CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES
ASSOCIATION CANADIENNE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX

CAML REVIEW
REVUE DE L'ACBM

VOL. 41, NO. 1 APRIL / AVRIL 2013

LOCAL MUSIC COLLECTIONS / LES COLLECTIONS DE MUSIQUE LOCALE

Articles and Reports / Articles et rapports :

Reviews / Comptes rendus :

CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. Contributions are invited for articles, reviews, and reports pertaining to music in Canada, music librarianship, and music-related topics of current interest. Deadline for the next issue: July 15, 2013.

La ***Revue de l'ACBM,*** publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue* vous invite à lui soumettre des articles, des comptes rendus et des rapports relatifs à la musique au Canada, à la bibliothéconomie de la musique et aux sujets d'actualité reliés à la musique. Date limite pour le prochain numéro : le 15 juillet 2013.

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

Associate Editors / Rédactrices adjointes :
Megan Chellew, Collection Services, McGill University Library, Montreal, Quebec, H3A 0C9. Tel: 514-398-4174; e-mail: megan.chellew@mcgill.ca.
Deborah Wills, Library, Wilfrid Laurier University, Waterloo, Ontario, N2L 3C5. Tel: 519-884-0710 x3384; email: dwills@wlu.ca.

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

Membership Secretary / Secrétaire aux adhésions :
Kyla Jemison, Canadian Music Centre, Chalmers House, 20 St. Joseph St., Toronto, Ontario, M4Y 1J9. Tel: 416-961-6601 x202; Fax: 416-961-7198; e-mail: kjemison@musiccentre.ca.

Advertising / Publicité : Please contact the Editors. / Veuillez communiquer avec les rédacteurs.

CAML Website / Site Web de l'ACBM : http://www.yorku.ca/caml/

Section québécoise de l'ACBM / Quebec Chapter of CAML : www.sqacbm.org/

© 2013 Canadian Association of Music Libraries, Archives and Documentation Centres / Association canadienne des bibliothèques, archives et centres de documentation musicaux

Message from the President / Message de la présidente

The ground is still white in Winnipeg, but the sounds of running water and chirping birds assure us that Spring is in the air!

Your CAML Board has been busy over the winter. The Board voted in September to apply for membership in the Federation for the Humanities and Social Sciences (FHSS), and submitted our application package in December. I am happy to report that FHSS voted at its Annual General Meeting on March 23, 2013, to accept CAML as a new member! What does this mean for CAML members?

- The CAML annual conference will be held as part of the FHSS Congress each year. We have often met with Congress in recent years, but as non-members of FHSS (for example, 2008 at UBC and 2009 at Carleton).
- The Canadian University Music Society (CUMS) normally meets with Congress, which means our joint conference relationship will continue.
- CAML will save money: the cost of participating in Congress as a member of FHSS is approximately one-third that of the cost to non-member associations.
- FHSS organizes Congress registration, accommodation options, A/V and catering on behalf of member associations participating in the conference.

Speaking of the CAML conference: plans are well underway for the 2013 CAML conference in Victoria, British Columbia. The dates are June 6-8, and as mentioned we will meet as part of the FHSS Congress. Check the Congress website for more details. I hope to see you there!

Le sol est encore blanc à Winnipeg, mais le chant des oiseaux et celui des ruisseaux qui se réveillent nous assurent que le printemps est dans l'air!

Le conseil d'administration de l'ACBM n'a pas chômé cet hiver. En septembre, il a voté en faveur de son adhésion à la Fédération des sciences humaines (FSS) et a soumis son dossier de demande en décembre. Je suis heureuse de vous annoncer que la FSS a accepté notre demande lors de son Assemblée générale annuelle, qui s'est tenue le 23 mars 2013, et que l'ACBM en est maintenant membre. Qu'est-ce que cela signifie pour les membres de l'ACBM?

- Le congrès annuel de l'ACBM se tiendra dans le cadre de celui de la FSS. Nous nous sommes souvent réunis lors de son congrès au cours des dernières années, mais en tant que non-membres (p. ex : en 2008 à la UBC et en 2009 à Carleton).
- La Société de musique des universités canadiennes (SMUC) se joint ordinairement à notre congrès, et cela ne changera pas.
- L'ACBM économisera de l'argent : le coût de participation au congrès en tant que membre de la FSS représente environ un tiers du montant que doit payer une association qui n'en est pas membre.
- La FSS s'occupe de l'inscription, du logement, de l'aspect audiovisuel et du traiteur pour toutes les associations membres qui participent au congrès.

D'ailleurs, sachez que les préparatifs vont bon train relativement au Congrès 2013 de l'ACBM qui se tiendra à Victoria, en Colombie-Britannique, du 6 au 8 juin. Comme nous l'avons déjà mentionné, nous nous intégrerons au congrès de la FSS. Rendez-vous sur le site Web du Congrès pour obtenir de plus amples renseignements. J'espère vous y rencontrer!

I was delighted to be asked by Roger Flury, President of IAML, to sit on the Ad-Hoc Committee on the Restructuring of IAML. It has been a pleasure to work online and by telephone with colleagues Richard Chesser (British Library), John Roberts (University of California at Berkeley), and Barbara Wiermann (Hochschule für Musik und Theater) in drafting our report for the IAML Board. We submitted the report last month, and the Board and Council of IAML will discuss the recommendations at the upcoming IAML conference in Vienna, Austria, to be held July 28 to August 2, 2013.

Earlier this year, Desmond Maley (Review Editor for *CAML Review*), Cheryl Martin (President-Elect for CAML), and I wrote a letter to Dr. Daniel Caron at Library and Archives Canada (LAC) on behalf of the CAML Board. The letter points out how the recent changes at LAC affect music librarians and music scholars across the country. The letter is reproduced within this issue, and will also be available on the CAML website.

The CAML Board allocated money to a CAML First-Time Conference Presenter Award. After considering the applications, the selection committee offered the award to Kyra Folk-Farber, a Master of Information candidate at the University of Toronto. Dr. Folk-Farber will present her paper, "Classical Musicians & Copyright in the Digital Age: A Preliminary Investigation" at the CAML conference in Victoria, British Columbia in June.

This issue of the *CAML Review* highlights local music collections across the country. Sean Luyk describes a local music project at the University of Alberta, while also providing background on the discourse on collecting local music in libraries. Carolyn Doi writes about the Saskatchewan Music Collection at the University of

J'étais ravie que Roger Flury, président de l'AIBM, me demande de siéger au comité spécial sur la restructuration de l'AIBM. J'ai eu grand plaisir à travailler en ligne et au téléphone avec mes collègues Richard Chesser (British Library), John Roberts (University of California at Berkeley) et Barbara Wiermann (Hochschule für Musik und Theater) à la rédaction du rapport à présenter au conseil d'administration de l'AIBM. Nous le lui avons soumis le mois dernier et le Bureau ainsi que le conseil d'administration de l'AIBM discuteront de nos recommandations lors du prochain congrès de l'AIBM qui doit se tenir à Vienne, en Autriche, du 28 juillet au 2 août 2013.

Au début de l'année, je me suis jointe à Desmond Maley (responsable des comptes rendus pour la *Revue de l'ACBM*) et à Cheryl Martin (présidente désignée de l'ACBM) pour écrire une lettre à M. Daniel Caron de Bibliothèque et Archives Canada (BAC), de la part du conseil d'administration de l'ACBM. La lettre soulignait les diverses manières par lesquelles les récents changements apportés à BAC touchent aux bibliothécaires de musique et aux musicologues partout au pays. Nous avons reproduit cette lettre dans le présent numéro et elle sera également affichée sur le site Web de l'ACBM.

Le conseil d'administration de l'ACBM a alloué une somme au Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM. Après avoir étudié les dossiers qui lui ont été soumis, le comité de sélection a offert le prix à M^{me} Kyra Folk-Farber, candidate à la maîtrise en Sciences de l'information à l'Université de Toronto. M^{me} Folk-Farber présentera son exposé : « Classical Musicians & Copyright in the Digital Age: A Preliminary Investigation » (Les musiciens classiques et le droit d'auteur à l'époque numérique : une enquête préliminaire) lors du Congrès de l'ACBM à Victoria, en Colombie-Britannique, en juin.

Le présent numéro de la *Revue de l'ACBM* fait valoir les collections de musique locale dans tout le pays. Sean Luyk nous décrit un projet de musique locale de l'Université de l'Alberta, tout en contextualisant la discussion relative à la collecte de musique locale par

Saskatchewan, which features mainly popular music and includes Aboriginal, religious, and school music. Thomas Krzyzanowski discusses the Local Music program at the Toronto Public Library, which includes collection policies for local popular music and the Make Some Noise performance and workshop series. Kimberly White and Cynthia Leive document the history and significance of a 19th-century sheet music collection recently acquired by the Marvin Duchow Music Library at McGill University. My sincere thanks to the authors and to Cathy Martin (Editor) and her team for all their hard work in putting together this issue.

My term as President of CAML will end in June following our Annual General Meeting, so this is my last President's Message for the *CAML Review*. It has been my pleasure, and a wonderful learning experience, serving you in this role. I look forward to working with Cheryl Martin, your President-Elect, and the rest of the Board in the coming year as Past President. I hope to see many of you in Victoria!

Warm Regards,

Janneka Guise
Acting Head, Architecture/Fine Arts & Music Libraries
University of Manitoba

les bibliothèques. Carolyn Doi nous parle de la collection de musique de la Saskatchewan de l'Université de la Saskatchewan, qui met principalement en valeur la musique populaire, y compris la musique autochtone et religieuse, ainsi que la musique interprétée par des élèves et des groupes communautaires. Thomas Krzyzanowski aborde le programme de musique locale de la Bibliothèque publique de Toronto, qui inclut une politique d'enrichissement de la collection de musique locale populaire, des spectacles de la série Make Some Noise et des ateliers afférents. Kimberly White et Cynthia Leive reviennent en arrière et soulignent l'importance de la collection de partitions de musique en feuilles du 19e siècle que la Bibliothèque de musique Marvin Duchow de l'Université McGill a récemment acquise. Je remercie de tout cœur les auteurs de ces articles, ainsi que Cathy Martin (rédactrice en chef) et son équipe, pour avoir travaillé avec acharnement à colliger ce numéro.

Ma présidence de l'ACBM se terminera en juin, ultérieurement à notre Assemblée générale annuelle. C'est donc la dernière fois que je rédige le Message de la présidente pour la *Revue de l'ACBM.* Vous servir en assumant ce rôle m'a procuré énormément de plaisir et m'a beaucoup appris. En tant que présidente sortante, je suis impatiente de travailler avec Cheryl Martin, la présidente désignée, ainsi qu'avec le reste du conseil d'administration au cours de l'année qui vient. J'espère voir beaucoup d'entre vous à Victoria!

Sincèrement,

Janneka Guise
Chef intérimaire, Bibliothèques de l'architecture et des beaux-arts, et de la musique
Université du Manitoba

Traduction : Marie-Marthe Jalbert
Révision : Marie-Andrée Gagnon

CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES
ASSOCIATION CANADIENNE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX

Dr. Daniel Caron
Deputy Head and Librarian and Archivist of Canada
Library and Archives Canada
395 Wellington St.
Ottawa, ON K1A 0N4

March 1, 2013

Dear Dr. Caron:

On behalf of the Board of the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML), I am writing to express our profound concern with the present and future mandate of Library and Archives Canada. During your presentation at the International Association of Music Libraries (IAML) in July 2012 in Montreal, you mentioned several initiatives. We seek clarification in order to understand the practical implications of these initiatives.

Over the past year, you and your executive team have presided over devastating cuts to collections and services that have left us wondering about the future of LAC. As music librarians, archivists, and scholars, we rely on LAC to provide resources and services to help us, and to help us provide research assistance to others throughout Canada.

Music librarians and archivists across Canada have always had a close and productive working relationship with the staff of the Music Division/Section and the music cataloguers. LAC has always played a pivotal role in the discovery and preservation of Canadian heritage and culture, including music. The late Dr. Helmut Kallmann edited *The Encyclopedia of Music in Canada* while Director of the Music Division. The *Encyclopedia* is recognized both nationally and internationally as a landmark in scholarship. Dr. Kallmann and the staff of the Music Division also developed exemplary music-related collections and *fonds* during his tenure and until recently. Dr. Kallmann was a founding member of the Canadian Association of Music Libraries, and our national award in music librarianship is named after him. We would like to understand your plans for continuing this legacy, which is of great value to current and future music researchers. We were saddened by the fact that there was no official mention of Dr. Kallmann's passing on the LAC site, and no official participation in the various tributes that took place.

We have some questions about your principles of modernization (from http://www.bac-lac.gc.ca/eng/about-us/modernization/Pages/Principles.aspx)

- "LAC is using a more collaborative approach to fulfill its mandate. A growing network of libraries, archives and other institutions share the responsibility for our documentary heritage." Most of the music collections at LAC are unique. We would like more information on how this responsibility will be shared. How does your collections policy relate to Legal Deposit? Will the terms of legal deposit be changed?
- "LAC is redefining how it selects items to be acquired, based on how well they represent the whole of Canadian society." Many musical items that might be acquired represent the interests of a subset of Canadian society (for example, music of a certain genre, or music of a certain cultural group). How will your collection development policy for music provide sufficient

breadth and depth to preserve musical artifacts to benefit all Canadians, and represent our rich musical communities to the rest of the world?

- "LAC is improving access to its holdings, by making descriptions simpler and more relevant." We do not understand how simpler descriptions improve access; there is significant research available that disproves this. You indicate elsewhere on your web site that you will be asking creators and users to provide metadata; this kind of "crowd-sourcing" decreases standards and consistency, which will result in *decreased* access. We are disappointed that many music cataloguers and archivists are no longer employed at LAC, a fact which contradicts your statement that staffing levels have remained stable.

- Recently, LAC ceased its long-standing support of the RILM database. By ceasing the systematic indexing and abstracting of Canadian writings on music, this decision has jeopardized world-wide awareness of, and access to, scholarly research in this area. With few professional music cataloguers, and a "crowd-sourcing" approach, how will LAC maintain international library standards? LAC has always taken a lead role in the Canadian Committee on Cataloguing, as well as on the JSC. How will LAC continue in this role?

- "LAC is ensuring digital as well as analogue preservation." While you seem to have plans to preserve non-digital material, there does not seem to be a plan to ensure that it remains accessible.

- "LAC is building its capacity to manage and fully carry out its mandate." We are concerned that your mandate really only includes digitized material, and that you have no plan (or the ability) to digitize material that is not born digital.

We are also concerned that LAC's Interlibrary Loan department was closed. LAC holds much unique musical material that is no longer accessible to anyone unless they are able to make an in-person visit. Will your digitization strategy allow for digitization and electronic delivery of requested materials? How will you provide digital access to unique material that is still under copyright? We are unclear on the scope of your digitization strategy. LAC has an opportunity to be a leader in digitizing Canada's important musical heritage, but such a strategy requires a commitment to financial and specialized human resources. Will your digitization strategy include a financial commitment to state-of-the-art equipment and specialist staff such that LAC can truly play a leadership role in this area? This is of great concern to the Canadian library community.

We do appreciate that LAC staff have been holding regular conference calls with stakeholders on a variety of subjects, and realize that you must ensure that services are cost-effective and relevant to Canadians. However, these stakeholder consultations are happening after much cost-cutting and service cancellation has been done. The perception among music librarians across the country is that LAC has abdicated responsibility. We hope you can clarify some of the above issues for us, and that we can work with you to ensure LAC can once again become a leader in acquiring, documenting, preserving Canada's musical heritage, and ensuring that it is accessible to all.

Sincerely,

Janneka L. Guise
President, Canadian Association of Music Libraries, Archives, and Documentation Centres

Annual Meeting of the Québec Chapter of CAML: November 12, 2012
Rencontre annuelle de la Section québécoise de l'ACBM tenue le 12 novembre 2012

Grande Bibliothèque, Bibliothèque et Archives nationales du Québec (BAnQ)
Montréal, Québec

By Brian McMillan

On Monday, November 12, 2012, members of the Quebec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM) met for their 8th annual meeting and conference. The Grande Bibliothèque of BAnQ, where SQACBM President Benoit Migneault is Head of the Music and Film Section, hosted the event. The day's programme may be found at http://sqacbm.org/rencontre-en.html.

In the wake of IAML 2012, also held in Montreal, this SQACBM meeting was smaller than in previous years (17 registrants in total), but still managed to draw attendees from Library and Archives Canada, Radio-Canada, and university, public, and college libraries across the province, as well as a guest appearance by CAML President Jan Guise.

The presentations were similarly diverse. First, Benoit surveyed Quebec popular music history, illustrating significant 20th-century artists and themes with several musical examples in a presentation greatly expanded since its debut at IAML the previous summer.

Daniel Paradis delved into the challenges of translating RDA into French. His account of negotiating the language barriers (between English and French) and cultural

Le lundi 12 novembre 2012, les membres de la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM) se sont réunis lors de leur 8e rencontre annuelle. L'événement se tenait à la Grande Bibliothèque de BAnQ, où Benoit Migneault, président de la SQACBM, est chef de service de la section Musique et films. Le programme de la journée est affiché à l'adresse suivante : http://sqacbm.org/rencontre.html.

