

CAML REVIEW REVUE DE L'ACBM

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CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. 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: March 31, 2014.

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President's Report / Message de la présidente

The CAML Board met via Skype on October 21. We welcomed Sean Luyk as Member-at-Large, and look forward to working with him over the next two years. We discussed the logistics of next year's conference, and decided to offer the [First-Time Conference Presenter Award](#) again this year. I suggested that the call for Program Chair and Local Arrangements Chair for the following year's conference be made earlier in the year, so that they can be announced at the AGM and the Chairs can begin to plan the conference with our Canadian University Music Society (MusCan) colleagues. This will allow us to align our processes more closely with those of MusCan and of the Congress. If you are considering taking on either of these roles for our 2015 conference at the University of Ottawa, please respond to the request for volunteers for these positions, which will be sent out early in 2014.

Meanwhile, plans for next year's CAML conference are proceeding. The program committee is Brian MacMillan (Chair), Jan Guise, and Becky Smith. Joanne Paterson and I are working on local arrangements. We are working closely with our MusCan colleagues Karin di Bella and Matthew Royal, both at Brock. I hope that many of you will be able to join us at Brock May 28-30, 2014, and that you will consider participating in the program as a speaker or session chair.

The Board has discussed options for offering a lower membership rate to those who work as paraprofessionals, such as library assistants. This could involve, for example, expanding the student/

Le conseil d'administration de l'ACBM s'est réuni au moyen de Skype le 21 octobre dernier. Nous avons accueilli Sean Luyk en tant que conseiller et nous sommes enthousiastes à l'idée de travailler avec lui au cours des deux prochaines années. Nous avons discuté de la logistique relative au congrès de l'an prochain et avons décidé d'offrir une fois de plus le [Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM](#). J'ai suggéré que l'on recrute le président du programme et le président de la logistique du congrès de l'année suivante plus tôt au cours de l'année. On pourrait ainsi annoncer leur nom lors de l'assemblée générale annuelle et ceux-ci seraient en mesure de commencer à planifier le congrès en collaboration avec nos collègues de la Société de musique des universités canadiennes (MusCan). Cela nous permettrait de mieux harmoniser notre planification avec celle de MusCan relativement au congrès. Si vous souhaitez occuper l'un de ces postes lors du congrès de 2015, qui se tiendra à l'Université d'Ottawa, veuillez répondre à la demande de bénévoles qui sera envoyée au début de 2014.

Entre-temps, la planification du prochain congrès de l'ACBM progresse. Le comité chargé du programme se compose de Brian MacMillan (président), de Janneka Guise et de Becky Smith. Je suis responsable, avec Joanne Paterson, des préparatifs sur place. Nous collaborons de près avec nos collègues de MusCan, Karin di Bella et Matthew Royal, tous deux de l'Université Brock. J'espère que vous serez nombreux à vous joindre à nous du 28 au 30 mai 2014, à l'Université Brock, et que vous envisagerez également la possibilité de participer au programme à titre de conférencier ou de président de séance.

Le conseil a discuté de la possibilité d'offrir des frais d'adhésion réduits aux personnes exerçant des activités paraprofessionnelles, comme les assistants de bibliothèque. Cela pourrait supposer, par exemple, que l'on élargisse la catégorie étudiant/sans-

unwaged/retired category to include paraprofessionals, who often do not have access to institutional funds to pay for their memberships in CAML and IAML. The Board supports the idea in principle and looks forward to the possibility of providing more accessible membership opportunities. A change of this nature requires approval from the membership, though, so a proposal will be on the agenda for discussion at the 2014 AGM.

Earlier this month I sent out a request for a CAML member to take responsibility for the association's elections as Nominations Officer. This is in preparation for next year's elections! The Nominations Officer will be asking for nominations for the positions of President-Elect and Secretary; their terms will begin after the AGM in May 2014. Please consider standing for election next year.

