of the most iconic and influential Canadian composers of the twentieth century. Merely contemplating the pace and content of Schafer's life is enough to exhaust the faint of heart. It may not have been an especially happy life, but the sheer scope and impact of Schafer's artistic output, intellectual activity, activism, visionary teaching, and fertility of his creative imagination have been truly staggering. Working closely with the composer, his family, and his colleagues, Scott has beautifully and eloquently created the most up-to-date exploration of Schafer's work to date. The author's goals are ambitious, and the book makes an important contribution to our understanding of Schafer's place in the sweep of twentieth-century Canadian art music.

Indeed Scott's *R. Murray Schafer: A Creative Life* is in a category of its own. Although the composer is now eighty-seven years of age, no previous monograph on Schafer has had this scope and range. Apart from self-described energy alchemist Jesse G. L. Stewart's idiosyncratic exploration of Schafer's "plot to save the planet" (published by a Florida press specializing in religious books) and Schafer's autobiography, Stephen Adams's 1983 monograph in the Canadian Composers series from the University of Toronto Press remains the only prior full-length examination of Schafer's contribution.[1] That Scott's book is beautifully presented by Rowman and Littlefield, and features striking use of photos, score excerpts, valuable appendices (list of compositions, discography), and other supporting materials, is an added bonus.

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[1] Jesse G. L. Stewart, *R. Murray Schafer and the Plot to Save the Planet: A Biographical Quest* (Jacksonville, Florida: Sunesis, 2013). (Jesse G. L. Stewart is not to be confused with professor, musician, and sound artist Jesse Stewart, of Carleton University.) R. Murray Schafer, *My Life on Earth and Elsewhere* (Erin, ON: Porcupine's Quill, 2012). Stephen Adams, *R. Murray Schafer* (Toronto: University of Toronto Press, 1983).

In addition to discussing the entirety of Schafer's compositional output (in sections examining early and transitional works, theater works, choral compositions, compositions for voice, orchestral works, chamber, solo, and electronic compositions), Scott engages extensively with Schafer's fascinating journal writings and correspondence, much of which have been previously unavailable to researchers. And he provides an illuminating discussion of Schafer's singular essays and other writings, including his monographs on Ezra Pound and E. T. A. Hoffmann, and his too little-known works of fiction. Also covered in-depth is Schafer's field-defining work on acoustic ecology and creative music education. On each of these aspects of Schafer's journey, Scott engages with newly available archival materials to provide us with fresh insights into the composer's innermost thoughts and reflections. Scott's discussions of the various stages in the forty-year-long evolution of the theatrical *Patria* cycle are particularly valuable and illuminating.

"Life and works" authors should always be wary of the potential pitfall of drifting into hagiography, perhaps especially when they have had a close personal association with their subject. Unfortunately, Scott does not always avoid this hazard. He frequently presents Schafer's works and ideas as though they arose in an intellectual and artistic vacuum, with the result that his subject's visionary originality and intellect tend to be decontextualized in many respects. For example, Scott makes no mention of Schafer's friend and colleague Pauline Oliveros (to whom Schafer owes acknowledgment for the evolution of the concept of "Deep Listening"), or Max Neuhaus (the musician, artist, activist, and educator who explored and established his influential conception of acoustic ecology alongside Schafer), or Pierre Schaeffer (whose introduction in 1966 of the notion of the "acousmatique" is in essence identical to Schafer's "schizophonia"), or Schafer's friend and patron Peter Schleifenbaum, the German-born forester-ecologist whom Schafer described as "my patron-king, my Ludwig of Bavaria," for the overwhelming backing he provided in support of annual performances of *The Enchanted Forest* (Part 9 of Schafer's mammoth 12-part *Patria* cycle), by loaning his 60,000 acre property – the Haliburton Forest and Wildlife Reserve near Algonquin Park – to the cause.[2]

Scott also uncritically repeats Schafer's specious claim to have been a founding member of Amnesty International (39), an assertion that is entirely unsubstantiated (or even mentioned) in any of the numerous histories of the organization. And he sidesteps some of the more problematic aspects of Schafer's outlook on Canadian music, indigeneity, and Canadian national identity. The following assertion by Schafer in 1960, for example, is jaw-dropping, even for its time:

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[2] Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Bloomington, IN: Iuniverse, 2005); Megan Murph, "Max Neuhaus, R. Murray Schafer, and the Challenges of Noise," (PhD dissertation, University of Kentucky, 2019); Megan Murph, "Max Neuhaus's Sound Works and the Politics of Noise," *Ecomusicology Review* 5 (2017), https://ecomusicology.info/max-neuhauss-sound-works-and-the-politics-of-noise/; Ariel Bustamante, "Sound Art and Public Auditory Awareness," *Hz* 12 (July 2008), https://www.hz-journal.org/n12/bustamante.html; Pierre Schaeffer, *Traité des objets musicaux* (Paris: Le Seuil, 1966); Ken Winters, "Grab your boots, baton," *The Globe and Mail*, 24 August 2005.