Dans la foulée de l'AIBM 2012, qui s'est aussi tenu à Montréal, cette réunion de la SQACBM a regroupé moins de gens que par le passé (17 personnes s'y sont inscrites). Malgré tout, des représentants de Bibliothèque et Archives Canada, de Radio-Canada, ainsi que de bibliothèques universitaires, collégiales et publiques d'un peu partout dans la province, y assistaient. La présidente de l'ACBM, Mme Janneka Guise, était aussi des nôtres.

Les présentations ont été tout aussi variées que les participants. Benoit a d'abord fait un survol de l'histoire de la chanson populaire au Québec, fournissant plusieurs exemples d'œuvres musicales mettant en valeur des artistes et des thèmes importants du 20e siècle dans une présentation qu'il a beaucoup étoffée depuis qu'il l'a donnée l'été dernier, lors de l'AIBM 2012.

Daniel Paradis a abordé les défis relatifs à la traduction de RDA en français. Son exposé portant sur l'obstacle linguistique à franchir (entre l'anglais et le français), de même que culturel (entre la France et le Québec),

Brian McMillan is a Music Liaison Librarian at the Marvin Duchow Music Library of McGill University.

barriers (between France and Quebec) demonstrated how essential tact, persistence, patience, and strategy were to the realization of a French translation that captures both the content and spirit of the English original. A joint project of Library and Archives Canada, BAnQ, the Bibliothèque nationale de France, and ASTED (Quebec's Association pour l'avancement des sciences et des techniques de la documentation), the translation was completed in March 2013 and should be available in the RDA Toolkit by mid-May.

Two BAnQ staff, Réjean Thibeault and Isabelle Morrissette, joined Benoit to introduce a new Web resource dedicated to a phenomenal event in Quebec's music history, *L'Osstidcho.* Baptised by an infuriated theatre owner ("Ton hostie de show, fourre-toé-le dans l'cul!"), this short-lived cabaret from 1968 combined theatre, literature, improvisation, jazz, and rock in a potent and unpredictable mix that epitomized that revolutionary moment in modern Quebec culture. That no audio record existed only increased the show's legendary status in the popular imagination. However, two separate recordings were recently unearthed. Thanks to BAnQ, these have now been restored, digitized, and made accessible online along with photographs, video interviews with original cast members, and explanatory text to document *L'Osstidcho* and its impact. The SQABCM presentation explored the show's cultural legacy as well as the technical challenges faced in realizing this new resource.

Audrey Laplante, professor at Université de Montréal's École de bibliothéconomie et des sciences de l'information (EBSI), shared her work on the possibilities of using social tagging to enhance the traditional indexing of music recordings in library catalogues. Given the rigidity of

nous a démontré à quel point le tact, la persévérance, la patience et l'adoption d'une stratégie sont essentiels à la réalisation d'une traduction française qui rend à la fois le contenu et l'esprit de l'original anglais. Ce projet de traduction mené conjointement par Bibliothèque et Archives Canada, BAnQ, la Bibliothèque nationale de France et l'Association pour l'avancement des sciences et des techniques de la documentation (ASTED) s'est achevé en mars 2013 et devrait être disponible dans le RDA Toolkit à la mi-mai 2013.

Deux membres du personnel de BAnQ, Réjean Thibeault et Isabelle Morrissette, se sont joints à Benoit pour nous présenter une nouvelle ressource en ligne consacrée à un succès phénoménal de l'histoire musicale du Québec : *L'Osstidcho.* Tirant son nom de la rétorque d'un propriétaire de théâtre furieux : « Ton hostie de show, fourre-toé-le dans l'cul! », ce spectacle de courte durée produit en 1968 combinait théâtre, littérature, improvisation, jazz et rock en un mélange imprévisible et intense incarnant le moment révolutionnaire de l'heure de la culture québécoise. Le statut légendaire de ce spectacle s'en est trouvé d'autant plus rehaussé dans l'imaginaire collectif qu'il n'en existait aucune reproduction audio. Cependant, on en a récemment découvert deux enregistrements qui ont été restaurés, numérisés et affichés en ligne grâce à BAnQ. On trouve également sur le site des photos, des entrevues vidéo réalisées auprès des membres de la distribution originale, ainsi qu'un texte qui explique *L'Osstidcho* et ses retentissements. La présentation de la SQACBM étudiait l'héritage culturel de ce spectacle, de même que les défis techniques associés à la réalisation de cette nouvelle ressource.

Audrey Laplante, professeure à l'École de bibliothéconomie et des sciences de l'information (ESBI) de l'Université de Montréal, nous a parlé de son travail et des possibilités de se servir de l'indexation collaborative pour enrichir l'indexation traditionnelle des enregistrements musicaux dans les catalogues des bibliothèques. Étant donné que de nombreux vocabulaires contrôlés sont souvent limités et que ce que recherchent les amateurs de musique est d'ordinaire intangible et imprécis (p. ex. : une émotion [joyeux ou triste] ou de la musique

many controlled vocabularies and the often amorphous or intangible characteristics users seek in music, such as emotional quality ("happy," "sad") or situational information ("workout music"), she argued the development of systems that can store and index patron-added content could help library users discover music in diverse ways. A few library catalogues have begun to implement this type of enhanced searching.

The formal program ended with a presentation by Houman Behzadi, graduate student at McGill University's School of Information Studies. He introduced a collection of 19th-century French sheet music recently donated to McGill's Marvin Duchow Music Library focusing on his efforts to organize and preserve the documents using techniques learned at Alice Carli's 2012 Music Preservation Workshop at the Eastman School of Music's Sibley Music Library. More information about the collection can be found elsewhere in this issue. Houman has blogged about his work with the sheet music collection on the Marvin Duchow Music Library blog, *Flipside*.

At the business meeting, some constitutional rewording was approved and new members of the board elected. Mélissa Gravel (Université Laval) was reappointed treasurer, Daniel Paradis (BAnQ) became Vice President, and Houman Behzadi (McGill student) was named Communications Officer.

d'accompagnement [comme pour une séance d'entraînement]), elle a affirmé que la création de systèmes capables de stocker et d'indexer du contenu ajouté par les utilisateurs pourrait aider les usagers des bibliothèques à découvrir la musique de diverses manières. Dans quelques catalogues de bibliothèques, on a commencé à mettre sur pied ce genre de recherche perfectionnée.

La partie officielle du programme s'est terminée par une présentation de Houman Behzadi, candidat à la maîtrise à l'École des sciences de l'information de l'Université McGill. Il nous a entretenus d'une collection de partitions françaises en feuilles du 19e siècle récemment offerte à la Bibliothèque de musique Marvin Duchow de l'Université McGill. À l'époque, il concentrait ses efforts sur l'organisation et la préservation de ces documents en se servant de techniques apprises lors d'un atelier portant sur la préservation de la musique, animé par Alice Carli en 2012, à la Bibliothèque de musique Sibley de l'École de musique Eastman. Vous trouverez plus de renseignements sur cette collection dans le présent numéro. Houman a également rédigé un blogue (en anglais seulement) sur le site de la Bibliothèque Marvin Duchow de musique, *Flipside*, quant au travail qu'il a entrepris relativement à cette collection de partitions.

Au cours de l'Assemblée générale, nous avons approuvé un certain remaniement constitutionnel et élu un nouveau conseil. Mélissa Gravel (Université Laval) a été réélue trésorière, Daniel Paradis (BAnQ) est devenu vice-président et Houman Behzadi a été nommé agent des communications.

Traduction : Marie-Marthe Jalbert
Révision : Marie-Andrée Gagnon

Making Noise: Toronto Public Library's Local Music Project

By Thomas Krzyzanowski

The singer in a revealingly tight velour bear costume bounces around the stage, screaming hardcore rhymes to the delight of the young people in the crowd. Taking a cue from their enthusiasm, he throws himself onto their upstretched hands and proceeds to crowd surf for a couple of seconds before clambering back to the rest of the band to finish the set. It's par-for-the-course concert antics for Matt Collins, lead singer for Toronto punk-rap outfit Ninja High School. What's unusual about this particular display is that it's not taking place in a dive bar or a concert hall; rather, the boisterous crowd at this show is headbanging and pogoing in the traditionally staid confines of a public library branch.

The last few years have been exciting times for music fans in Toronto. New venues have appeared all over the city (some popping up seemingly overnight), and bands you might see playing for a handful of people at the back of a seedy bar can be headlining major international tours a scant few months later. Toronto's experience is a microcosm (albeit a significant one) of the Canadian popular music scene, which has been flooded over the past decade with talented performers in all genres, pushing their art in new directions and developing supportive communities both nationally and around the world.

The significance of this musical renaissance has not been lost on the staff at Toronto Public Library (TPL). Beginning in 2006, TPL has collected albums produced by artists working in and around Toronto. This Local Music Collection spans popular genres and styles, and includes artists ranging from garage bands releasing their first EP (extended-play single) to singers who have achieved relatively high levels of commercial and popular success. In 2010, the collection added its thousandth album to the library catalogue, and as of early 2013, this figure has nearly doubled.

Much of the success of the Local Music program is due to the strong partnerships the collection has attracted. Two critical relationships that have maintained the program since its start are the library's connections with Soundscapes and *Exclaim!* magazine.

As one of Toronto's best independent music retailers, Soundscapes has an intimate knowledge of Canadian music that has been invaluable in helping us choose recordings for our collection. Acting as our earliest partner and principal vendor for the Local Music project, Soundscapes has

Thomas Krzyzanowski is a children's librarian at Toronto Public Library. A highlight of his job is working with an amazing team of TPL staff to organize the library's Make Some Noise events.

helped us plan and build an exciting body of recordings featuring some of the best popular music the city has to offer.

As library staff members worked to get the program off the ground, they received a welcome call from the staff at *Exclaim!* magazine, who were eager to get involved in this strange new venture. Founded in 1991 by radio DJs from Ryerson's CKLN FM, and a leading authority on Canada's popular music scene, *Exclaim!* has relationships with local musicians that have been key in developing the library's collection and its associated events.

In addition to our partnerships with *Exclaim!* and Soundscapes, the Local Music collection has enjoyed fruitful relationships with other Canadian music industry organizations, including Blocks Recording Club, The Polaris Music Prize, and the Juno Awards.

While the Local Music program has been quietly enriching TPL's CD collection, the project's associated events have received far noisier attention. The collection was launched with two concerts in November 2006, hosted at the system's two largest libraries. The first, at the North York Central Library, was a revue of the members of Blocks Recording Club, and featured performances by Bob Wiseman, The Creeping Nobodies, Ninja High School, Hank, and Owen Pallett (at the time performing under the stage name Final Fantasy). Following this was a concert at the Toronto Reference Library with Greater Toronto Area bands Elliot Brood, Lal, The Great Lake Swimmers, The Old Soul, and Shad. The positive public response to these initial concerts encouraged the Local Music team to continue to plan events at local libraries, and out of this, the Make Some Noise series emerged.

Bruce Peninsula at the North York Central Branch
Make Some Noise, Nov. 7, 2009
Photo by Susan Kernohan

Katie Stelmanis at the Bloor/Gladstone Branch
Make Some Noise, Nov. 20, 2009
Photo by Susan Kernohan

Make Some Noise is a performance and workshop series that brings musicians, artists and members of the Toronto local music community into libraries around the city to share their varied talents (much in the way an author might visit a local library branch to do a reading from a new book). Over the years the library has hosted concerts by such wide-ranging acts as hardcore provocateurs Fucked Up, gothic folkists Timber Timbre, local fan favourites Ohbijou, and rising power-pop star Diamond Rings, to name but a few. The program has also included DJ workshops, music journalist Q&As, and documentary video screenings to help foster a connection between our collections, local performers, and our users.

More or Les at the North York Central Branch
Make Some Noise, Nov. 3, 2007
Photo by Susan Kernohan

Make Some Noise events are always free and for all ages, and we encourage interested members of the public from all of Toronto's diverse communities to attend.

"Some of the most rewarding moments for us as organizers have involved seeing library visitors unexpectedly encounter local bands for the first time," says Make Some Noise originator Lisa Heggum. "We love it that we are providing a safe and welcoming space to experience innovative new music for people who might find it challenging to make it out to a traditional club or concert venue."

The Magic at the North York Central Branch
Make Some Noise, Nov. 20, 2010
Photo by Susan Kernohan

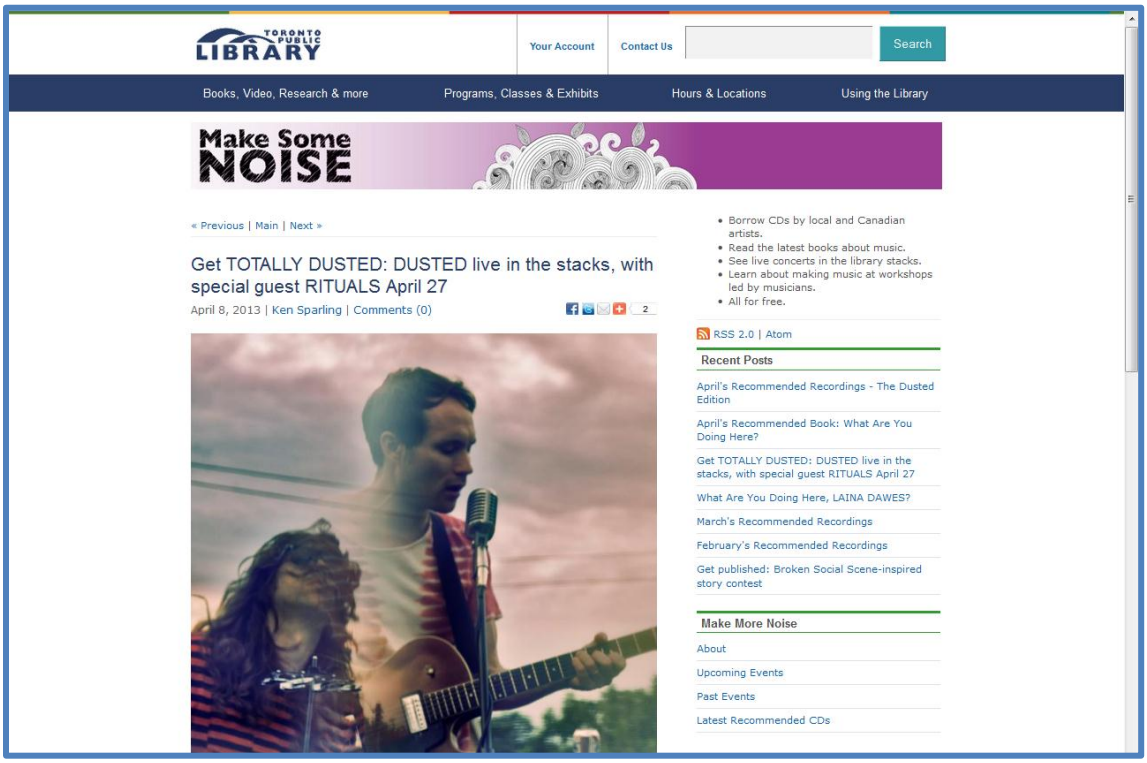
TPL has been further encouraged by discovering other library systems around North America that have started similar initiatives, either on their own or using TPL as a model.

The Guelph Public Library held a local music event in July 2011, and kindly credited TPL's Local Music program as an influence in their planning. The Greater Sudbury Public Library has also started inviting local musicians to play in their branches, and is building connections with media outlets and retailers to promote their efforts. Finally, south of the border, the Iowa City Public Library (in a move perhaps divining things to come) has started an online, downloadable collection of recordings by local musicians, available for free to any card-holding member of their community.

In 2010, Make Some Noise was recognized by the Ontario Library Association when they awarded the program with a Media and Communications Award for its innovations in promoting the Local Music Collection.

Through the Local Music Collection and Make Some Noise event series, the Toronto Public Library has developed important connections with one of the most exciting segments of the Canadian arts industry. TPL has also demonstrated its willingness to support local culture on its own terms: raucous, dynamic, frequently disorganized and occasionally controversial. Allowing the local music community to help determine the direction of the program has always been a guiding tenet and a major factor in its ongoing success.

We have created a collection and events series that appeal to demographic populations that historically have been difficult to draw into public library spaces. These people may not have seen the role for the public library in their lives. Providing the opportunity to stop by the library to hear a band play or to borrow the latest indie rock CD demonstrates TPL's commitment to serving these users alongside all of Toronto's many other faces. Moreover, it highlights the deeper cultural significance of the institution of the public library, and the value that our library system in Toronto places on creativity, intellectual exploration, inclusivity and community.



The Local Music program staff maintains a blog to share information about the collection and events. Find out more about the program by visiting **www.torontopubliclibrary.ca/noise**.

The Saskatchewan Music Collection: Presenting the Past, Present and Future of Our Regional Music History

By Carolyn Doi

Recognized for its expansive geographic features, extreme climates, diverse cultures and close-knit communities, the province of Saskatchewan is an iconic part of the Canadian identity. The complex and dynamic life of the province is matched by the history of its music and a diverse arts community. To document and share this history, the University of Saskatchewan Library has created a collection focused specifically on the music of the province. The Saskatchewan Music Collection (SMC) aims to preserve local history, provide access to regional music resources and promote these items through online and on-site access.

Collection History

The SMC grew from the interests of Neil Richards, a Special Collections Assistant at the University of Saskatchewan Library, who amassed an impressive collection of rare and historical items, including memorabilia, recordings and sheet music. In 1997, Richards donated his collection to the University, where it was stored in the Special Collections Unit and named the Saskatchewan Music Collection.