This issue of *CAML Review* includes a range of content related to music librarianship. The conference call for papers and the call for First-Time Conference Presenter Award applications are included here; they have also been sent through CAML's listserv, [CANMUS-L](#). Becky Smith has written a report on the 2013 IAML conference in Vienna, and Sophie Rondeau has contributed an article on searching and browsing Naxos Music Library. There are also several reviews of books and recordings. I hope you will find some interesting and informative reading in this issue!

With best wishes for a wonderful holiday season,
Cheryl Martin
Acting Head, Metadata Access
Western University

emploi/retraité pour y inclure ceux qui exercent des activités paraprofessionnelles, qui ont rarement accès à des fonds institutionnels pour payer leurs frais d'adhésion à l'ACBM et à l'AIBM. Le conseil approuve en principe cette idée et serait heureux de rendre l'adhésion accessible à plus de gens. Un changement de cette nature requiert cependant l'approbation des membres. Cette proposition sera donc mise à l'ordre du jour de l'assemblée générale annuelle de 2014, pour qu'on en discute.

Au début du mois de novembre, j'ai annoncé notre recherche d'un responsable des mises en candidature en vue des élections de l'association devant se tenir l'an prochain. Le responsable des mises en candidature vous demandera de proposer la candidature de gens aux postes de président désigné et de secrétaire. Leur mandat débutera après l'assemblée générale annuelle de mai 2014. Veuillez envisager la possibilité de vous présenter aux prochaines élections.

Vous trouverez dans le présent numéro un vaste contenu relatif à la bibliothéconomie de la musique. La demande d'exposés pour le congrès et l'offre du Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM y sont incluses. Elles ont également été envoyées au moyen de la liste de diffusion de l'ACBM, [CANMUS-L](#). Becky Smith a rédigé un rapport portant sur le congrès de l'AIBM à Vienne et Sophie Rondeau a soumis un article sur la recherche et le furetage dans la Discothèque Naxos. La revue comprend également plusieurs critiques de livres et d'enregistrements. J'aime croire que votre lecture sera à la fois intéressante et instructive!

Je profite de l'occasion pour vous souhaiter de merveilleuses Fêtes.
Cheryl Martin
Chef intérimaire, Accès aux métadonnées, Université Western

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Révision : Marie-Andrée Gagnon

CAML/ACBM 2014: Call for proposals / Appel de communications

CAML seeks proposals for papers to be presented at its next annual conference scheduled from Wednesday, May 28, to Friday, May 30, 2014, as part of the [Congress of the Humanities and Social Sciences](#) at Brock University in St. Catharines, ON. CAML will again meet with the Canadian University Music Society (MusCan) and collaborative papers with MusCan colleagues are most welcome. Papers should not exceed 20 minutes and will be followed by a 10-minute period for questions and discussion. Proposals should include an abstract of 150 words, a list of A/V requests, and a biography (100 words). Proposals for sessions and roundtables, especially sessions of interest to both CAML and MusCan registrants, are also welcome.

Students and early-career librarians should note that CAML is again offering a first-time conference presentation award. Proposals submitted to the award selection committee will also be considered by the CAML Program committee. See <http://www.yorku.ca/caml/drupal/?q=en/node/129> for more details.

Please submit proposals by email to the CAML Program committee care of Brian McMillan, CAML Program Chair, by Friday, December 6, 2013: brian.mcmillan@mcgill.ca.

L'ACBM invite ses membres à lui soumettre des propositions d'exposés à donner lors de son prochain congrès annuel, qui se tiendra du 28 au 30 mai 2014 dans le cadre du [Congrès des sciences humaines](#), à l'Université Brock, St. Catharines, Ontario. Une fois de plus, l'ACBM se réunira avec la Société de musique des universités canadiennes (MusCan). Nous vous encourageons d'ailleurs à rédiger des exposés en collaboration avec des collègues de MusCan. Vos exposés, qui ne devront pas durer plus de 20 minutes, seront suivis d'une période de questions et de discussion de 10 minutes. Les propositions comportent un résumé de 150 mots, une liste des équipements audiovisuels requis et une biographie (100 mots). Nous vous invitons également à nous faire parvenir des propositions relatives aux séances et aux tables rondes, particulièrement quant aux séances qui portent sur des sujets d'intérêt pour les membres de l'ACBM et de MusCan.