> *"The Eskimos are such an astonishingly unmusical race that the composer really has to wring his material to make it musically presentable. There is a marked similarity between an Eskimo singing and Sir Winston Churchill clearing his throat."*[3]

And nearly twenty-five years later, Schafer makes the following arguably well-intended but equally problematic statement about an imagined merging of settler and indigenous identity:

> *Task number one, forget where you came from; only then will you find out where you are … When you finally realize you come from Canada (with no strings attached) you find yourself brother and sister of the Indians and the Inuit. All your life you had denied this possibility based on ethnic grounds … now you discover that it is right and inevitable.*[4]

Scott does not cite these comments, but rather avoids these issues entirely in the book. As Dylan Robinson has pointed out with reference to Darryl Leroux's recent study of settler claims to indigenous identity, this kind of

> *identification of settler artists as the artistic heirs to Indigenous people is a historical precursor to more well-known and continuing instances of 'going native' that have been a staple of Canadian and American culture from Grey Owl to more current false claims to Indigenous identity.*[5]

Published as it is in the twenty-first century, Scott's book might have attempted to help us grapple with some of these thorny issues surrounding Schafer's conceptions of Canadian identity, indigenous musics, and cultural appropriation more generally. Earnest conversations about these issues continue apace in musicology at the present moment, and valuable contributions such as Lee Veeraraghavan's 2017 dissertation, "Dirty Ears: Hearing and Hearings in the Canadian Liberal Settler Colony," and Dylan Robinson's *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (which takes Schafer to task directly) begin to address them more satisfactorily.[6]

Throughout the volume the reader is nonetheless always aware of being engaged in the unfolding of "the most comprehensive study of Schafer and his enduring legacy," as the book's back cover promises. Scott's contribution is admirable and significant, and this is a must-read for anyone interested in Canadian music.

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[3] R. Murray Schafer, "The Limits of Nationalism in Canadian Music" (1960), in *On Canadian Music* (Bancroft, Ontario: Arcana Editions, 1984), 10.

[4] R. Murray Schafer, "Canadian Culture, Colonial Culture" (1983), In *On Canadian Music* (Bancroft, Ont.: Arcana Editions, 1984), 89. Reprint of a presentation given as the Stauffer Lecture at Conrad Grebel College, Waterloo, ON, 4 November 1983.

[5] Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minneapolis and Saint Paul: University of Minnesota Press, 2020), 155; Darryl Leroux, *Distorted Descent: White Claims to Indigenous Identity* (Winnipeg: University of Manitoba Press, 2019).

[6] Lee Veeraraghavan, "Dirty Ears: Hearing and Hearings in the Canadian Liberal Settler Colony" (PhD dissertation, University of Pennsylvania, 2017).
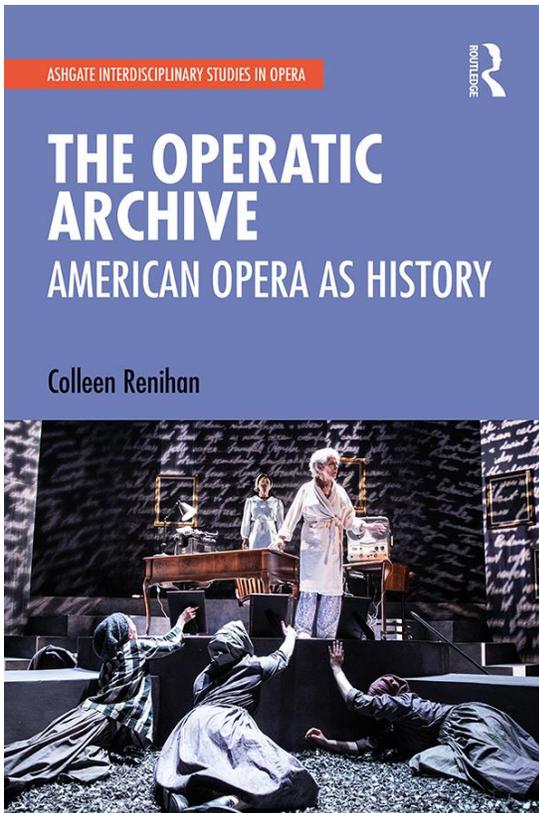
[The Operatic Archive: American Opera as History](#) **by Colleen Renihan.** New York: Routledge, 2020. 230 pp. ISBN: 9780367134327 (hardback); 9780429026447 (ebook).

Reviewed by Diana Wu, University of Western Ontario

The Operatic Archive: American Opera as History, by Queen's University musicologist Colleen Renihan, explores a selection of operas premiered in the United States between 1990 and 2017 to demonstrate the genre's capacity to function as a form of historical knowledge. The book responds to the growing number of operas written in the United States that feature a direct and central engagement with history, which Renihan argues is reflective of renewed American historical consciousness within the last thirty years. It is a vital and fascinating work that integrates opera studies with historiography and trauma studies and has much to offer anyone interested in contemporary opera.