In 2001, the SMC moved to the Education and Music Library, in the same building as the College of Education and the Music Department. Moving the collection allowed the Library to improve public access while supporting teaching and research. Currently, the physical collection is accessible for on-site consultation, and members of the public, students and faculty may use the listening equipment to access audio in all formats. To further promote access, a project to digitize the collection was proposed in 2010, and a first look at the online collection was launched in 2011.

Carolyn Doi is the Music & Education Liaison Librarian at University of Saskatchewan Library.

Collection Scope

The SMC includes any items related to Saskatchewan, including works composed, written or performed by an artist with a Saskatchewan connection, and any work on a topic related to the province. This actively growing collection includes items from the early 1900s to the present day and represents a range of genres, including folk, country, popular, Aboriginal, religious, classical and jazz. As of March 2013, the SMC contained more than 2694 items, including sound recordings, sheet music, books, video and ephemera. Sound recordings make up the majority of the collection, and formats include CDs, LPs, 45s, 78s, cassette tapes and one eight-track tape.

Other significant historical collections of Saskatchewan's music can be found in provincial and national collections. The Saskatchewan Archives and the Western Development Museum have select historical materials, while select current popular recordings and scores can be found at the Saskatchewan Public Library. The complete works of several local composers are at provincial academic libraries, including those of Murray Adaskin and David Kaplan at the University of Saskatchewan, and Alain Perron at the University of Regina. Nationally, examples of Saskatchewan's historical sheet music and 78 rpm records can be found at Library and Archives Canada. The Canadian Broadcasting Corporation, which features many new and emerging artists on its online digital music service *CBC Music*,[1] provides streaming access to close to 1000 Saskatchewan artists' recordings.

Collection Strengths

The prairies are host to many immigrants from around the world, and Saskatchewan has particularly significant populations from Central and Northern Europe. When the Canadian West opened to settlement after the Dominion Lands Act in 1872, many immigrants came from the Ukraine to set up farming communities. Within the SMC are a number of recordings of music to accompany special events for these communities. There are also recordings from many churches in the Ukrainian Catholic community, including the Ukrainian Catholic Women's League Chorus, Ukrainian Orthodox Youth Choir and Orchestra, S.S. Peter and Paul Ukrainian Catholic Church Choir, Choir of the Ukrainian Baptist Church and the St. George's Ukrainian Catholic Cathedral.

Aboriginal peoples form a significant percentage of Saskatchewan's population. According to the 2006 census, more than 14.88% of the population identified an Aboriginal background. This is the second largest Aboriginal population within the Canadian provinces. First Nations are the

1. Canadian Broadcasting Corporation, "CBC Music," accessed March 20, 2013, http://music.cbc.ca/.

largest group at 64%, while Métis people make up 34%.[2] The SMC includes many examples of traditional First Nations music, such as hand drum, round dance and pow wow songs. Notable examples include the Sweetgrass Singers, a Cree singing ensemble from the Sweetgrass First Nation near North Battleford, Saskatchewan, and the Red Bull Singers, a family-based ensemble from Little Pine Cree Nation, represented by more than 24 albums in the collection. Also present are examples of Métis fiddling, a style of music to accompany both step dancing and square dancing, including a number of recordings by well-known Métis fiddlers Hap Boyer and John Arcand.[3]

While traditional Aboriginal music makes up a large part of the collection, Aboriginal artists, including Andrea Menard and Donny Parenteau, also perform contemporary or popular styles. Lindsay Knight (aka Eekwol), has received much recognition for her "compelling and experimental storytelling rhymes,"[4] which pay tribute to the Indigenous Cree culture using the hip hop genre. Singer-songwriter Buffy Sainte-Marie is also represented with a number of recordings, song books, magazine articles, photographs, concert programs and even a signed music contract. Born in Piapot near Craven, Saskatchewan before moving to the United States as a child,[5] she has been an advocate for Aboriginal artists, helping to establish the annual Juno award for the Best Music of Aboriginal Canada.

The province is also home to a number of large community and university ensembles, including two established orchestras: the Saskatoon Symphony Orchestra, founded in 1926, and the Regina Symphony Orchestra, established in 1908. A notable item is a live recording from the debut concert of the Regina Symphony Orchestra. The university music programs have also supported a number of ensembles over the years, and the SMC includes examples from the University of Regina Jazz Band and Chamber Choir, the University of Saskatchewan Wind Band and the Greystone Singers.

Collection Development

Regional music is often difficult to locate and obtaining it can be challenging for the Library. Historical items are often few in number and hidden in private collections. These items are usually acquired through donation, or from used book and music dealers who regularly set

2. Canadian Council for Aboriginal Business, "Saskatchewan Aboriginal Population," accessed March 31, 2013, http://www.ccab.com/uploads/File/One%20Pagers/Saskatchewan-Aboriginal-Population.pdf.

3. *The Garland Encyclopedia of World Music*, s.v. "The Prairies."

4. "Eekwol," CBC Music, accessed March 30, 2013, http://music.cbc.ca/#/artists/Eekwol.

5. *The Encyclopedia of Saskatchewan, s.v.* "Saint-Marie, Buffy," accessed March 30, 2013, http://esask.uregina.ca/entry/sainte-marie_buffy_beverly_1941-.html.

aside potential SMC items for review. eBay has also proven useful for finding rare sheet music and historical recordings.

Music by popular artists is usually available via large online vendors, but finding music by emerging or less known artists is more challenging. The Library has set up standing orders with local Aboriginal music labels, including Turtle Island Records, which distributes recordings by First Nations and Métis artists. Given the long history of First Nations and Métis people in the region, as well as the University of Saskatchewan priority planning area in Aboriginal engagement, Aboriginal music is a priority collection area serving the research and learning needs of many University and community members.

Although increasing numbers of artists are producing music within the province, acquiring this new music can be challenging. While copies of albums are often available at live shows or independent music stores, they may not be available for purchase online. The 2007 *Saskatchewan Music Industry Review* remarked on this trend, stating that "many Saskatchewan musicians approach distribution at an individual level, selling physical CDs at their live shows and on their websites. The market increasingly demands a digital approach to distribution."[6] The Library has established standing orders with several local record stores to systematically purchase new albums. Other sources of information include newspaper music columns, local music blogs and reports from arts organizations such as *SaskMusic,* which regularly announces new releases. Collecting digital-only releases has proven more challenging because licensing agreements often do not allow copying for library lending.

Despite the challenges of collecting for the SMC, the relationship building and community interaction has raised awareness of the collection within the community. Seeking acquisitions from nontraditional sources, in addition to the usual music vendors, has resulted in a diverse collection that is increasingly representative of the musical history of the province.

Digitization & Online Collection

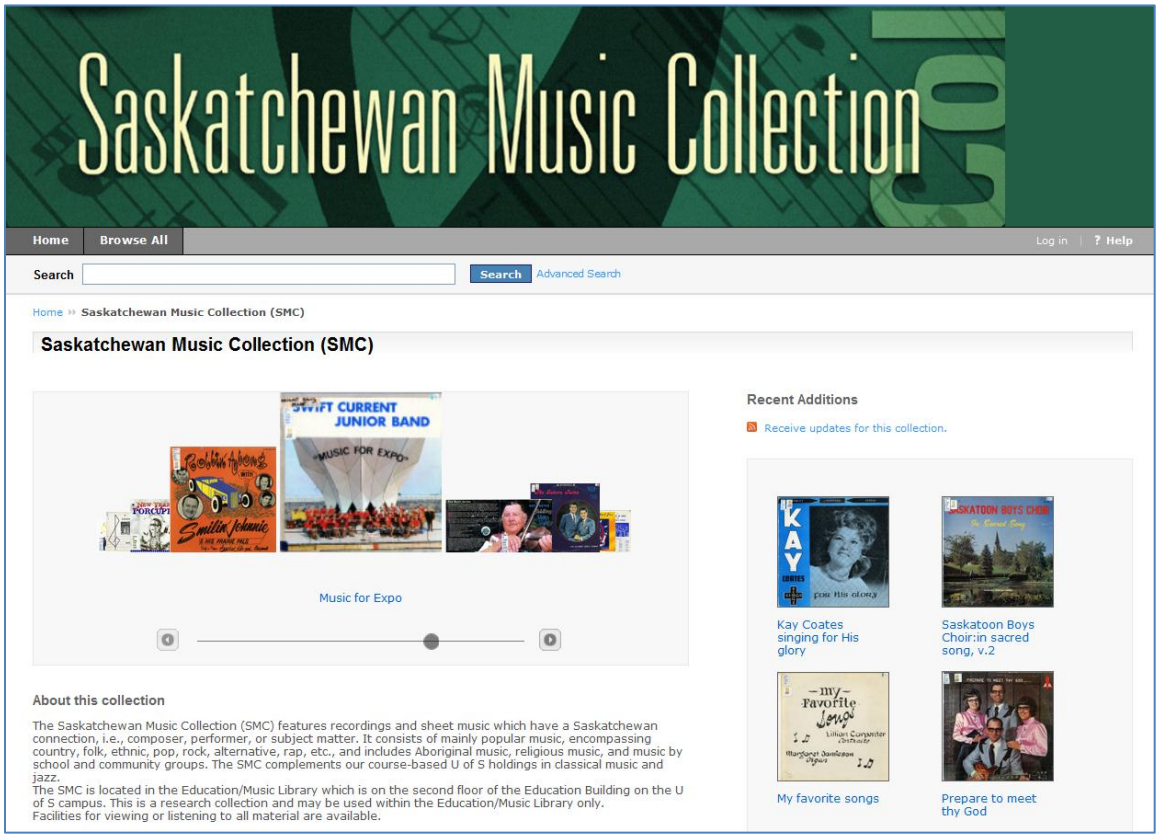
Digitization has also raised the visibility of the collection and of Saskatchewan's musical history. The first phase of this initiative focused on audio recordings and liner notes for historical albums, and a portion of the digitized collection is now featured at http://library.usask.ca/education/SaskMusic.php. Guiding principles help ensure that the digitization and online presentation practices are sustainable, long-lasting and searchable while

6. Joanne Crofford, *Saskatchewan Music Industry Review: Final Report: The Path to Cultural Commerce.* (Regina, SK, Canada: Saskatchewan Ministry of Culture, Youth and Recreation, 2007), 26.

also remaining cost-effective and legally observant. Digitization and online implementation of the collection were undertaken collectively by the Music Librarian, Library staff members and Library IT.

By observing existing and accepted standards for content formats, metadata and sharing, the Library aims to ensure long-term survival of the collection in the digital realm. The digitized collection includes formats for preservation (FLAC and TIFF) in addition to formats to facilitate quick streaming access (MP3 and JPEG). The Dublin Core Metadata standard is used to describe and organize the online collection, while the physical collection is fully catalogued according to current standards.

To comply with intellectual property and copyright restrictions, digitized audio is presented in 30-second streaming clips for non-commercial, educational purposes only. The 30-second clip was the subject of a Canadian court case brought by the music collectives against the use of such clips in iTunes and similar services without payment. The court ruled and the court of appeal agreed that the use of such clips in that context was fair dealing for research purposes. It would seem that a similar approach would serve Library users.



The Library used existing systems and support at the University of Saskatchewan to create a cost-effective and integrated online collection. Online access to the digitized collection is currently available through two access points: an online collection page and the OPAC. The collection page was created using OCLC's ContentDM digital collection management software, which is shared with the Library Special Collections Unit. The software includes cover display browsing in addition to basic search functionality. It also allows for mobile access and provides indexing through Google. The OPAC records link directly to the digitized files.

Looking Forward

Currently, the Saskatchewan Music Collection serves to complement the University Library community engagement strategic planning objectives and also contributes to an increasing commitment to digital curation projects. Over the upcoming year, plans are in place to incorporate the digital SMC collection with Saskatchewan History Online (SHO),[7] a newly launched digital history project which features historical collections from numerous provincial organizations. SHO aims to bring together Saskatchewan's provincial history in one online location. Aligning with this new provincial resource will help the SMC reach a larger and more diverse online audience while contributing to the documentation of Saskatchewan's history.

Since the online launch of the collection in 2011, interest in the SMC has continued to grow, and research questions are increasing from around the province and country. As digitization efforts continue and more items appear online, the collection will become an ever more useful resource for study, research and investigation. Situated within a rapidly growing artistic community, there is sure to be much more to find, collect and explore in future years.

7. "Saskatchewan History Online", accessed April 5, 2013, http://saskhistoryonline.ca/.

Bibliography

Canadian Council for Aboriginal Business. "Saskatchewan Aboriginal Population." Accessed March 31, 2013. http://www.ccab.com/uploads/File/One%20Pagers/Saskatchewan-Aboriginal-Population.pdf.

CBC Music. “Eekwol.” Accessed March 31, 2013. http://music.cbc.ca/#/artists/Eekwol.

Cottrell, Michael. “History of Saskatchewan.” In *The Encyclopedia of Saskatchewan*. Canadian Plains Research Center, 2005. http://esask.uregina.ca/entry/history_of_saskatchewan.html.

Crofford, Joanne. *Saskatchewan Music Industry Review Final Report: The Path to Cultural Commerce.* Saskatchewan Ministry of Culture, Youth and Recreation, 2007. http://www.tpcs.gov.sk.ca/MIR-Final-Report.

Elvin, Florrie V., Kevin James, and Glen Gillis. "Saskatoon Symphony Orchestra." In *The Canadian Encyclopedia.* Accessed April 1, 2013. http://www.thecanadianencyclopedia.com/articles/emc/saskatoon-symphony-orchestra.

Lewis, Merwin. "Music in Saskatchewan." *CAML Newsletter* 2, no. 1 (1973), 6-7.

Simonot, Colette P. "Sainte-Marie, Buffy (Beverly)." In *The Encyclopedia of Saskatchewan*. Accessed March 30, 2013. http://esask.uregina.ca/entry/sainte-marie_buffy_beverly_1941-.html.

Saskatchewan History Online. Accessed April 5, 2013. http://saskhistoryonline.ca.

"The Prairies." In *The Garland Encyclopedia of World Music*. New York: Garland, 2002.

Scene but Not Heard: Collecting Local Music

By Sean Luyk

Local and regional music collections are a topic of increasing interest in music librarianship in recent years. With a panel devoted exclusively to this topic at the 2013 Music Library Association conference, papers published in *Fontes*[1] and *Notes*,[2] and the current issue of *CAML Review* devoted to this theme, it appears that music librarians may be refocusing their efforts on local music. This paper provides an overview of the discourse on local music collecting practices in libraries, and addresses the challenges and opportunities inherent in this endeavor. The scenes approach from popular music studies is presented as one possible body of theory useful for music librarians interested in collecting local music, followed by an account of the author's experience in developing a local music collection at the University of Alberta Music Library.

Music Librarians on Local Music Collections

Collections of local materials in libraries are certainly nothing new, and neither are collections with a significant music component. There is a well-documented history in the music library literature on the importance of local music collections, and impassioned calls for music librarians to pay attention to the music of their own communities. What follows is an overview of the literature on local music collecting from the perspective of music librarians, put into a contemporary context.

Writing on behalf of the Library of Congress Music Division in a 1940 volume of *Notes*, Harold Spivacke stresses the responsibility libraries have in preserving and providing access to music collections of local interest. Spivacke states that "[the role of the library] is to collect, preserve and make available a record of the past and present life of the community it serves."[3]

Sean Luyk is the Music Librarian at the University of Alberta Music Library. This article is an expanded version of his presentation at the 2012 International Association of Music Libraries, Archives and Documentation Centres conference in Montreal, Quebec.

1. See Priscilla Winling, "Bringing the Local Music Scene to the Public Libraries Network of Strasbourg: A Live Collection," *Fontes Artis Musicae* 59, no. 2 (2012): 127-33.
2. See John Vallier, "Sound Archiving Close to Home: Why Community Partnerships Matter," *Notes* 67, no. 1 (2010): 39-49.
3. Harold Spivacke, "The Collection of Musical Material of Local Interest," *Notes* 8 (1940): 50.

For many libraries, a collecting philosophy centered on documenting local culture is a cornerstone of their mandate, but for others it may be of only marginal importance. Public libraries and archives have traditionally been more likely to contain extensive local music collections than academic libraries, although there are notable examples of local music collections in academic libraries as well.[4] Regardless of the type of library, it is likely that we all have local musical cultures deserving of our attention and professional stewardship.

Spivacke lists the various types of materials librarians should collect to document the musical life of their communities (for example: concert programs, archives of performing groups, and scores of community composers) and explains how to acquire and process these materials and build relationships with community musicians and organizations. The materials described likely already exist in many of our collections, or are at least readily available to us should we be interested. Spivacke's suggestions for what to collect still apply today, and serve as good starting points for creating local music collections. His suggestions are, however, representative of a time when music libraries focused most of their collecting efforts on Western Art Music traditions, and in the case of local music, the concert life of a given community. Interest in other musics was only beginning to take hold, and Spivacke acknowledges this fact with reference to folk music, stating "I should like to look forward to the day when all the music librarians of the country will take a more active role in the preservation and dissemination of this form of musical expression."[5]

A common thread in Spivacke's article is the importance of local collections in informing a national documentary heritage, because "a truly national outlook must be based on the interests of all the localities that make up our nation."[6] Spivacke continues by noting how local music collections contribute to the larger goal of comprehensive national collections. By having a local music collection, "the librarian so engaged, is preserving for all the country, the documentary evidence of one of the most important elements of our nation's culture."[7] This observation is timely given the recent dismantling of national libraries and archival institutions under austerity, with music and arts divisions often being the first to suffer. This is particularly true in Canada in recent years with major cuts made to Library and Archives Canada, including

4. For example, the extensive holdings of the Wisconsin Music Archives housed in the Mills Music Library, University of Wisconsin-Madison (http://music.library.wisc.edu/wma/index.html) and the Saskatchewan Music Collection housed in the University of Saskatchewan Education and Music Library (http://library.usask.ca/education/SaskMusic.php)

5. Spivacke, "Collection of Musical Material," 53.

6. Ibid., 49.

7. Ibid., 54.

the discontinuation of the National Archival Development Program,[8] downsizing of the Music Division through attrition, the freeze on acquisitions of materials from private individuals, and the general trend away from subject specialization. It becomes increasingly difficult to piece together a Canadian musical heritage from contributions of local and regional collections when it is doubtful that there will continue to be a national outlook to contribute to.