Les étudiants et les bibliothécaires qui en sont à faire leurs premières armes dans la profession sont priés de noter que l'ACBM offre une fois de plus son Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM. Le comité de l'ACBM responsable du programme étudiera également les propositions présentées au comité de sélection des lauréats. Pour obtenir plus de renseignements, voir le site Web suivant: <http://www.yorku.ca/caml/drupal/?q=fr/node/130/>.

Veuillez faire parvenir vos propositions par courriel à Brian McMillan, président du comité de l'ACBM responsable du programme, d'ici le vendredi 6 décembre 2013, à l'adresse suivante: brian.mcmillan@mcgill.ca

CAML First-Time Conference Presenter Award 2014: Call for applications

Prix 2014 décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM : Appel de demandes

Applications are now being accepted for the CAML First-Time Conference Presenter Award, sponsored by the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) and intended to provide a first-time CAML conference presenter with the **opportunity to deliver a paper at the 2014 CAML Conference in St. Catharines, Ontario (May 28-30, 2014)**. The award of up to \$1000 will be received by the winner upon submission of receipts for registration, travel, and accommodation expenses following the conference.

Applicants must be members of CAML in 2014 who are presenting at a CAML conference for the first time. Priority will be given to applicants in the early stages of their professional career, recent graduates who are seeking a position as a music librarian, or graduate library school students aspiring to become music librarians. Submissions will be judged according to their relevance to one or more of the following areas: music librarianship or the archivist profession; development, preservation and advancement of music libraries and archives; bibliography, cataloguing, and indexing activities improving access to music resources; musicology research and documentation.

Following the conference, the recipient of the award will submit the conference

On peut maintenant déposer sa demande pour recevoir le Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM, offert par l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM). Celui-ci a pour but d'accorder à un participant **l'occasion de donner un exposé au congrès de l'ACBM 2014, qui se tiendra à St. Catharines, Ontario, du 28 au 30 mai 2014**. Ce prix, pouvant aller jusqu'à 1000 \$, sera remis au gagnant lorsque celui-ci fournira ses reçus de frais d'inscription, de voyage et d'hébergement, après le congrès.

Le demandeur doit être un membre de l'ACBM en 2014 et doit présenter un exposé pour la première fois au congrès de l'ACBM. On accordera la priorité aux personnes qui en sont à faire leurs premières armes dans la profession, aux personnes récemment diplômées qui se cherchent un emploi de bibliothécaire de musique ou aux étudiants à la maîtrise en bibliothéconomie désireux de devenir bibliothécaires de musique. Les soumissions seront jugées selon leur pertinence quant à l'un ou à plusieurs des secteurs suivants: la profession de bibliothécaire ou d'archiviste de musique; la création, la préservation et la progression des bibliothèques et des archives de musique; les activités telles que la rédaction de listes de références, le catalogage et l'indexage, qui ont pour but d'améliorer l'accès aux ressources musicales; la recherche et la documentation dans le domaine de la musicologie.

paper for publication in the August 2014 issue of the *CAML Review*. Runners-up may be invited to present their paper at the conference and/or submit their paper for inclusion in the *CAML Review*. (Note that such invitations to runners-up would not include a financial award.)

Applicants must submit the following in PDF format by **Friday, December 6, 2013**:

1. A title and abstract for your proposed presentation (approximately 150 words). Papers should not exceed 20 minutes and will be followed by a 10-minute period for questions and discussion.
2. A biography (100 words) and curriculum vitae.

Send your proposal, biography, and CV by email to the Chair of the CAML First-Time Conference Presenter Award, Cathy Martin, at the following address: cathy.martin@mcgill.ca. Please mark the subject line "CAML First-Time Conference Presenter Award." The recipient of the award will be selected by committee and notified by January 10, 2014.

For questions about the award, please contact the Chair of the CAML First-Time Conference Presenter Award at the above email address.