The Operatic Archive explores opera's potential as a means of historical knowing, grounding its arguments in a number of operas based on historical subjects. The work is divided into five chapters that progressively unpack the concept of historiography, each of which features one or two illustrative case studies. Throughout, Renihan builds on the work of Joseph Roach, Rebecca Schneider, and Diana Taylor, among others, to define a role for opera within the cultural process of creating and understanding history. She challenges understandings of opera as ephemeral and unreal and questions the prioritization of textual documents and linear time within the study of history to argue for opera's value as both a historical document and a historical experience.

Each chapter in this work begins with a discussion of theoretical frameworks, which Renihan then applies to her case studies. The author thus situates her work in relation to existing scholarship both within and outside of the field of musicology. Chapter 1: "Opera and/as History" lays out history's "linguistic turn," a movement within historiography that understands historical work as an inherently creative process in which the narratives imposed by historians are understood to be

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aesthetic and ethical interventions that construct, rather than report, the past. It is in this creative, literary space that Renihan finds a place for opera as a mode of historiographical expression. She uses Nico Muhly and Craig Lucas's 2011 opera *Two Boys* to demonstrate opera's capacity to express the mediated, liminal nature of historical knowledge.

Chapter 2: "Opera as *(mi)lieu de mémoire*," explores the historiographical conflict between the ideas of history as an objective, scientific discipline, and memory as an inherently subjective form of knowledge. She uses Paul Ricoeur's understanding of collective memory and Pierre Nora's idea of the *(mi)lieu de mémoire* to propose opera as a space in which historical distance is dissolved and the testimony stage of history-work is revived. Opera thus becomes a crucial vector for the formation and dissemination of collective memory. Renihan illustrates this process through discussion of two contrasting examples. Kevin Puts and Mark Campbell's *Silent Night* (2011) provides a traditional aestheticized memorial in its depiction of the World War I Christmas truce, but also exposes the limitations of this kind of commemoration through staged portrayals of memorialization in Act II. In so doing, *Silent Night* illustrates both opera's effectiveness as a form of memorial and the controversial nature of traditional, sentimental World War I memorialization in the twenty-first century. *Two Remain* (2017), by Jake Heggie and Gene Scheer, deals with a similarly controversial site of historical memory, the Holocaust. The struggle between memory and history is a central concern of *Two Remain*, which portrays two Holocaust survivors struggling to make sense of memories that are persistent, often traumatic, and impossible to fully express.

In Chapter 3: "Opera as Historical Experience," Renihan introduces the idea of historiography's "affective turn" to argue that opera, through its embodied, immersive mode of performance, is able to provide not only a description of the past but also an experience of it. Opera offers a sensory, emotional experience of its historical subjects that creates a personal relationship to history for both audience and performers. This affective engagement with history is exemplified in Allen Ginsberg and Philip Glass's *Hydrogen Jukebox* (1990), which immerses its audience in its historical moment, and engages the body directly through the haptic impact of Glass's minimalist music and Ginsberg's invocations of the suffering body.

Chapter 4: "Ghost Notes: Opera, History, and Time," explores opera's capacity, through music's inherently temporal nature, to provide a complex experience of linear time, and thus of history. Renihan argues that time in opera is both multi-sensory and porous; the past, present, and future interpenetrate each other, allowing for a suspended and temporally thick present, rich with possibilities. This suspension of the past and future within the operatic present creates a space in which audience and performers are able to experience an opera's historical moment as present, with all potential futures made possible. John Corigliano and William M. Hoffman's *The Ghosts of Versailles* (1991) performs this potential, as Beaumarchais's opera within an opera attempts to rescue the ghostly Marie Antoinette from her own execution before allowing her to come to terms with her own past and accept the inevitability of her death.

In the fifth and final chapter, "Opera at the Limits of History," Renihan uses *Canticle of the Black Madonna* (2013) by Ethan Gans-Morse and Tiziana DellaRovere to explore the potential of "applied" opera, a sub-genre that – by engaging with the social, educational, and political work that creative processes can entail – functions as a therapeutic space in which trauma can be confronted and perhaps healed. Renihan uses recent scholarship in trauma studies to argue that opera's expressive excesses provide a vehicle for trauma's unassimilated, unknowable nature to be honoured. *Canticle of the Black Madonna*, which portrays an American veteran of the Iraq war with PTSD, provides a demonstrative case study. DellaRovere and Gans-Morse describe their opera as "an environment for healing through music, poetry, and ritual," and involved the Portland-area veteran community in the production, both by hiring veterans as supernumeraries and by offering special performances reserved for veterans, which included debrief sessions with a psychologist after the performance.[1]

Perhaps due to her case study model, Renihan's overall scope is quite narrow. Operas with historical subjects or settings are hardly unique to the United States or the turn of the millennium. One wonders whether Renihan's theoretical framework might be applied to operas of other times and places to similarly compelling effect. *The Operatic Archive* may therefore serve as the prototype for similar future scholarship on operas of diverse times and places. Renihan's deep, interdisciplinary engagement with current scholarship and incisive readings of contemporary operas provides an expansive view of opera's capacity to function as a cultural agent and has exciting implications for those interested in the relationship of music and history more generally.

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[1] Tiziana DellaRovere, *Canticle of the Black Madonna* libretto (2011, revised 2013), iii, https://issuu.com/animamundiproductions/docs/cbm_libretto_2013.