Furthermore in the Canadian context, in March of 2012 the satellite music libraries of the Canadian Broadcasting Corporation (CBC) were required to expediently weed their sound recording collections and consolidate them with those at their national headquarters in Toronto and Montréal. The rationale for this move according to CBC management was that "the CBC has been relying less and less on CDs and albums and more on digitized music, like much of the industry."[9] Although this may be true, there is a risk that much local content was lost in this speedy consolidation, and there is now a void between local musicians and local CBC music libraries. Luckily, the University of Alberta Music Library was able to obtain some of the discards from the Edmonton CBC Music Library (as were other CAML institutions from their CBC libraries) and arrange for the ongoing deposit of promotional CDs (which the local CBC Music Library is no longer accepting). With yet another vital collector of local musical heritage being undermined, the responsibility is offloaded to other libraries in the community.

Twenty-five years after Spivacke's article in *Notes*, Dena Epstein revisits his call for the creation of music collections of local interest, highlights the importance of local collections in contributing to the documentation of a national musical culture, provides collecting strategies, and describes the types of materials that should be collected. Echoing Spivacke's call for local collections in contributing to national music histories, Epstein writes, "the local history of music . . . has more than a regional interest, since definitive treatments of music . . . cannot be written until local studies provide the groundwork."[10] Epstein's article reveals a change in collecting practices that was occurring at the time of its writing. Aside from collecting materials that document the past, Epstein reminds librarians to collect current materials, which will prove to be of use in the future. Furthermore, to cope with the "ever-increasing bodies of material not needed to meet current demands,"[11] Epstein suggests grouping local music materials into archival collections, rather than treating them as individual items, which she argues is

8. In April 2012, the National Archival Development Program (NADP) was discontinued. The NADP "helps archivists in all our communities to acquire, preserve, and make available the invaluable records of Canada's past and present for today's citizens and for all future generations." Quoted from Canadian Council of Archives, "Memorandum on the Elimination of the National Archival Development Program," accessed March 11, 2013, http://www.cdncouncilarchives.ca/CCAFactSheet_v1.2Updated_EN.pdf.

9. CBC spokesman Chris Ball. Quoted in Guy Dixon, "CBC Dismantling LP, CD Archives," *Globe and Mail* (Toronto, ON), Jan. 17, 2012.

10. Dena J. Epstein, "On Collecting Materials for Local Music Histories," *Notes* 24, no. 1 (1967): 18.

11. Ibid., 20.

acceptable to both the researcher and the librarian. The difficulty in balancing the current and future uses of collections is still prevalent today, and is particularly challenging when dealing with local music collections. The music librarian developing a local music collection should make every effort to collect the present, but also seek out historical materials that document the music life of their community.

Epstein and Spivacke's insights on the importance of local music collections, and practical strategies for collecting local music, are still useful today. What is perhaps needed is a modernized understanding of the importance of local music collections, taking into account the current challenges in their creation, including the difficulty in doing retrospective collecting, the technologies of distribution as a barrier to collecting, and the expanded scope of music collections. What follows is a description of some of the current challenges the music librarian faces in creating a local music collection.

Contemporary Challenges

One of the major challenges in developing local music collections is related to the limited work carried out by some of our predecessors in this area. In many cases local music may have been out of scope or simply ignored for reasons of workload, budget, or interest. It is likely that not all music librarians have grasped the importance of documenting their local musical cultures in the service of comprehensive national collections, or have considered local music to be within the realm of their collection development responsibilities.

Reflecting on his experience of building a local music collection in the Leicester Reference Library, Michael Rafferty remarks that the strength of a local music collection depends heavily on the efforts of our predecessors and their collecting philosophies. Rafferty writes, "the local studies librarians of the 50s and 60s were not exactly quick off the mark when it came to youth culture . . . not many – probably none, in fact – were rushing down to the record shop to secure a copy of their local skiffle group's latest 78. . . . We ignore the low-brow at our peril."[12] Rafferty was bemoaning the difficulty of playing "catch-up" in his local music collection; local popular music had not really been collected by his library in the past despite the fact that vibrant music scenes existed in his community, including skiffle. He was now faced with having to catch up with the music scene of Leicester in his collection, and was presented with recordings of skiffle music that were now pricey collector's items. The scenario that Rafferty recounts is likely familiar to many librarians wanting to start a local music collection from the ground up.

12. Michael Rafferty, "Compiling a Comprehensive Local Music Archive - Some Problems," *Local Studies Librarian* 20, no. 2 (2001): 12.

Although the aversion to collecting materials from youth culture has probably long passed for most music librarians, other very practical reasons for not doing so are likely to persist, such as budget, workload, institutional support, and the difficulty in balancing the current and future collection needs of users.

Another challenge in creating local music collections that is related to the work done by our predecessors is the issue of collection mandates. Music libraries generally have not collected popular and traditional musics until relatively recently, let alone local materials of these musics. The collection mandates of music libraries undoubtedly reflect the mandates of their parent institutions and the discourses under which they operate.[13] However, as institutions change and their mandates become more representative of the general culture, so does acceptance for the widening of collection mandates. Tom Moore makes a good point on how the broadening of music curricula has resulted in broader collections in music libraries. Moore writes:

> Throughout most of the LP era, many music collections restricted their scope to the western European canon, narrowly defined, with little interest in the erudite musical production of countries outside the central triumvirate of France, Germany, and Italy, and with even less interest in popular music, whether from the NATO bloc or elsewhere. The eighties and nineties saw a substantial evolution in the music under consideration even in the more conservative musical institutions.[14]

Despite the evolution of music programs in the 80s and 90s that Moore describes and the influence this had on the collecting mandates of music libraries, it is clear that collection gaps are bound to persist, resulting in music libraries having to do significant retrospective collections work to keep current with the expanding needs of their users. This problem is augmented when it comes to local music, which is likely still out of scope, or only narrowly defined, in many music libraries' collection mandates. This is perhaps in part a result of the reluctance of music libraries to collect materials representative of popular culture, a large part of which may fall under the category of local music. Tom Caw claims that “there seems to be a consensus among popular music studies practitioners that most academic libraries have insufficient holdings of sound recordings, videos, academic journals, trade journals, consumer magazines, and other similar materials.”[15] With the growth and acceptance of popular music studies in the academy, it is important for music libraries to embrace the area, and local music collections are one way (in

13. For a description of how institutional mandates are reflected in the collection mandates of music libraries, see Sanna Talja, *Music, Culture, and the Library: An Analysis of Discourses* (Lanham, MD: Scarecrow Press, 2001).

14. Tom Moore, “Sound Recordings,” *Notes* 56, no. 3 (2000): 639.

15. Tom S. Caw, “Popular Music Studies Information Needs: You Just Might Find . . . ," *Popular Music and Society* 27, no. 1 (2004): 52.

addition to expanded popular music collections generally) to better serve the needs of popular music scholars.

Furthermore, the role music libraries have historically played in enforcing the Western musical canon and representing the history of music through the contents of their collections should not be overlooked, and should be continually questioned. As Lisa Hooper writes, "by collecting and preserving sound, collectors in essence define what will become an integral part of the historical record which future researchers, historians, cultural anthropologists, musicologists, ethnomusicologists, will all turn to in the process of writing an authoritative, legitimated history."[16] The music librarian engaged in creating a local music collection is helping to ensure that the history their collection presents to future users includes the accomplishments of local musicians, and honestly reflects the local culture in which the library is situated.

In addition to the challenges presented by the changing interests of the users music libraries serve, technological changes also present music librarians with problems in developing local music collections. More local music is being created than ever before given the low cost and minimal technical know-how required, and the easy ability to distribute music freely on the internet. Roger Levesque, writing about the local music scene in the *Edmonton Journal,* observes in 2006 that "as the volume of non-mainstream music releases grows larger and larger every year, finding a good selection of that same music is getting harder and harder."[17] Seven years later, Levesque's observation is even more true; with local musicians foregoing physical media and instead releasing their music online only, and libraries not yet having a legal and practical way to acquire it, collecting local music is paradoxically stalled despite its high availability. This should not discourage librarians from continuing to pursue local collecting, however; it should prompt us to adapt to changing modes of distribution in service to our local collections, and inspire us to take advantage of the increasing availability of local music materials. One such initiative in this regard is the MLA Digital Audio Collections Task Force, whose purpose was to explore solutions to the problem presented by digital music content that is "increasingly hampered both by license agreements with intermediary content aggregators and by restrictive language in end-user license agreements."[18] The recommendations outlined in their report include collective license options using models already established for journal materials (such as the JSTOR and Portico/CLOCKSS models), independent negotiations between

16. Lisa Hooper, "Underwriting History: The Role of Sound Recording Collectors in Shaping the Historical Record," *ARSC Journal* 42, no. 1 (2011): 44.

17. Roger Levesque, "Live Music Scene Keeps Getting Better: But Fewer Stores Now Stock Non-Mainstream CD Releases," *Edmonton Journal* (Edmonton, AB), Dec. 26, 2006.

18. Music Library Association, "Digital Audio Collections Task Force 2011: Report to the Board of Directors," accessed March 15, 2013, http://www.musiclibraryassoc.org/uploadedFiles/About_MLA/Annual_Reports/Ad_Hoc_Reports/MLADigitalAudioTaskforce.pdf.

libraries and license holders, and legislative efforts to make the law work in favour of the unique needs of music libraries. The work done in this regard influences much more than local music collecting, and offers promising strategies for obtaining the growing amount of local music materials being released in digital format only.

The Scenes Approach

In light of the importance of local music collecting and the need for practical solutions to deal with challenges common to this activity, it is also important to have a body of theory to draw upon when thinking about local music. In the following section I discuss theoretical perspectives on local music, and what they may offer music librarians in service to their local music collections. As I will demonstrate, the scenes approach from popular music studies can help us better understand what constitutes local music, and in turn make us better prepared to develop local collections of lasting interest.

Historically, the term "music scene" comes to us from the journalistic literature of the golden age of jazz. Richard Florida explains that the term has historically been used to describe "the musical genres associated with mid-20th-century crossroads music locations that brought diverse rural talent into contact with larger audiences, performance venues, recording studios, radio stations, managers, and record labels."[19] This definition conjures up images of well-known music scenes in major metropolitan areas, whereby a location becomes known for a particular genre of music (for example Chicago blues, New Orleans jazz, and Nashville country).[20] What this traditional definition of the music scene misses, however, is the diverse range of musical activities happening in any given locale; it also unfairly ignores the musical activities of smaller centres. To counter this, and other problematic constructions of the music scene, the scenes approach offers more nuanced understandings of local music.

The scenes approach arose out of scholars in the 1990s trying to grapple with issues of music and locality in an increasingly fragmented popular music industry where "alternative" music scenes were gaining in importance, and where traditional notions of the music scene were proving to be problematic. First used in an academic context by Will Straw in 1991,[21] the scenes approach offers a holistic view of local music not bound by mainstream understandings of musical genre and location which are in fact often only commercial constructs. Straw defines

19. Richard Florida, Charlotta Mellander, and Kevin Stolarick, "Music Scenes to Music Clusters: The Economic Geography of Music in the US, 1970-2000," *Environment & Planning A* 42, no. 4 (2010): 787.

20. Andy Bennett, "Consolidating the Music Scenes Perspective," *Poetics* 32, no. 3–4 (2004): 223.

21. Will Straw, "Systems of Articulation, Logics of Change: Communities and Scenes in Popular Music," *Cultural Studies* 5, no. 3 (1991): 368-88.

the music scene as "that cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization."[22]

An influential collection of studies, which expands on Will Straw's work in the early 1990s, outlines three major types of music scenes: local, translocal, and virtual. Music created in the local scene refers to:

> A focused social activity that takes place in a delimited space and over a specific span of time in which clusters of producers, musicians, and fans realize their common musical taste, collectively distinguishing themselves from others by using music and cultural signs often appropriated from other places, but recombined and developed in ways that come to represent the local scene[23]

The work of Bennett, Peterson, and others using the scenes approach[24] mostly focuses on independent popular music scenes that operate outside of the standard channels of commercial distribution. The scenes approach does however provide many insights for music librarians attempting to grow their own local music collections regardless of the musical tradition in question, because it broadens the understanding of what local music can and should include, and its literature provides concrete examples of the documentation of local music scenes. It is an expanded definition of local music that considers what musical activities are going on in a given space and time from the perspective of both producers and consumers. It also allows us to consider music that originated elsewhere as still being local, as the scenes approach purports that music takes on the character of a given locale through processes of differentiation.

The scenes approach disavows the "subculture" label to describe divergent music scenes operating outside of the mainstream, which comes to us from a more traditional cultural studies approach.[25] In fact, the scenes approach avoids the subculture label altogether in order to avoid the "centre-periphery" distinction where the "homogeneous" subculture is put in opposition to the supposedly "homogeneous" mainstream culture. The local music scene definition is drawn more from sociological conceptions of culture, in particular the work of

22. Ibid., 373.

23. Andy Bennett and Richard A. Peterson, "Introducing Music Scenes," in *Music Scenes: Local, Translocal and Virtual*, ed. Andy Bennett and Richard A. Peterson (Nashville: Vanderbilt University Press, 2004), 8.

24. Notable examples of works employing the scenes approach include Holly Kruse, *Site and Sound: Understanding Independent Music Scenes* (New York: Peter Lang, 2003), and John Connell and Chris Gibson, *Sound Tracks: Popular Music, Identity, and Place* (London: Routledge, 2003).

25. For example, Dick Hebdige's *Subculture: The Meaning of Style*, which explored Mod Culture in 1960s England

Pierre Bourdieu on the field of cultural production, and the "art worlds" described by Becker.[26] In this approach, culture operates within a field in which focus is not simply directed towards the creator, but operates within a larger, broader construction that includes the consumers of music and cultural intermediaries, and takes issues of class, gender, and ethnicity into account. What this means for local music collections in libraries is that instead of merely focusing our collecting efforts on local musical creators, we also consider large consumer and fan communities, producers, and other cultural intermediaries as integral parts in the operation of a given local music scene. From a practical standpoint, this approach offers music librarians multiple points of entry into their local music scenes, and flexibility in that local music can be defined in multiple ways, at different points in time.

It may seem daunting to consider the music scenes approach as a collecting strategy, given how broadly it allows local music to be defined and the level of cultural theory it draws upon. However, it is possible to put some parameters around the approach to make it manageable in a practical way. As Connell and Gibson write, "at the most basic level, before a 'sound' or 'scene' can develop, there should be both a 'critical mass' of active musicians or fans, and a set of physical infrastructures of recording, performance and listening . . . spaces that allow for new musical practices."[27] Since it is likely inconceivable to be able to identify and collect the output of every local music scene active in your community (especially in larger urban centres), it is a better strategy to look for those that have at least some staying power as evident by a critical mass of creators and consumers, venues catering to a given scene, and vibrant fan communities. Perhaps what can be taken from the local music scenes approach is that the musical life of the community you serve cannot be taken at face value. From a methodological perspective, the scenes approach is rooted in ethnographic methods and the belief that immersion in a musical culture is of primary importance in understanding it. Acceptance and adoption of this methodological framework by music librarians can be of great benefit in terms of outreach and in situating ourselves as leaders in the trend towards an embedded model of librarianship. The broader understanding of the way musical life and locality are mutually implicated, as outlined in the scenes approach, can help librarians to better collect and document the music of their communities.

26. Bennett and Peterson, "Introducing Music Scenes," 3.

27. John Connell and Chris Gibson, *Sound Tracks: Popular Music, Identity, and Place* (London: Routledge, 2003), 101.

Local Music Collecting - The University of Alberta Experience

In the summer of 2011 the Edmonton Music Collection at the University of Alberta Music Library began to take shape. The impetus for the Edmonton Collection was a discussion I had with a colleague from the University of Alberta Science and Technology Library who had been a performing musician in Edmonton for over 25 years. We were discussing the small amount of local music materials in the collection, and how worthwhile it would be to develop this area further. He explained to me that he had wanted to do something like this for a long time, had contacts, knew the local independent music scene, and was eager to help. What started as a casual conversation has resulted in a partnership to develop a unique collection of local materials, and is now part of our regular collection development activities.