À la suite du congrès, le gagnant soumettra son exposé à la *Revue de l'ACBM*, pour qu'il y soit publié dans le numéro d'août 2014. Il se peut que les finalistes soient invités à présenter leur exposé au congrès ou encore à le soumettre aux fins de parution dans la *Revue de l'ACBM*. (À noter : une telle invitation ne s'accompagnera pas d'un prix en argent.)

Le demandeur doit nous faire parvenir les documents suivants en format PDF **d'ici le vendredi 6 décembre 2013** :

1. Le titre et un résumé de son exposé (environ 150 mots). Les exposés, qui ne devront pas durer plus de 20 minutes, seront suivis d'une période de questions et de discussion de 10 minutes.
2. Une biographie (100 mots), ainsi qu'un curriculum vitae.

Veillez envoyer votre proposition, votre biographie et votre CV par courriel à la présidente du Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM, M^{me} Cathy Martin, à l'adresse suivante : cathy.martin@mcgill.ca. Veuillez inscrire « Prix du conférencier pour la première fois » dans la ligne de mention objet. Un comité choisira le lauréat et communiquera avec lui d'ici le 10 janvier 2014.

Pour obtenir plus de renseignements à ce sujet, veuillez écrire à la présidente du comité de sélection des lauréats, à l'adresse courriel citée précédemment.

RILM Canada: Update / Mise à jour

By/de Sean Luyk

Dear CAML Members:

I am excited to have been given the opportunity to chair the RILM Canada Committee, and am delighted to have Lisa Emberson continue on as co-chair.

In the past, much of the work of this committee has been supported by volunteers from the CAML membership, and it is for this reason that we write to you.

The RILM Canada Committee is seeking volunteers to abstract the following:

1. Core Journals (*where an author supplied abstract was not included. All journal content is abstracted.):

Les cahiers de la Société Québécoise de Recherche en Musique
MUSICultures
Intersections: Canadian Journal of Music
Musicological Explorations
Studies in Music from the University of Western Ontario
Canadian Journal of Music Therapy/Revue canadienne de musicothérapie

2. Secondary Journals (*only substantial contributions are abstracted (e.g. reviews of at least 1 page in length, articles, etc.):

CAML Review/Revue de l'ACBM
Canadian Folk Music Bulletin

Chers membres de l'ACBM,

Je suis heureux qu'on m'ait donné l'occasion de présider le comité RILM Canada et enchanté de ce que Lisa Emberson ait bien voulu prolonger son mandat de coprésidente.

Par le passé, ce sont des bénévoles de l'ACBM qui ont en grande partie soutenu le travail que fait notre comité et c'est la raison pour laquelle je vous écris.

Le comité RILM Canada est à la recherche de bénévoles pour rédiger des résumés de ce qui suit :

1. Des articles tirés de revues spécialisées (pour lesquels l'auteur n'a pas rédigé de résumé. Tout le contenu de la revue sera résumé.):

Les Cahiers de la Société québécoise de recherche en musique
MUSICultures
Intersections : Revue canadienne de musique
Musicological Explorations
Studies in Music from the University of Western Ontario
La Revue canadienne de musicothérapie

2. Des revues secondaires (seules les contributions importantes seront résumées; p. ex. : comptes rendus d'au moins une page, articles, etc.):

Revue de l'ACBM
BULLETIN de musique folklorique

Canadian Music Educator
Canadian Winds: The Journal of the
Canadian Band Association/Vents
canadiens: Revue de l'Association
canadienne de l'harmonie
Musicworks
Opera Canada
Recherche en éducation musicale

3. Monographs:

The RILM Canada Committee requires a volunteer to take on the responsibilities of coordinating abstracts for French language monographs. This person would select items for RILM and either find volunteers to write the abstracts, solicit author abstracts, or write the abstracts themselves. There is a list of books from the monographs backlog if anyone is interested in performing this task. Approximately ten hours a month plus "current awareness" browsing of *MLA Notes*, *Fontes* "Recent Publications," and other selection tools would be required.