Previous efforts were made by my predecessors to collect music of the Province of Alberta, the output of major performing groups in the Edmonton region, and the musical output of University of Alberta musicians. A decision was made to focus future collecting efforts on the Edmonton region alone as our budget and resources do not warrant a province-wide collection. Materials in all formats with an Edmonton connection are in scope, including recordings of musicians and groups active in the region, music with an Edmonton connection in its subject matter, scores of Edmonton composers, writings about musical life in Edmonton, and other printed materials about Edmonton music. Much of the inspiration for this approach (aside from the local instead of regional focus) came from the excellent collection at the University of Saskatchewan Education and Music Library, described elsewhere in this issue as well as in a previous issue of the *CAML Review*.[28] In determining which materials should be included in the collection, the biggest difficulty is when a musician leaves the Edmonton area and establishes their career somewhere else (or conversely, when a musician who records or performs primarily in Edmonton is based elsewhere).

Four times a year a local record store specializing in independent music of the Edmonton area sends us a list of the latest local music titles (mostly independent releases), as well as "must-haves" from the past of well-known musicians and performing groups with an Edmonton connection. Our library assistant then searches the catalogue to determine which titles we already own, and we ask the store to exchange these titles with other selections. We purchase the titles in person, which has the added benefit of developing a good working relationship with the owner and staff, and raises awareness of the collection to the larger musical community. We have also made a retrospective list of materials of local artists and performing groups for future

28. Richard Belford, "Building a Regional Music Collection: The Saskatchewan Experience," *CAML Review* 35, no. 1 (2007): 19-21, accessed March 21, 2013. http://pi.library.yorku.ca/ojs/index.php/caml/article/view/2753/1958.

purchase, and are gradually purchasing recordings and scores we do not already own from wherever we can find them (our donation backlog, flea markets, and online vendors). So far this has proven to be a good start to a comprehensive local music collection, but we still have much work to do.

One of the obvious limitations so far has been the focus on independent popular music. This is primarily due to the fact that our collection is lacking in these materials, and that Edmonton has a thriving local scene deserving a collection of its own. The output of classical performing groups is well represented in our collection already, and we plan to continue to obtain materials in this area, as well as identify and acquire materials from groups we have missed over the years. We also hope to broaden the scope of the collection to include archival materials from local artists and performing groups, by offering to act as the stewards of their records.

Items in the Edmonton Music Collection are sent to cataloguing accompanied by a flag instructing the cataloguer to add the following local (590) note: “UA Library copy in the Edmonton Music Collection.” Various options were discussed to provide intellectual access to the collection including the use of custom subject headings and series statements. The decision to use a 590 note was made as it fit best into our established cataloguing workflows and use of 590 notes to identify named collections. We are continually identifying local music materials already in our collection, and retrospectively having the local note added. At the time of writing, the collection contains over 1000 items.

We are also creating a research guide specifically about the local music collection which could serve to highlight holdings, solicit donations, and provide enhanced access that the catalogue is not able to offer. We still have a number of local music materials that have accumulated over the past 40 years and need to be incorporated into the collection, including a pamphlet file that contains copies of programs of University of Alberta ensembles dating back to the 1950s; open reel tapes, cassettes, VHS tapes and CDs of University of Alberta ensembles dating back to the late 1960s; and various items such as performer scrapbooks, printed ephemera of performing groups, and non-commercially produced recordings. The ultimate goal of the Edmonton Music Collection is to collect materials documenting local musical cultures as comprehensively as possible, and we feel we are off to an excellent start.

Works Cited

Belford, Richard. “Building a Regional Music Collection: The Saskatchewan Experience.” *CAML Review* 35, no. 1 (2007): 19-21. Accessed March 21, 2013. http://pi.library.yorku.ca/ojs/index.php/caml/article/view/2753/1958.

Bennett, Andy. “Consolidating the Music Scenes Perspective.” *Poetics* 32, no. 3–4 (2004): 223-34.

Bennett, Andy, and Richard A. Peterson, eds. *Music Scenes: Local, Translocal and Virtual*. Nashville: Vanderbilt University Press, 2004.

Canadian Council of Archives. "Memorandum on the Elimination of the National Archival Development Program." Accessed March 11, 2013. http://www.cdncouncilarchives.ca/CCAFactSheet_v1.2Updated_EN.pdf.

Caw, Tom S. "Popular Music Studies Information Needs: You Just Might Find . . . " *Popular Music And Society* 27, no. 1 (2004): 49-54.

Connell, John, and Chris Gibson. *Sound Tracks: Popular Music, Identity, and Place*. London: Routledge, 2003.

Epstein, Dena J. “On Collecting Materials for Local Music Histories.” *Notes* 24, no. 1 (1967): 18-21.

Florida, Richard, Charlotta MeIlander, and Kevin Stolarick. “Music Scenes to Music Clusters: The Economic Geography of Music in the US, 1970-2000.” *Environment & Planning A* 42, no. 4 (2010): 785-804.

Hooper, Lisa. “Underwriting History: The Role of Sound Recording Collectors in Shaping the Historical Record.” *ARSC Journal* 42, no. 1 (2011): 43-49.

Kruse, Holly. *Site and Sound: Understanding Independent Music Scenes*. New York: Peter Lang, 2003.

Moore, Tom. “Sound Recordings.” *Notes* 56, no. 3 (2000): 635-40.

Rafferty, Michael. “Compiling a Comprehensive Local Music Archive - Some Problems.” *Local Studies Librarian* 20, no. 2 (2001): 12-13.

Spivacke, Harold. “The Collection of Musical Material of Local Interest.” *Notes* 8 (1940): 49-54.

Straw, Will. “Systems of Articulation, Logics of Change: Communities and Scenes in Popular Music.” *Cultural Studies* 5, no. 3 (1991): 368-88.

Talja, Sanna. *Music, Culture, and the Library: An Analysis of Discourses*. Lanham, MD: Scarecrow Press, 2001.

Vallier, John. “Sound Archiving Close to Home: Why Community Partnerships Matter.” *Notes* 67, no. 1 (2010): 39-49.

From Salon *Romance* to the Café-Concert *Chanson*: 19th-Century French Networks of Music Promotion and Consumption

By Kimberly White and Cynthia Leive

In 2007, the National Gallery of Canada approached the Marvin Duchow Music Library of McGill University seeking a possible new home for a collection of nineteenth-century French sheet music. The collection had been housed in the National Gallery for several years but was originally purchased by the then National Library of Canada (NLC) in the late 1960s in order to complement its holdings of British sheet music. The April-June 1969 edition of *NL News* publicized the acquisition and NLC files contain a photocopy of a description of the collection with the imprint Martinus Nijioff, Publisher and Bookseller, The Hague.[1] It appears likely the collection was acquired through the assistance of Nijioff managing director and antiquarian specialist Anton Gerits.[2] The one-page Nijioff advertisement totals the number of physical pieces in the collection published between 1825 and 1914 at 19,652 and divides the collection into the following categories:

9969	complete songs (music, text, front page lithography)
7721	front page lithography only
1962	lithographic proof print plates (sheet music illustrations)

It goes on to state that among the complete songs, a wide range of genres was represented including berceuses, quadrilles, chansons à boire, élégies, ballades, chansons de circonstances, chansons d'amour, and danses.

The McGill Music Library decided it was interested in the collection because of the Schulich School of Music research strength in nineteenth- and early twentieth-century French art music led by Professor Steven Huebner[3] and his graduate students, as a complement to the Music Library's collection of twentieth-century French popular sheet music, and because of its

---

Kimberly White (PhD, McGill University) holds a postdoc from the *Fonds de recherche du Québec – Société et Culture* (FQRSC) and will be carrying out her postdoctoral research at the University of Southampton from 2013 to 2015. Cynthia Leive is Head of the Marvin Duchow Music Library of McGill University.

1. Thanks to Richard Green and his colleagues at Library and Archives Canada for this background information.
2. *Arts et Métiers du livre*, no. 156 (juin-julllet-août 1989), 40.
3. See http://www.mcgill.ca/music/about-us/bio/steven-huebner

potential to be an important source of research for Quebec music scholars in general. Beginning in winter 2012, the collection was unpacked and organized. An assessment of its physical condition included the formulation of a plan for removing 50% of the complete songs from highly acidic paper (unfortunately attached to the tips of all four corners of each sheet with water-based glue) and for long-term storage. Houman Behzadi, a McGill School of Information Studies graduate student, blogged[4] about the collection in August 2012 and provided basic information about its contents in a session at the annual meeting (November 2012) of the Quebec Chapter of CAML.

Commercial sheet music production and circulation in 19th-century France

In December 2012, post-doctoral musicologist Kimberly White began a detailed examination of the collection which has revealed a wealth of popular music genres and subgenres as well as arrangements of "high art" forms intended for popular audiences. The collection includes a large number of *romances* typically performed in bourgeois and aristocratic salons as well as *chansons* popularized in new music venues, such as the *café-concert*, the *cabaret artistique* and the music-hall. The *romance* became a popular vocal genre in the late-eighteenth and early-nineteenth centuries: its strophic form, simple and tuneful melody, relatively narrow vocal compass and sentimental text made it ideal for performance in *opéra-comique* as well as in amateur music-making. The *romance*'s popularity was enhanced significantly with the development of commercial print technologies: demand increased as it became possible to produce an increasingly larger number of works. The considerable production and wide circulation of the *romance*—indeed, its saturation of the market—might be considered an important factor in the eventual broadening of the genre into various subgenres by mid-century[5] and certainly an impetus for the development of the *chanson* that came to dominate the popular music market in the second half of the century.

By the mid-nineteenth century, French commercial sheet music production was a flourishing industry; in 1866, Arthur Pougin estimated 5,000 new pieces were produced in a single year, from September 1864 to August 1865.[6] Sheet music in France was generally produced in two sizes: the "grand format," measuring 26 cm x 33 cm, and the "petit format," measuring

4. See http://blogs.library.mcgill.ca/music-flipside/2012/08/22/sibley-music-librarys-preservation-workshop-and-a-mcgill-music-library-sheet-music-collection/

5. In 1846 Antoine-Joseph Romagnesi divided the *romance* into several different categories, attesting to the fragmentation and broadening out of the genre. He listed these as *romances sentimentales, mélodies reveuses et grave, chants héroïque et fortement rhythmés, romances passionnées et dramatiques* and *chansonnettes*. See Romagnesi, *L'Art de chanter les romances, les chansonnettes et les nocturnes et généralement toute la musique du salon* (Paris: Chez l'auteur, 1846), 16.

6. Quoted in David Tunley, *Salons, Singers and Songs: A Background to Romantic French Song, 1830-1870* (Aldershot: Ashgate, 2002), 8.

16.5 cm x 26 cm. In most cases, the piano-vocal music consisted of a single sheet folded into a folio to yield four pages (one cover page and two pages of music), occasionally with a supplement page for additional verses or *couplets*. Vocal genres including the *scène dramatique, scène comique* and the *mélodie* tend to be many pages longer. The most frequently represented forms of the first half of the nineteenth century were the *romance* (including its various subgenres) and solo piano music consisting of arrangements of popular opera tunes and dance music genres including the waltz, the polka and the quadrille. These were printed in the large format, on good-quality paper, with a cover image illustrated by lithography and sold for two to three francs, with some of the lengthier piano pieces costing up to 7.50 francs. With the rise in popularity of the *cafés-concerts* by mid-century and the subsequent broadening of the market for commercial sheet music, publishers began issuing prints of *chansons* in the smaller format and at a reduced cost, from 35 centimes to one franc. The lower price is reflected in the product: the paper is often of mediocre quality, the music is printed using lithography and the score contains only the vocal melody and the text. Publishers still offered piano-vocal scores of *café-concert* music in larger format, but at an increased cost. According to François Caradec and Alain Weill, who have written on the history of the *café-concert*, music publishers would often create a modest print run of about one hundred copies in the larger format on good-quality paper and much more extensive print runs of the smaller format.[7]

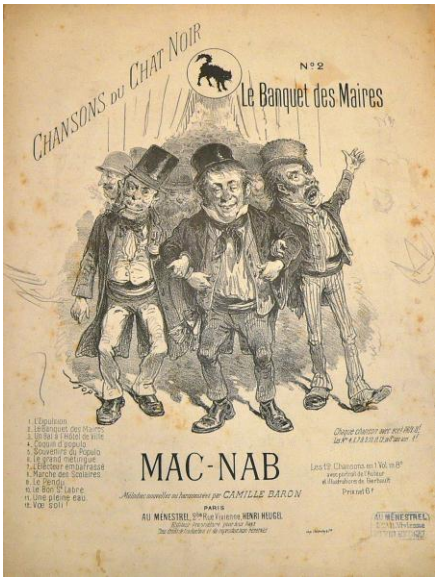


Figure 1. "No. 2, Le Banquet des Maires," lyrics by Maurice Mac-Nab, music by Camille Baron. Chanson. Chansons du Chat Noir. Piano-vocal score, 3 francs. Paris, Au Ménestrel [1892]. Lithography by Stop (Pierre Gabriel More-Retz, 1825-1889). This song is part of a set of twelve *chansons* (listed on the cover page) created by Mac-Nab for the Chat Noir, founded in 1881 by Rodolphe Salis and one of the most important and best-known *cabarets artistiques* of the period.

One important property of much sheet music of the period is the lists of music available from French music publishers that were printed on the back pages. Publishers advertised works from their catalogues and listed dozens to hundreds of pieces of sheet music. As such, these lists provide valuable insight into and a wealth of information (often not available elsewhere) about the music in circulation at the time of publication, thereby providing clues to the relative popularity of certain genres, composers and themes. In addition to marketing publications via printed sheet music, several publishing houses also owned journals and used them as mediums through which to advertise and distribute their sheet music (fig. 1). In music journals such as *Le Ménestrel*, *La France musicale* and *La Revue et Gazette musicale de Paris*, journal subscribers were provided with complementary

7. François Caradec and Alain Weill, *Le café-concert (1848-1914)*, rev. 2nd ed., (Paris: Fayard, 2007), 139.

copies of new sheet music publications on a regular basis. Many of the *romances* in the McGill collection published between 1830 and 1860 come from these journals. As well, journals dedicated specifically to the *chanson* were established in the second half of the century. The McGill collection includes several dozen issues of one such journal, *Les Chansons illustrées*, which included a portrait of a *café-concert* singer as the cover illustration for each issue and also contained a small selection of *chansons*, monologues, duets and comic sketches.

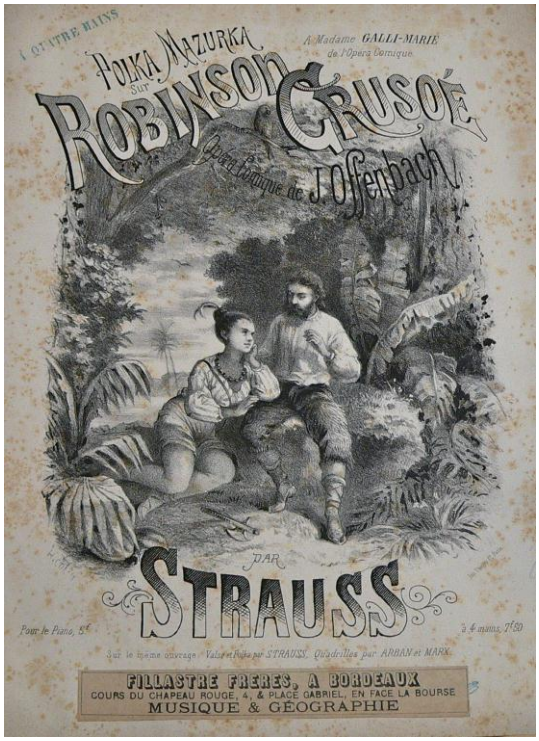


Figure 2. "Polka-mazurka sur *Robinson Crusoé*, opéra comique de J. Offenbach," arrangement by Strauss. Four-hand piano arrangement, 7.50 francs. Bordeaux, Fillastre frères. Printed dedication: "À Madame Galli-Marié de l'Opéra Comique." Offenbach's work was premièred at the Opéra Comique in 1867. Célestine Galli-Marié (1840-1905), best known as the creator of the title role in Bizet's *Carmen*, performed the role of Vendredi; at her side is Achille-Félix Montaubry (1826-1898), the tenor who sang the role of Robinson Crusoé. The lithograph is a reproduction of the original poster created by H. Colin, and the scene depicted is taken from the first tableau in the second act. The McGill collection contains a proof copy of the lithograph in addition to the cover page of this arrangement.

One of the strengths of the McGill collection is the existence of the aforementioned proof prints. They reveal certain aspects of the creation of the artwork and the publishing process, as well as the various ways the music circulated within social and cultural networks. There are folders containing "clean" copies of the illustrations on very high-quality paper. They are without printed titles, names of composers, lyricists or accompanying music. Some include song titles written in pencil, likely indicating for which song the artwork was intended (fig. 2). A few cover pages exist as incomplete drafts or working copies in which the illustrator seems to be experimenting with different ways of presenting the image along with the arrangement of the work's title and the names of the composer, lyricist and dedicatees. As well, the collection contains a small number of original sketches of some of the artwork used for sheet music illustration. These are usually unsigned and have been placed in close proximity to the final print version.

The collection also contains dozens of individual pieces of piano-vocal sheet music that might have been intended as proof copies by the publisher. They might have been presented to an individual—perhaps the composer, lyricist or the patron who commissioned the printing—as a representative sample of the print run. The publisher usually writes a signed statement to this effect on the front cover. The statement on the cover of lyricist Alfred Goy and composer Alfred

Clemenceau's romance, "Une rose de tes cheveux," for example, reads: "Nous certifions l'édition en tout conforme au présent exemplaire. Paris 24 octobre 1839. Lemoine & Cie." ("We certify that the edition conforms completely to the present copy") (fig. 3). In rare cases, corrections were made on these proof copies, thus providing a written record of the authors' revisions.