For information on forms and guidelines for selection and abstracting, contact:

Sean Luyk: 780-492-6779
sean.luyk@ualberta.ca
RILM home page: <http://www.rilm.org>

Sean Luyk
Chair, RILM Canada Committee

Canadian Music Educator
Vents canadiens : Revue de l'Association
canadienne de l'harmonie
Musicworks
Opera Canada
Recherche en éducation musicale

3. Des monographies :

Le comité RILM Canada est à la recherche d'un bénévole qui voudra bien coordonner la rédaction des résumés des monographies françaises. Il devra choisir les articles du RILM et soit trouver des bénévoles responsables d'écrire un résumé, soit demander aux auteurs d'en fournir un, soit le rédiger lui-même. Il existe d'ailleurs une liste de monographies dont les résumés n'ont pas encore été rédigés; avis aux intéressés! Il faudra consacrer environ dix heures par mois à cette tâche, en plus de se garder à jour en lisant les *Notes* de la MLA, les « Recent Publications in Music » de *Fontes* et d'autres revues.

Pour obtenir plus de renseignements au sujet des formulaires et des lignes de conduite régissant la sélection et la rédaction de résumés, veuillez communiquer avec :

Sean Luyk : 780-492-6779
sean.luyk@ualberta.ca
Page d'accueil du RILM : <http://www.rilm.org>

Sean Luyk, président du comité RILM Canada

International Association of Music Libraries: Conference Report Vienna, Austria, 28 July–2 August 2013

By Becky Smith

This year's International Association of Music Libraries (IAML) conference provided many extraordinary opportunities for the over 380 registered participants. Among this number were seven members of the Canadian Association of Music Libraries, Archives and Documentation Centres who took part in five days of concurrent sessions and poster sessions. Canadians active in the conference included Andrew Hankinson with his presentation "Using Optical Music Recognition to Navigate and Retrieve Music Documents"; Joseph Hafner, Amy Buckland and Megan Chellew with a poster session on the HathiTrust Digital Library; and the author, Becky Smith, with a presentation entitled "Teaching to Learn and Learning Your Collection."

In addition to concurrent and poster sessions, the conference planning committee offered a wonderful assortment of evening events. These included an opening night reception at the Vienna City Hall, a visit to the baroque State Hall of the Austrian National Library, concerts at the musically historic Gesellschaft der Musikfreunde and Schönbrunn Palace Theatre, and, for those who chose to attend, the farewell dinner at the Palais Ferstel. There were seven mid-week excursions and all were musically themed, ranging from *The Habsburgs and Music* to *Eroica and the Heiligenstadt Testament* to *From Mozart to Schönberg: Excursion to Mödling and Baden*. If our time was not full enough, we could take advantage of tours and open houses offered by many local music libraries, archives, and document centres—like the music department of the Austrian National Library, the City Library, and the Gesellschaft der Musikfreunde—who showcased their unique holdings of manuscripts and other items. All of these conference activities were enjoyed in an extra-warm Viennese summer, with most days over 30 degrees Celsius and some reaching 37 or 38!

Highlights of the concurrent sessions

Due to Vienna's role as a central and key city in Western art music, many of the presentations focussed on collections. These included aristocratic collections from Prague, Russia, and Italy (formerly of the Habsburg Empire), all with connections to Vienna. The presentations illuminated topics of provenance, dispersal of sources, research within the collection, and collection development.

The opening plenary session introduced us to important collections of the Vienna City Library, the Gesellschaft der Musikfreunde in Wien, and the Music Department of the Austrian National Library. From Thomas Aigner, representing the City Library (Wienbibliothek im Rathaus), we learned of the extensive collection of Johann Strauss (father and son) autographs which are available for

Becky Smith is the Music Librarian at Memorial University Libraries.

researchers. The second speaker, Otto Biba, introduced us to the Gesellschaft der Musikfreunde, also known as the Musikverein. From his vantage point as a researcher, author, and publisher, Biba explained the variety in the collections of the archive and library as well as its historical background. Since its founding in 1812, the Musikverein has acquired many unique items. Unlike collections discussed in many of the other presentations during the week, those of the Musikverein are not focussed on Austria or the Habsburg Empire. For example, the Musikverein's collection includes a number of works by Brahms which are recognized by UNESCO for their importance. Many works of Schubert were either bequeathed to, or purchased by, the archive. As well, the collections of the Musikverein do not consist solely of written music—pieces of memorabilia, such as Beethoven's ear trumpet, are also included. In addition to hosting these collections, the Musikverein has magnificent performance halls for concerts and, with the work of Biba, publishes facsimiles of the autographs in the collection. The third presenter of the opening plenary, Thomas Leibnitz of the Austrian National Library, traced the transfer of music from the Imperial Hofmusikkapelle (music of the palace chapel) to the Music Department of the Austrian National Library. Works of note include those by Salieri, who had composed around 100 works while Hofkapellmeister.

In addition to the sessions mentioned above, many others provided valuable information about collections of a number of composers, most with strong connections to Vienna. From the Bibliotheca Mozartiana of the International Mozarteum Foundation in Salzburg, we learned of various works and autographs which are part of the Digital Mozart Edition, the offspring of the Neue Mozart-Ausgabe in collaboration with the Packard Humanities Institute. The Arnold Schönberg Center, located in a donated house in Mödling, is working to make Schoenberg's estate accessible. The collection consists of music manuscripts and author copies (approximately 8000 pages), and letters and writings, with copyright for the works remaining with the family.

A session on collected editions proved important, with information on planned activities related to forthcoming publications. A presentation on the iconic *Denkmäler der Tonkunst Österreich* (DTÖ) provided fascinating information on its history, which covers 120 years and included an interruption of activities due to Nazi suspension of its editorial board. To date 155 volumes have been published, with the focus of the DTÖ limited geographically to Austria and the former Habsburg Empire but including repertoire that goes beyond the standard. Future plans include the repertoire of Salieri and Dittersdorf, but funding assistance is required for further publications. Marek Pečač shared the work of the Institut Bohuslava Martinů, which plans to produce 105 volumes of Martinů's output at the rate of two volumes per year. This work includes the continuing search for source materials and the digitization of these sources.

Traditional music publishing was juxtaposed with digital publishing models in a session with presenters from both an established publishing company and a new digital company. Heinz Stolba from Universal Edition (UE), Vienna, shared how notation of modern compositions is often a negotiation to a certain point; ultimately, though, UE wants to ensure the performer can easily read the music. Currently, UE receives music from composers as handwritten manuscripts and as

electronic files, in equal proportion. Stolba conceded that it is easier to make working copies of scores from manuscripts. In contrast to this presentation was that of representatives from neoScores (<http://www.neoscores.com/>). They described how they are working to provide music in a device-independent XML format. The Brussels Philharmonic has already used this internet application to annotate their music and play from tablets. The company hopes to work further with publishers to get content and licenses for distribution.

Presentations at a discovery systems session ranged from providing guidelines for identifying criteria and establishing interface capabilities that will improve discovery of music materials, to the use and customization of an open source interface (VuFind) to serve a music library. Andrew Justice, the final presenter in this session, made an impression with his announcement that the creation of a digital collections database is not possible without further assistance and support from other IAML members.

A number of sessions were concerned with digital aspects of music librarianship. Topics included online collections and collaborations, copyright related to digital files of both print and recorded music, and various digitization projects. From a representative of the Bach-Archiv in Leipzig, attendees received further details of the Bach Digital (www.bach-digital.de) project and its content. This resource currently provides access to 7307 sources with 735 as digitized manuscript sources, of which 500 are by Johann Sebastian. The project offers three different viewers to serve diverse purposes, and metadata is exported to RISM. Members are working to provide access to more sources and collections while increasing usability. Another project, at the Bavarian State Library (Bayerische Staatsbibliothek) in Munich, involves the digitization of 5600 libretti from the collection of Christian Her (www.digitale-sammlungen.de). This collection provides the basis for a portal with more than 7000 digitized libretti. The project uses linked open data and information on the libretti can be found through WorldCat and other systems.

Overview of the poster sessions

The conference included two poster sessions. The first illustrated topics ranging from the use of Zotero as an online library for Spanish music, to alternatives to digital methods of archiving and protection, to the HathiTrust. The second session included posters related to scholarly music publishing in the 20th century and to the use of Facebook for reference interactions.