Figure 3. "Une rose de tes cheveux," lyrics by Alfred Goy, music by Alfred Clémenceau. Romance. Piano-vocal score, 2 francs. Paris, Lemoine & Cie. Lithography by Allard.

Several pieces in the collection carry a signed dedication from the lyricist or the composer to a friend, a fellow musician or a singer, suggesting the music was given as a gift. The reasons for circulating music in this manner varied considerably, but it seems highly probable that composers, lyricists and publishers were motivated to circulate their pieces to those people who would perform—and thus promote—their music. A number of the dedicatees in the collection have been identified as prominent concert, salon and/or opera singers. Therefore this music provides potentially exceptional insights into ephemeral (and thus largely overlooked) musical communities, networks of performers, composers, lyricists and the music's performance contexts.

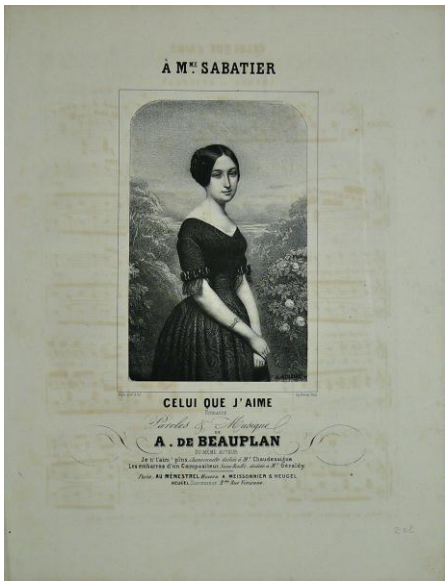


Figure 4. "Celui que j'aime," lyrics and music by Amédée de Beauplan. Romance. Piano-vocal score. Paris, Au Ménestrel. Printed dedication: "À Mme Sabatier." Lithography by Marie-Alexandre Alophe. The cover page image is an actual portrait of Emilie Gaveaux-Sabatier; the McGill collection contains at least three other songs with her portrait as the cover image. The artwork was originally created by Alophe for the Paris Salon of 1843.

What is more, preliminary research shows that singers in particular began using commercial sheet music as tools of self-promotion and image-making. Toward mid-century, cover page illustrations sometimes included a portrait of the singer, rather than an image inspired from the song's subject. Madame Emilie Gaveaux-Sabatier (née Bénazet), for example, was a well-known salon singer. She possessed a flexible, brilliant voice and according to her contemporaries, could easily have pursued a career on the stage, were it not for her social position and marital status. Although Gaveaux-Sabatier did not become an opera star, she was a celebrity in her own right. More than thirty songs, some of which feature her portrait, are dedicated to her in the McGill collection alone (fig. 4). Caroline Carvalho (née Marie Félix-Miolan, 1827-1895) also sang in salons and in

concerts before launching her operatic career. She participated in many of the concerts hosted by *Le Ménestrel* and promoted certain songs published by the journal. As a result, her performing activities were followed closely by the journal's writers. This particular case reveals the widespread mutually beneficial relationships that sprung up between publishing houses and performers as they were mediated through the publication of commercial sheet music.

This kind of promotion of performers through commercial sheet music and vice versa continued and intensified as the *café-concert* (and later, music-hall) flourished from the middle to the end of the nineteenth century. In this repertoire, the names of the performer and the venue—as well as singers who later performed the song at different venues—were advertised on the sheet music covers. By analyzing these dedications and venue listings, the performing repertoires of certain star *café-concert* singers can be reconstructed and the circulation of the music through different venues traced. The collection contains large numbers of songs dedicated to some of the most important *café-concert* singers of the period:

- Mlle Thérésa (née Eugénie Emma Valladon, 1837-1913), who sang from the 1860s to the 1890s, mainly at the Alcazar d'été and Alcazar d'hiver, and was hailed as *café-concert*'s first vedette

- Jeanne Bloch (1858-1916), the vedette at la Scala who created the French version of a popular American song, *Tha-ma-ra-Boum-di-hé*

- Anna Judic (née Anne-Marie-Louise Damiens, 1849-1911), who created the role type *diseuse* and became a well-known operetta singer (she created a role in Offenbach's *Le Roi carotte* and later took over Hortense Schneider's role in *La Belle Hélène*)

- Yvette Guilbert (née Emma Laure Esther Guilbert, 1865-1944), who took over and redefined the *diseuse* role type and later recorded many of her most famous songs

- Polin (né Pierre-Paul Marsalès, 1863-1927), who debuted in 1886 and created the role type of the *comique troupier*

- Paulus (né Jean-Paulin Habans, 1845-1908), probably the biggest star of the *café-concert*, who created the new role type of the *gambillard*

As can be seen from the small sample above, the most famous *café-concert* singers created their own role types, which were carefully defined through their choice of repertoire and their performance styles. The next generation of singers took up these role types and redefined them. The repertoire in the McGill collection, therefore, provides an opportunity to re-create

and better understand these particular role types as well as to determine the ways the song's subject, text and music all contributed to their definition (fig. 5).

Figure 5. "Ô Milédy!...," lyrics by Lucien Delormel and Léon Garnier, music by Hermann Rozenkoff. Chansonnette. Répertoire Paulus. Piano-vocal score, 3 francs. Paris: Répertoire Paulus-Delormel & Cie. Lithography by Candido de Faria (1849-1911). Printed dedication: "Créée par PAULUS/ le Chanteur populaire." The cover art includes a portrait of Paulus in the top right-hand corner. Much of his published repertoire includes either his portrait on the cover page (in addition to an image relating to the subject of the song) or incorporates his image directly into the cover art. The McGill collection contains well over fifty songs from Paulus's repertoire.

Further avenues of research

The dominant forms of sheet music published in early- and mid-nineteenth-century France, the *romance* and *mélodie* and various related subgenres (*orientale*, *scène dramatique*, *tyrolienne*, *pastorale*, *chansonnette*, *légende*, etc.), are represented in the collection by well-known composers of the period: Loïsa Puget, Amédée de Beauplan, Hippolyte Monpou, Louis Clapisson, Albert Grisar, Jacques Offenbach, Victor Massé and J.B. Weckerlin. The *romance,* often disparaged as "easy music,"[8] has been relatively neglected in musicological scholarship. Fritz Noske, in his monograph *French Song from Berlioz to Duparc* (first published in French in 1954; revised and translated into English in 1970), focused predominately on the *mélodie* and traced its evolution as a product of three events: the decline in artistic quality of the *romance*, the introduction of Schubert's lieder in France, and the influence of new Romantic poetry.[9] He harshly condemned the *romance* in the following terms: "it would be difficult to find a single page of real artistic value in the entire production of a quarter century."[10] A few scholars in French musicology have since challenged Noske's pronunciation on the *romance* as well as his theory on the *mélodie*'s evolution. Kitti Messina, for example, has shown that pieces marked as *romance* and *mélodie* shared many generic features until the final decades of the nineteenth century,[11] and William Cheng has perceptively linked the disparagement of the *romance*—perceived as a feminine and perhaps even *femininizing* genre—with the gendered discourse on

8. See discussion in William Cheng, "Hearts for Sale: The French Romance and the Sexual Traffic of Musical Mimicry," *19th-Century Music* 35, no. 1 (2011): 34-71, esp. 41-49.

9. Fritz Noske, *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*, 2nd ed., trans. Rita Benton (New York: Dover, 1970), 1.

10. Noske, 11.

11. Kitti Messina, "Mélodie et romance au milieu du XIXe siècle: Points communs et divergences," *Revue de musicologie* 94, no. 1 (2008): 59-90.

musical genres and music making.[12] With well over a thousand *romances* and *melodies* in the McGill collection (as well as many of Schubert's lieder in French translation as they would have been introduced and circulated in France in the second quarter of the nineteenth century), scholars have an exceptional opportunity to study the ways in which these genres influenced one another and possibly challenge and expand existing histories of this music.

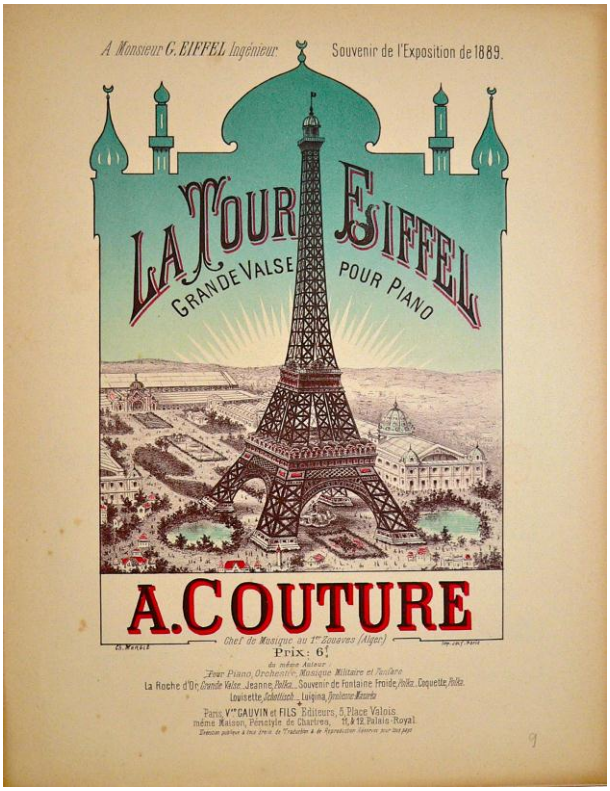


Figure 6. "La Tour Eiffel/ grand valse pour piano," music by A. Couture. Waltz. Piano score, 6 francs. Paris, Veuve Gauvin et fils. Lithography by Ch. Mergié. Printed dedication: "À Monsieur G. Eiffel Ingénieur / Souvenir de l'Exposition de 1889."

In addition to questions of genre, the sheet music collection provides a fascinating glimpse into the cultural constructions of femininity and masculinity; social mores such as marriage, fidelity and inheritance and contemporary perceptions of the oriental "Other"; as well as music composed or produced to commemorate important historic events, such as the Franco-Prussian conflict of 1870-1871 and the Paris commune; the Exposition universelle held in Paris in 1855, 1867, 1878, 1889 and 1900 (fig. 6); the women's suffrage movement; and the events leading up to the beatification of Jeanne d'Arc in 1909. It seems clear the composition, performance, publication and distribution of this music both reflected and participated in the construction of social, cultural and political values and ideals. The vast array of sheet music in the McGill collection promises to assist scholars in exploring and evaluating the complex network of relationships that combined to form the rich musical life of nineteenth- and early twentieth-century France.

Current and future plans for the collection

Going forward, the McGill collection of nineteenth- and early twentieth-century French sheet music will be catalogued and partially digitized.[13] An online full-text database will include an extensive controlled vocabulary intended to assist scholars in identifying specific musical genres

12. William Cheng, "Hearts for Sale: The French Romance and the Sexual Traffic of Musical Mimicry," *19th-Century Music* 35, no. 1 (2011): 34-71.

13. There is a card catalogue for the collection. Some of the pieces in the McGill collection are also held by the Bibliothèque nationale de France. Digital versions can be accessed through their web-based repository, Gallica.

and iconographic elements. Information about the collection and its contents will be found on the following website: http://hypatia.music.mcgill.ca/mdmlsheet.html.

As well, Kimberly White will deliver two papers on her research: one at a meeting of the New York State-St. Lawrence Chapter of the American Musicological Society in Ottawa, Ontario, on April 27, 2013, and another at the Canadian University Music Society Conference (in coordination with the Congress of the Humanities and Social Sciences) in Victoria, British Columbia, on June 8, 2013. These presentations will examine the relationships that were established between publishing houses and the singers who actively promoted their music via performances in salons and concerts and explore how such marketing strategies contributed to a flourishing celebrity culture in nineteenth-century France. Electronic copies of the talks will be provided on the above website and an expanded version of this research project will be prepared for publication in 2014.

***Chamber Music*.** By Colin Eatock. Various performers. Toronto: CMC Centrediscs, CMCCD 17812, 2012. 1 compact disc (56:00). Contents: *Ashes of Soldiers* (Melanie Conly, soprano; Peter Stoll, clarinet; Peter Longworth, piano) (9:45) -- Suite for Piano (Timothy Minthorn, piano) (12:11) -- *Tears of Gold* (Anita Krause, mezzo soprano; Thomas Wiebe, cello; Ian Robertson, harpsichord) (10:31) -- *Three Songs from Blake's "America"* (Andrew Tees, bass baritone; Kate Carver, piano) (10:42) -- *Three Canzonas for Brass Quartet* (Niagara Brass Ensemble) (6:03) -- Trio for Violin, Cello and Piano, "The Lotos-Eaters" (Laurel Mascarenhas, violin; Karl Konrad Toews, cello; Timothy Minthorn, piano) (9:08).

Colin Eatock is a Toronto-based composer with a modest but interesting oeuvre. Despite his success as a composer, though, composition is only one aspect of this multifaceted individual: he is a frequent contributor to the *Globe and Mail* as a music critic, an editor, university instructor, and scholar (his book *Mendelssohn and Victorian England* was published in 2009; a collection of interviews about the pianist Glenn Gould appeared in 2012).

This new recording of Eatock's chamber music is the first devoted entirely to his compositions and highlights an important aspect of Eatock's art. For instance, of the twenty-three compositions listed on the composer's website, fifteen are chamber works or vocal music with piano or chamber ensemble. The present release contains six compositions—five chamber, three of which are written for voice, and one for solo piano. However, of the six works, three are from previous recordings which Centrediscs licensed for this release: a 2001 release on Echiquier Records by the Niagara Brass Ensemble of various brass works contains Eaton's *Three Canzonas for Brass Quartet*; a 2000 release of various piano works performed by Timothy Minthorn contains the 1995 Suite for Piano; and a 2003 recording by the Timothy Minthorn Trio on the Toreador label contains the Trio for Violin, Cello, and Piano, subtitled "The Lotos-Eaters." (Although the latter work dates from 2000, it is mistakenly listed as 2010 on the back cover of the CD booklet.)

The first work on the recording is also Eatock's most recent composition, the 2010 *Ashes of Soldiers*; the title is derived from a similarly titled poem by Walt Whitman. The piece is in two parts, played without pause. The first is a slow, plaintive instrumental duo between the clarinet and piano. One prominent four-note chromatic motive serves as a link with the second, slightly more animated part with voice. Peter Stoll's consummate breath control and stunning intonation and Peter Longworth's intelligent keyboard support provide a rich instrumental combination. However, it is soprano Melanie Conly's absolutely precise diction and beautiful timbre that engenders a superlative quality to the ensemble's performance.

Pianist Timothy Minthorn performs the disc's second composition, the 1995 three-movement Suite for Piano. The opening Fantasy is a virtuosic display of trills and arpeggios; the second movement, a Toccata, is a brilliant study in staccato writing; while the third movement is a hauntingly plaintive elegy. Despite my enthusiasm for Minthorn's stunning control of the instrument, I find this one of the weaker pieces on the disc. Put simply, the Fantasy is stylistically just too close for comfort to Debussy (for instance, try listening to his *L'Isle joyeuse* or *Les collines d'Anacapri* next to it) or early Messiaen, with respect to the latter two movements.

Tears of Gold is a cycle of five songs, based on poems from William Blake's 1789 *Songs of Innocence*. Thomas Wiebe's cello performance on these songs is gorgeous—the tone is full when required, yet remarkably intimate and sensitive when needed. Wiebe's instrumental partner is the harpsichordist Ian Robertson. Their playing provides the secure support needed for Anita Krause's breathtaking performance of these songs: her intonation and clarity of diction are combined with an intelligence and beauty of tone that is hard to surpass.

The song cycle, *Three Songs from Blake's America*, dates from 1987. The performers on the recording are the celebrated baritone Andrew Tees and pianist Kate Carver. Tees is in great form here: his thoughtful performance captures every nuance of Eatock's interesting setting of Blake's poems; and Carver is rock solid as collaborator. Despite my admiration of Eatock's setting, I was a little too uncomfortable with the overall musical language: once again (like my comments above with respect to the Suite for Piano), Debussy's ghost (and Shostakovich's in the second movement) is pervasive. I will address this concern again below.

The *Three Canzonas for Brass Quartet* from 1991 is an interesting piece. Scored for two trumpets, French horn and trombone, the piece is a conscious attempt to incorporate the composer's harmonic language with the form and textures of pieces by Giovanni Gabrieli and Samuel Scheidt. This is noble and powerful music, which receives an assured performance by the Niagara Brass Ensemble.

The final piece on the disc is the 2000 Trio for Violin, Cello, and Piano. The subtitle, "The Lotos-Eaters," comes from Alfred Lord Tennyson's 1842 poem of the same title; the piece is a programmatic image of the poem. The calm and tranquil opening gradually gives way to a more intense middle section, with respect to dynamics and textural complexity, only to end with a calm repose. The ensemble's musicians Laurel Mascarenhas (violin), Karl Konrad Toews (cello), and Timothy Minthorn (piano) are perfectly in sync with each other; this is a lovely performance in every sense of the word.

In sum, I find this recording a mixed achievement. On the one hand, the performances are all first rate—in particular, the three song cycles and the striking performances by Conly, Krause, and Tees. At the same time, interesting passages are all-too-often situated with music that, for my taste, is uncomfortably derivative of Debussy, Messiaen and, at times, Shostakovich (and one can continue further: the Piano Trio is an uneasy mélange of Debussy and the English pastoralists from the early half of the twentieth century). This is unfortunate, as Eatock clearly understands how to write well. When one filters through these influences, there is an exciting voice to be heard. I hope that, in time, we will hear more of it. Finally, the recordings are first rate—although I found Tees' voice to be a little too forward in balance in his performance. The program notes and biographies are in both English and French; unfortunately, there is no French translation of the texts.

Edward Jurkowski
University of Lethbridge

Critical Musicological Reflections: Essays in Honour of Derek B. Scott. Edited by Stan Hawkins. Farnham, Surrey: Ashgate, 2012. xxiv, 257 pp. ISBN 978-1-4094-2560-1.

Joseph Kerman's *Contemplating Music* (1985) set a precedent that has seen the discipline of musicology undertake regular reconsiderations of its critical and theoretical methodologies. Kerman's entreaty for the establishment of "critical musicology," as he called it, led the discipline beyond its formalist and positivist traditions to embrace new issues of canon formation, gender, sexuality, exoticism, otherness, subjectivity, intertextuality, and musical meaning. The resulting body of musicological scholarship has continued to grow and develop as subsequent books have further evaluated and refined the field of musicology. A recent contribution, *Critical Musicological Reflections,* augments an already strong series of books that provides a valuable basis to guide researchers, teachers, and students towards a better understanding of musicology's current critical-based approach.

Unlike its predecessors, which tend to be written either from the unified view of a single author or multiple-author volumes addressing various facets of the discipline, *Critical Musicological Reflections* follows a *Festschrift* format that navigates between these two models. Each author offers a different perspective yet there is also coherence since all of them share an affiliation with the book's dedicatee, Derek Scott. As the General Editor of the Ashgate Popular and Folk Music Series, as the editor of several highly acclaimed volumes on music and culture, and as the author of three monographs and numerous articles, Scott has had an important impact on the field of critical musicology. His major contributions include developing a theory to show how ideology is rooted in musical style and providing insight into historical shifts in the meaning of the term "popular." The book's individual chapters reflect the critical and theoretical approaches that informed Scott's own research interests so that the collection as a whole, as editor Stan Hawkins acknowledges, represents "a myriad of complementary positions" (9).

Peter Wicke, John Richardson, Allan Moore, and Charles Ford all look at issues related to the performance and production of popular music. Wicke extends R. Murray Schafer's concept of "schizophonia," the technological split between the production and perception of sounds, to "paraphonia," the coexistence of primary sounds and their simulation in the process of analog/digital/analog transformation. Richardson examines the ways that digital aesthetics can be seen as infiltrating musical production and consumption in recorded performances by The Blue Nile and Sigur Rós. Moore investigates the music of The Feeling to show how special perception affects both the way the music works and, more importantly, feels. Ford studies Bob Dylan's solo work between 1958 and 1964 to demonstrate the extraordinarily high level of rhythmic irregularity in his music. The intersections between popular and classical music are explored by Susan McClary, Lucy Green, and Antoine Hennion. McClary compares the ways

meaning is produced in the music of Schubert, Cipriano di Rore, and Madonna to show how all three rebelled against deeply-held beliefs. Green looks at the formation of music identities through the formal and informal teaching and learning of music in global settings. Hennion distinguishes between different approaches to virtuosity in classical music and jazz. The focus on virtuosity and excess also emerges in chapters by Richard Leppert and Lawrence Kramer. Leppert offers visual representations of musical excess as a key to considering sonic equivalents, while Kramer sees virtuosity as a cultural practice of excess with an important impact on the popular and the cultivated. The remaining chapters by Vesa Kurkela, Franco Fabbri, Nicholas Cook, and David Cooper address issues of agency and cultural organization. Kurkela examines the social function of popular concert programs in Helsinki in the nineteenth century. Fabbri outlines a theoretical and methodological framework for mapping the evolution of genres. Cook explores the concept of relational musicology as a metaphor and metonym of social interaction. And Cooper reconsiders Bartók's music from both structural and symantic axes to reveal meanings beyond the music's traditional context.

Ashgate Publishing has been unusually generous with the organization and placement of reference lists in the book. In contrast to the tendency in many recent publications whereby bibliographic materials for individual chapters are conflated into a single list and endnotes are pushed to the back of the book, this volume utilizes footnotes and individual bibliographies at the close of each chapter enabling readers to pursue the individual topics and lines of research. Also included at the beginning of the book is a four-page list of publications by Derek Scott. This is a nice touch that allows Scott's work to be present in the volume thus revealing the connections between his work and the book's contributors.

Readers seeking a Canadian presence or perspective in this book will be disappointed. A few Canadians are mentioned, notably Jean-Jacques Nattiez, Daniel Levitin, R. Murray Schafer, and Regula Qureshi, but neither their work nor Canada's distinct contributions to the field of critical musicology is explored in any detail. *Critical Musicological Reflections* is nonetheless an impressive volume that brings together some of the most significant voices in critical musicology today, including Susan McClary, Richard Leppert, Nicholas Cook, Allan Moore, and Lawrence Kramer. By addressing issues and defining methodologies that are currently relevant to the field of musicology, *Critical Musicological Reflections* provides insight into the current state of critical musicology and identifies promising avenues for future work.

J. Drew Stephen
University of Texas at San Antonio

Directions in Music Cataloging*.* Peter H. Lisius and Richard Griscom, editors. Middleton, WI: Music Library Association / A-R Editions, 2012. xi, 173 p. (Music Library Association Technical Reports Series; 32) ISBN 978-0-89579-719-3.

There is a risk that the word "Directions" in this title could mislead potential readers. Perhaps "Music Cataloging: Yesterday, Today and Tomorrow" would have been closer to the mark, since these "directions" are as much backward- as forward-looking.

The book is dedicated to the late Ralph Papakhian, who was an important figure in music librarianship. His name crops up dozens of times in Part 1, "The Foundations of Music Cataloging Today." This section begins with two articles by Richard Smiraglia (another big name in the profession). The first summarizes a 2010 replication by Smiraglia's students at the University of Wisconsin-Milwaukee, of Smiraglia and Papakhian's 1981 study of the coverage of music in OCLC WorldCat. It demonstrates, I hope unsurprisingly, that this coverage has improved over the course of thirty years.

The second article revisits Papakhian's 1985 study of name headings in the Indiana University Music Library card catalogue, in which he demonstrated that such generalizations as "Lotka's Law"—which postulates that most authors in a library catalogue are associated with only one work—do not apply to music catalogues. This was valuable empirical evidence, enabling Papakhian to prove that replacing AACR with AACR2 headings for music would require far more changes than originally thought, at a time when such changes involved the manual and therefore laborious updating of many catalogue cards, or their expensive replacement. By reviewing Papakhian's evidence and comparing it with similar studies, Smiraglia demonstrates the continuing importance of empirical observation as we move into another era of rule changes and massive updates to existing catalogue headings.

Part 1's history lessons conclude with an article by Jay Weitz on the creation and contributions of the Music OCLC Users Group (MOUG). This retrospective of a time in the late 1970s, when details of the MARC record format for music were still being worked out, serves to remind us how much music librarians now take for granted, and how far we have come in the development of OCLC products and services for music libraries.

It is only with Part 2, "Cataloging Theory in Transition," that the focus shifts to such current topics as RDA ("Resource Description and Access," the updated cataloguing code), and the Music Genre/Form Project. Damian Iseminger's painstaking exposition of the theoretical inconsistencies, as he sees them, of RDA's guidelines on establishing *works* and *expressions* is

unlikely to win many new converts to the RDA cause—at least, not among those who consider that RDA is already too wedded to a confusingly abstract and untested entity-relationship model. But he provides an interesting discussion of the potential repurposing of AACR2's concept of the uniform title, from its obsolete provision of access in an alphabetical card catalogue to a new role in establishing *work* and *expression* access points. And for those who need to brush up on FRBR ("Functional Requirements for Bibliographic Records") and FRAD ("Functional Requirements for Authority Data"), in which *works* and *expressions* were first proposed and defined as distinct bibliographic entities, well, he provides a quick overview on these things too.

It is debateable to what extent rigorous embodiments of FRBR and FRAD models in a cataloguing code will improve actual access to music materials—at least, many heated debates are currently raging on blogs, discussion lists, and other electronic soapboxes. But any reader of Beth Iseminger's chapter, "The Music Genre/Form Project: History, Accomplishments, and Future Directions," will surely agree that this initiative should be enormously helpful for those who are not searching by title or composer, but by particular instrumental combinations and musical forms. She reminds us that, as early as 1989, music librarians were proposing ways to improve the inconsistent, hit-or-miss results produced by such searches on musical resources catalogued using the Library of Congress Subject Headings (LCSH). LCSH is primarily a set of topical subject terms for describing what books are *about*, when what is needed for music is a properly structured system for describing what instruments it is for and what forms it takes.

This widespread discontent gave rise to the Music Thesaurus Project, an MLA initiative that attempted to extract music terminology from LCSH and redeploy it in a genuine thesaurus structure. This proved to be a thoroughly intractable task, and the project was eventually abandoned in 2007, undone not only by unforeseen complexities, but also, so Iseminger tells us, because it was not accepted by the Library of Congress. She goes on to explain how the Music Genre/Form Project rose from the ashes of the Thesaurus Project, this time with the full backing of the Library of Congress. She gives a clear outline of the principles of a "syndetic" hierarchical structure for genre/form terms that have been "decoupled" from terms for medium or language, and discusses how the broadest or top term "Music" should be defined to include all forms and genres from all parts of the world, in order to escape the historical bias towards European art music embodied in LCSH terminology.

In the final section of the book, "Current and Emerging Standards in Practice," Suzanne Mudge and Peter H. Lisius contribute chapters on cataloguing audiovisual field collections, and digital media files, respectively. Lisius outlines in minute detail his struggles to confer benefits of cataloguing standards (AACR2 and RDA) such as uniform titles and standardized headings on to

indexing and displaying music tracks in iTunes and Windows Media Player. His disheartening conclusion is that the limits of the technology and application design make this noble endeavour very difficult at present. Jenn Riley rounds off the section with a chapter on "The FRBR Models" and their potential specifically for music discovery systems like the Variations/FRBR initiative at Indiana.

Conspicuously absent here is any mention of hot topics such as "Bibframe," the new bibliographic framework being developed under the leadership of the Library of Congress. Intended to replace the MARC record format, Bibframe incorporates principles of linked data and proposes a less complex entity-relationship model than FRBR. Nor is there any reference to the launching of next-generation "Library Service Platforms," i.e., the remotely hosted, shared data systems that are already starting to replace local Integrated Library Systems. New systems using linked data models and the "semantic web" promise a radical transformation of our catalogues, and probably of cataloguing itself. Once "co-operative cataloguing" means literally *sharing* remote bibliographic and authority records rather than the constant downloading of *copies* of records to a local system, the tasks of providing catalogue access will change, even if the intellectual concepts do not. Music cataloguing will surely get swept along as part of this overhaul. To be fair, these ideas are new and rapidly developing. Indeed, most of the concrete proposals from the Bibframe project have appeared since this book was published last year.

So who is this book for? It is published as volume 32 in the Music Library Association Technical Reports Series, but unlike many of the earlier and shorter volumes it cannot be described as a practical manual on any particular aspect of music librarianship. Nobody is likely to read it more than once, or to use it as a reference guide. However, for librarians new to the field of music cataloguing, its diverse range of topics will provide a useful overview of the current terrain, along with a broad understanding of how we got here. Perhaps that is reason enough for its existence.

Alastair Boyd
University of Toronto

Full Spectrum. Performer: Vernon Regehr, cello. Toronto: Centrediscs CMCCD 18112, 2012. 1 compact disc (63:51). Contents: *Fantasy for solo cello* / Larysa Kuzmenko (15:17) -- *From the Edge of Mist* / Matthew Whittall (9:07) -- *Stigmata /* Vincent Ho (11:15) -- *Lamentations /* Clark Winslow Ross (11:39) -- *Interludes I and II* / François-Hugues Leclair (8:10) -- *Versprechen* / Kati Agócs (8:23).

Full Spectrum is a well-assembled, high quality recording of cello music by two generations of Canadian composers whose birthdates range from 1956 (Kuzmenko) to 1975 (Whittall, Ho, and Agócs). The works on offer are varied both in style and subject matter. That by Whittall, a Canadian composer now living and teaching in Finland, is the oldest and the only "pre-millennial" of the set, having been composed in 1999, with the pieces by Ross (2002), Ho and Agócs (both 2004), Kuzmenko (2008), and Leclair (2010) making up the remainder.

Several of the pieces make reference to earlier composers or models. The second of Leclair's *Interludes*—dedicated, incidentally, to Vernon Regehr, the performer on the CD—has a section devoted to Brahms, while Kati Agócs' *Versprechen*, or "Promise," is based around Bach's harmonization of "Ist Gott mein Schild und Helfersmann," the concluding number of his Cantata, *Ich bin ein guter Hirt*. In addition, a significant part of Whittall's *From the Edge of Mist* is based on a Scots folksong, "The Mist-Covered Mountains."

Scores of several of the pieces are available from the Canadian Music Centre, and at least two of them (Ross's multi-sectional *Lamentations* and Leclair's well-contrasted *Interludes I and II*) can be obtained as open-access downloads from these composers' websites. It's a sign of the times that composers are increasingly making their music available for sale or download in this way, perhaps deliberately avoiding the major traditional music publishing houses in favour of dealing directly with musicians who want to buy their pieces, even though this particular acquisitions model can cause libraries some problems.[1]

The solo cello already benefits from a large repertory that runs from the Baroque period right up to the present day, a very recent Canadian example being John Beckwith's *Breaking Silence* (2012). What makes the cello so attractive to composers? Several ideas spring to mind, starting with the cello's wide dynamic range and compass, which stretches well into the treble clef and even above it when harmonics are specified. Furthermore, the cello seems to have multiple

1. See the composers' websites at www.larysakuzmenko.com, www.vinceho.com, www.clarkross.ca, www.huguesleclair.com, and www.agocsmusic.com. Information on Matthew Whittall can be obtained at the Finnish Music Information Centre website, www.fimic.fi.

personalities. It is frequently called upon for its ability to play lyrical music of elegy or lamentation, but it is also capable of great agility. The multi-coloured palette presents a "full spectrum" of possibilities, which may explain the CD's title (we are never officially told). The fact that classical cellist Yo-Yo Ma has collaborated with so many different types of musicians in recent years is also, surely, further proof of the instrument's versatility.

In the end, listeners of this CD will find their own favourites. Personally, I feel that Vincent Ho's piece is the most aurally intriguing and perhaps also the most uncompromising, although Agócs' *Versprechen*, which uses serial technique, shares some of these same qualities. Kuzmenko's four-movement *Fantasy* is perhaps the most accessible and personal. It includes a Scherzo second movement apparently inspired by a kitten—thus surely earmarking it to become background music for a multitude of feline YouTube videos—and a fourth movement Toccata (the opening Prelude is dedicated to a deceased friend, while the remaining movement is headed "Intermezzo"). Whittall's piece is a freer sort of fantasy in all but name, often rhapsodic and lyrical, and held together by its folksong model. The work by Ross, full of interesting details, repays repeated hearings. The eighth of its ten sections, "He has burned in Jacob like a fire that consumes everything," is imaginative and elemental as befits the subject matter. A rising triplet arpeggio figure plays a significant role in much of the piece, whose final section returns to its opening. Finally, the first of Leclair's two *Interludes* is rather like an "unmeasured" prelude, with scordatura tuning of the cello's fourth string. The Second Interlude recalls Bach in its figuration, and finishes by returning to the character of Interlude No. 1 in a short section that, as if to confirm my earlier comment, is headed "sans mesure" (although Interlude No. 1 never uses this instruction). The final word must be given to the performer, Vernon Regehr of Memorial University, whose performance is outstanding throughout.

John Wagstaff
University of Illinois at Urbana-Champaign

Money for the Asking: Fundraising in Music Libraries. By Peter Munstedt. Middleton, WI: Music Library Association / A-R Editions, 2012. x, 130 pp. (MLA Basic Manual Series; 7) ISBN 978-0-89579-734-6.

Peter Munstedt, Music Librarian at the Massachusetts Institute of Technology (MIT), has written a well-researched, well-presented book packed with valuable information on establishing a fundraising program at a music library.

Money for the Asking consists of six chapters covering seventy-seven pages, and a further fifty-two pages of appendices, notes, bibliography, and index. The first chapter, "Getting Started with Fundraising," presents the basic concepts of fundraising, along with approaches to promoting the library. Significant attention is paid to the music library's place in the larger institutional context, particularly with regards to the development office, which often takes the primary role in fundraising. Chapter 2 addresses the identification, cultivation, solicitation, and stewardship of gifts from individual donors. Gifts in kind, monetary gifts, planned giving, one-time donations for special projects, and endowments are covered in chapter 3.

The fourth chapter, "Fundraising Events," focuses primarily on concerts and book sales (brief summary: don't do either if you hope to make money), while corporations, foundations, and government grants are discussed in chapter 5. This chapter holds great potential since Munstedt identifies specific organizations and proposes clear strategies for accessing numerous funding agencies. However, Canadian readers will find it to be of limited applicability because the organizations and details are exclusively drawn from the United States. Finally, chapter 6, "Issues to Consider in Fundraising," examines institutional politics, ethical concerns, and the hidden costs of fundraising. These costs are important to consider: Munstedt cites a 2005 study that estimated staffing and processing expenses at $45 per donated item, bringing the value of certain donations into sharp focus.

The concluding portions of *Money for the Asking* consist of appendices and supporting documentation. The first appendix gives brief details of seven fundraising projects undertaken at MIT. While they may not be directly applicable to other institutional contexts, they do provide food for thought on fundraising goals and procedures. Appendix 2 presents reproductions of screenshots of donation policies from nine universities. However, only one of these institutions, the Royal College of Music, is located outside of the United States.

The endnotes are comprehensive, and Munstedt has also compiled a bibliography consisting of 112 books and articles, and 51 web pages. The depth of materials is impressive, but they are again lacking in international breadth: only one web page is from Canada (University of Waterloo).

There may be relatively few Canadian readers of this book. Canada is home to only seventy-eight postsecondary music programs, many of which lack separate libraries. Other readers may be turned off by the tales of red tape, heavy workloads, and office politics that often surround fundraising. Nevertheless, on balance, *Money for the Asking* does succeed in its goal of providing a gateway to the world of fundraising for music libraries.

Paul Guise
Culture Consult
Winnipeg, Manitoba

Music and Displacement: Diasporas, Mobilities and Dislocations in Europe and Beyond. Edited by Erik Levi and Florian Scheding. (Europea: Ethnomusicologies and Modernities; no. 10) Lanham, MD: Scarecrow Press, 2010. 207 pp. ISBN 978-0810863798.

Eric Levi and Florian Scheding have delivered a significant contribution to the burgeoning literature on the relationship of music to place and displacement, particularly with regard to the exiled composer.[1] Published in the Europea: Ethnomusicologies and Modernities series by Scarecrow Press, the book is salutary because it juxtaposes authors with a broad range of expertise (from musicology and popular music studies to ethnomusicology). Indeed, the very success of the book leads one to wonder how long the traditional disciplinary distinction between musicology and ethnomusicology can or should be maintained.

The book is divided into three parts: The Silence of Displacement; Displacement and Acculturation; and Theories and/of Displacement. From a tight concentration on the Holocaust and the forced displacement of composers, the content of the book spirals out to broader perspectives, including a fascinating discussion of the stylistic displacement of Mahler's music in jazz. Björn Heile untangles the complex network of Bakhtinian voices embedded in Uri Caine's rendition of the funeral march from the first movement of Fifth Symphony. He claims that this treatment of Mahler's music reveals Jewish voices, which would not have been apparent in the original version, even to the composer (113-14).

This collection of essays, like many others, is a mixed bag. On the negative side, Sean Campbell's discussion of the Irish component in English popular music comes up short. The author surfs all too easily on the froth of anecdotal data. Guitar riffs, "folk" tunings and mandolin solos are evoked pell-mell as evidence of Irishness in "the all-engulfing sound" of the folk-rock of the 1980s (94). Campbell abandons substance and compelling arguments, replacing them with mounds of anecdotal details and sheer enthusiasm.

The book also contains annoying traces of what used to be known as "new" musicology. This is particularly evident in Sydney Hutchinson's "Place of the Body: Corporal Displacements, Misplacements, and Replacements in Music and Dance Research." The chapter presents a familiar

1. The study of music and displacement is implicitly part of work done on twentieth-century composers such as Béla Bartók, Ernst Krenek, Darius Milhaud, Arnold Schoenberg, Igor Stravinsky, Kurt Weill, etc. Literature explicitly on this topic has been and continues to be dominated by German authors. However, since the publication of *Driven into Paradise: The Musical Migration from Nazi Germany to the United States*, Reinhold Brinkman and Christoph Wolff (eds.) (Berkeley: University of California Press, 1999), English-language publications have begun to appear. Recent Canadian contributions include: *Centre and Periphery, Roots and Exile: Interpreting the Music of István Anhalt, György Kurtág and Sándor Veress*, Friedemann Sallis, Robin Elliott, Kenneth DeLong (eds.) (Waterloo: Wilfrid Laurier Press, 2011); *Music Traditions, Cultures and Contexts*, Robin Elliott and Gordon E. Smith (eds.) (Waterloo: Wilfrid Laurier Press, 2010); and Paul Helmer, *Growing with Canada: The Émigré Tradition in Canadian Music* (Montreal: McGill-Queen's University Press, 2009).

litany of binary oppositions (West/East, mind/body, culture/nature, civilization/barbarism, male/female, etc.) held together by a spoonful of conspiracy theory. Western binarism, traced back via Descartes to Plato's *Timaeus*, prioritizes the cerebral over the corporal resulting in the hegemony of abstract thinking. The grand conspiratorial strategy is to maintain the supremacy of European cultural expression over all others (163). Hutchinson's conventional discourse is based on the assumption that today nineteenth-century definitions of music, dance and culture retain all of the force they had at the beginning of the twentieth century. In fact these definitions have now become historical forms of knowledge. One need only lift one's gaze to music and dance created since the death of Brahms. The unbiased observer will discover a remarkably open field in which composers, musicians, choreographers, dancers and impresarios (from the Stravinsky/Diaghilev/Nijinsky collaboration to the productions of Pina Bausch) have continuously worked to redefine what music and dance can be (see for example the work of Cage and Cunningham). Hutchinson appears oblivious to these contributions.

Philip V. Bohlman's essay, "'*Das Lied ist aus*': The Final Resting Place along Music's Endless Journey," is also puzzling. The text, which presents a personal reflection on the aesthetics of displacement through an examination of music composed and performed in concentration camps, is marred at the outset by an overuse of the first person singular pronoun (fourteen times in the first seven pages). In so doing, the author upstages his topic, turning an unnecessary and distracting choice of style into an egregious lack of judgement. In the second half of the essay, Bohlman shifts focus from himself to Viktor Ullmann's sketches for his monodrama, *Die Weise von Liebe und Tod des Cornets Christoph Rilke* written for narrator and piano in 1944, the year the composer was murdered at Auschwitz. Dealing with the ultimate destruction and tragedy of war, and the end of time, *Die Weise* is, according to Bohlman, "one of the most allegorical of all Ullmann's works for the musical stage." (22) The sketches stunningly cohere to "the eschatological aesthetic of displacement; in other words to the representation of death and the ending of all things" (22). Through them we can see that the composer's "acute awareness of temporal displacement at the end of time powerfully shaped the decisions he made about writing the score" (23). The second half of Bohlman's chapter effectively permits a silenced voice to be heard, though it is unfortunate that no space was allowed to visually present even a small selection of the documents that bear witness to this voice.[2]

The Holocaust and the silence of displacement constitute the dominant theme of this book. Three chapters stand out. Peter Petersen's "Dimensions of Silencing: On Nazi Anti-Semitism in Musical Displacement" takes an unflinching look at the ruthless oppression and displacement of musicians under the Nazis. In his clear presentation of the mechanics of stigmatisation, ghettoization and deportation, Petersen underscores Hannah Arendt's claim that the Holocaust fundamentally changed the definition of what it means to be human (32). Florian Scheding examines the

2. The sketches are conserved in the Viktor Ullmann Manuscript Collection of the Paul Sacher Foundation. An inventory of the Collection was published in 2007.

uncomfortable legacies of *Exilforschung* in West and East Germany during the Cold War. For obvious reasons, this literature has tended to focus on central Europe between 1933 and 1945. However, Scheding convincingly explains that "composers in exile" is a broad topic that can be traced back to the nineteenth century and that displacement is not unilateral (127). The careers of Sergei Prokofiev, Hanns Eisler, Iannis Xenakis, György Ligeti and Isang Yun remind us that composers have felt compelled to move in directions other than from central Europe to the United States.[3] Scheding's chapter is followed directly by "Adorno in Exile: Some Thoughts on Displacement and what it Means to Be German" in which Max Paddison examines the impact that Adorno's sojourn in America had on his sense of identity. This is a fascinating study that anyone interested in a better understanding of Adorno's writings should consult.

Scheding, in his essay, also observes that the end of the twentieth century constitutes a watershed with regard to the study of displacement, because as the surviving witnesses of the cataclysmic wars of the twentieth century pass away, the time has come to "analyse displacement in its social, cultural, and historical context rather than as a biographical subtext of the artist in exile" (131). The book contributes to this goal in that it also examines what happens to music when people move. Ruth F. Davis looks at the impact that time, place and memory have had on the traditional songs of the Jewish community on the island of Djerba off the coast of Tunisia. Jim Samson recounts four "little" stories from the Balkans that concern the music of the Sephardic community in Sarajevo, the displacement of Serbian communities and their church music in the late seventeenth century, the displacement of Greek communities from Asia Minor to the Greek mainland during the first half of the twentieth century and the impact that this had on the development of *rebetiko* and finally the evolution of *Talava*, a traditionally feminine vocal genre that is associated with the *Aškalije* (Albanian-speaking Roma in Macedonia). These stories remind us of the simultaneous dimensions that come into play when we discuss the relationships between music and place: "home and abroad, past and present, dream and everyday life" (190).

Taken together and despite a few surprisingly weak contributions, this book presents timely and insightful topics that need to be addressed. Going forward it will no doubt become standard reading for many of us.

Friedemann Sallis
University of Calgary

3. See for example *Komponisten im Exil: 16 Künstlerschicksale des 20. Jahrhunderts*, Ferdinand Zehentreiter (ed.) (Berlin: Henschel Verlag, 2008).

Test of Time. Performers: Mike Murley, tenor saxophone; Ed Bickert, guitar; Steve Wallace, bass. Toronto: Cornerstone Records, 2012. 1 compact disc (58:33). Contents: Bewitched, Bothered and Bewildered (6:50) – I Should Care (6:34) – Test of Time (5:06) – I Wish I Knew (6:50) – You for Me (4:46) – Stanstill (5:52) – East of the Sun (6:50) – You are Too Beautiful (5:47) – Golden Earrings (9:47).

Test of Time is the result of a recently rediscovered recording session conducted in January 1999. The album presents previously unreleased material from three of Canada's finest jazz musicians: Mike Murley, Steve Wallace, and Ed Bickert. All three have had celebrated careers playing in myriad groups principally in Toronto but also touring extensively. Tenor saxophonist Murley is esteemed for his versatility and his melodic improvisational style. Wallace's bass playing displays an impressive mix of agility and groove. Especially noteworthy, however, is the participation of guitarist Bickert, who retired from performing in 2001. His bebop-influenced style exhibits a thoughtful grace that made him a much-sought-after artist internationally.

The selections, a mix of standards with two originals by Murley ("Test of Time" and "Stanstill"), were recorded between live recording sessions for the trio's other album, *Top of the Senator*. Each song on this new album demonstrates the deep musical connection among the players. The tracks flow flawlessly, sounding as an organic whole. Murley and Bickert also appear to be of one mind when they solo collectively, finishing each other's musical sentences. This is most clearly heard in the introductions to the first two songs, "Bewitched, Bothered and Bewildered" and "I Should Care." Wallace's impeccable sense of time anchors the groove, especially in the album's title track, an up-tempo blues where the walking lines swing hard.

The tone of the recording shifts with the modal intro by Bickert and Wallace to "I Wish I Knew." With a half-time bass line and sustained chordal accompaniment on guitar, Murley's rendition of the head seems to float overtop. The solos are played at a medium swing tempo, grounded once again by a walking bass line, creating a light, easy feel. "You for Me" is a medium up-tempo track where Murley's bop lines flow freely over the brightly paced tempo of Bickert and Wallace. Bickert also takes a solo on this tune, bouncing through the changes with agility. "Stanstill" shifts the mood once more. Bickert and Wallace set the tone with a modal feel. Wallace's bass lines hint of a Latin feel which, combined with the long lines of Murley's solo and Bickert's sustained comping, craft a bossa nova mood. Murley's solo is melodic and thoughtful, contrasting long, lavish notes with double-time lines. A subdued yet intense feel is present in Wallace's solo.

"East of the Sun" opens with a lively tenor intro from which bass and guitar hop in effortlessly. Bickert takes the first solo and, after a break, another delicious bop solo. Murley and Wallace follow up with their respective solos and continue the bop theme. Solos are traded in the last chorus before the head, and again it is as if the players are finishing each other's phrases.

A rubato guitar intro heralds "You are Too Beautiful." This ballad features solos on tenor and bass. Murley's keen melodic sense shines in his solo, infusing the lines with just the right balance of bluesy long notes, space, and complexity. Wallace's solo highlights his lyrical ability as an improviser. "Golden Earrings," a brooding medium-tempo song with a bluesy feel, is the final track on this recording. The solos are imbued with a deep blues feel that invoke the haunted mood of the original.

Test of Time has withstood exactly that. Almost fifteen years later, the tunes on this album stand out as exemplars of straight ahead jazz. Murley, Bickert and Wallace ease seamlessly between grooves and sections of songs, with each player possessing a mastery of his instrument. Unquestionably, the recording deserved its nomination for the 2013 Juno Award for Traditional Jazz Album. I recommend it with pleasure.

Robin Desmeules
McGill University

***Toccata: Music by Barbara Pentland*.** Barbara Pritchard, piano. Toronto: Centrediscs, CMCCD 18312, 2012. 1 compact disc (56:07). Contents: *Toccata* (7:55) -- *Ephemera* (13:26) -- *Tenebrae* (8:32) -- *Dirge* (2:59) -- *From Long Ago* (3:37) -- *Vita Brevis* (5:27) -- *Horizons* (14:11).

When deciding to record an entire album of piano music written by Barbara Pentland, one is faced with the rather daunting task of choosing which works to record. Pentland, herself a concert pianist of some renown, wrote a substantial amount of piano music, ranging in difficulty from music written for children to music for the virtuoso. This particular CD, featuring pianist Barbara Pritchard, seems to have as its basis the representation of "adult" works from various time periods in Pentland's career, as well as a predilection for works that focus on piano sonority. Thus the seven works here span a time frame of some forty years, and demonstrate interesting stylistic variety.

The opening *Toccata* (1958) is not written in the style of a tour de force or *perpetuum mobile*. Rather it is conceived more as a "touch piece" in the style of Merulo (the accompanying booklet invokes Frescobaldi as a model), where the segments of the work seem improvisatory in style and thematically unrelated. Written in a quasi-serialist manner, the harmonic fabric is dissonant and there is a sense of linear conception, something for which Pentland is known.

Ephemera (1974-78) follows in a similar vein with respect to its harmonic vocabulary. These five short movements (entitled "Angelus," "Spectra," "Whales," "Coral Reef," and "Persiflage") are still serial in their content but are, on the whole, thinner in their textures. Dating some twenty years later than the *Toccata*, there is now some experimentation with "modified" piano sounds. For example, "Angelus" emulates bells tolling, an effect produced by stopping strings with one hand and striking the corresponding keys with the other. "Whales" uses extremes of register and the strumming of strings to characterize the movement and calling of whales; it is one of the more effective evocations created by manipulating the sound.

Two other works from the 1970s, *Tenebrae* (1976) and *Vita Brevis* (1973), are slow moving and decidedly contemplative. Amongst all of the works presented, these are perhaps the most preoccupied with the evanescence of sound rather than the linear development of musical ideas.

Dirge (1948) is similarly slow in its gait but, being over twenty-five years earlier, has a noticeably less serial approach, one which at times suggests a pseudo-Romantic homophonic sound, reminiscent more of Schoenberg than Webern. The booklet, which provides interesting information about each of the pieces and about Pentland herself, aligns Pentland with Webern, but ascribes a more lyrical and less ascetic approach to composition. These three works indeed bring a melodious sense to the foreground.

From Long Ago (1946) is a set of three early vignettes. They are the most tonally based works on the CD, and summon up images of Bartok's *Mikrokosmos* with their sparse textures and clearly audible contrapuntal devices. From this set, "Obstinate Tune" is perhaps the most tightly written composition on the album.

The final work on the CD is also the most recent. *Horizons* (1985) returns once more to the pensive and segmented compositional style that typifies most of these compositions. It is an extended and less dissonant work that utilizes once again modified piano sounds created by strumming and harmonics.

As a group, these are not works that project big lines. For those who appreciate sonorous exploration as a basis for composition, this set of compositions provides ample opportunity to do so. While it is interesting to follow Pentland's various ways of approaching how to produce novel (if not original) sound effects from the piano, this collection offers the listener the chance to compare works and to note how the harmonic language, and in particular the intensity of the dissonance, evolves. These works are not presented in chronological order; instead, they appear to be moving from greater dissonance to greater consonance as the CD advances. One can conclude that the date of any single composition therefore is not necessarily indicative of a notable path of development in Pentland's thinking about harmony, since works from a like time period are not necessarily equally dissonant (even with the nearly ubiquitous use of a serialist approach). One *does* conclude, however, that the preoccupation with sound quality and imagery is a mainstay of Pentland's style.

The production values of this recording are first-rate, with fine sound quality throughout—this piano and hall (Saint Mary's University Art Gallery, in Halifax) make for a resonant combination. Barbara Pritchard's pianism is highly suited to this compositional approach, and she is masterful in managing the variety of sound "painting" that the listener encounters. She also brings to these works a lyricism and sparkle that present these compositions in the best possible light; she has chosen wisely in selecting works that take advantage of her ability to build a soundscape. Though not full of compositional variety, this CD contains works judiciously chosen to highlight one of Pentland's preoccupations: that of producing an ongoing series of sound images that are intended to captivate.

Jon Gonder
SUNY Geneseo