General assembly and closing session

President Roger Flury informed attendees of the continuing work to revitalize IAML's structure. Flury also bid farewell as the current President but welcomed the incoming executive members, including CAML member Joseph Hafner as a new Vice-President. We were informed of a likely increase to individual IAML dues in 2015 and were invited to the next IAML conference in Antwerp, Belgium, 13-18 July, 2014.

To Find or Not to Find: An Evaluation of Naxos Music Library's Search and Browse Capabilities

By Sophie Rondeau

Introduction

Naxos Music Library (NML) is a popular online music streaming service offered to patrons by many libraries, both public and academic. NML claims to be the largest online classical music library, and in addition to offering music streaming, it also provides background services including audio book transcriptions, libretti and synopses, a pronunciation guide, glossary, musical terms, work analyses, and work details. As an online music library, it is essential that NML's interface support usability and findability. Following the principles of Information Architecture outlined by Morville and Rosenfeld, this paper will provide a heuristic evaluation of NML's search and browse capabilities.¹ It should be noted that this examination is limited exclusively to NML, and does not include other sites of Naxos Digital Services Ltd.

A heuristic evaluation is a review of a website, often conducted by a usability expert, for the purpose of identifying existing problems and areas for improvement. Although I am not prepared to call myself an expert, I do have an understanding of the principles of Information Architecture. As well, I am a user of NML, so am able to provide a review that examines the search and browse features from both vantage points. Needless to say, a heuristic evaluation that only examines search and browse is an incomplete review. A complete review would include a comprehensive examination of labelling and organization systems, as well as a more detailed examination of NML's navigation system than will be presented here. An even more rigorous heuristic review can go so far as to include several experts from different backgrounds—the information architect being one of those experts—to evaluate the many aspects of a site. Nonetheless, search and browse capabilities are essential functions for most websites, and deserve critical evaluation, especially in light of NML's status as a subscription-based service.

Search

To test the search capability in NML, I conducted a search using the term "nocturne." The search certainly yielded substantial results; I received 2230 results. I also searched "nocturnes" and received the same number of results, which indicates that NML's search is designed with a stemming tool to retrieve variant terms (in this case, the singular is also retrieved when searching the plural). NML's search interface also has a spell checker; it does not automatically correct search terms, but provides a "did you mean" correction with a hyperlink to the correctly spelled term.

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1. Peter Morville and Louis Rosenfeld, *Information Architecture for the World Wide Web* (Sebastopol, CA: O'Reilly, 2007).

The lack of controlled vocabularies is a weakness of NML's underlying metadata. A search for nocturnes will retrieve stemmed variants, but does not expand the semantic nature of a query by including synonyms or foreign language alternates. For example, the term *Nachtstücke*, which translates as "Night Pieces," is not included in a search for nocturnes. When dealing with Western European music, foreign language equivalents are common, and creating links between synonymous foreign language terms is important for an exhaustive search. NML could benefit from including a synonym ring: a metadata tool for connecting terms defined as equivalent (see fig. 1).

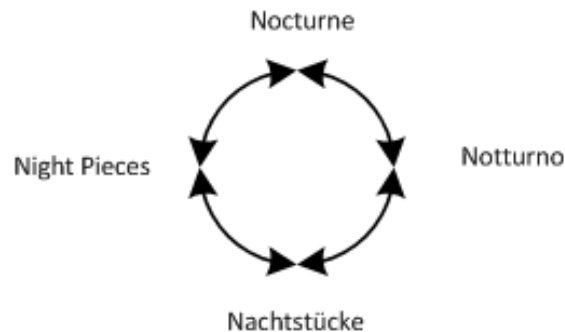


Figure 1: A synonym ring

The number of search results retrieved using the term nocturne(s) would certainly increase if equivalent terms were included. Although high recall can be desirable for those seeking exhaustive searches, it can also overwhelm those seeking greater precision. NML provides an Advanced Search option which can help focus a search, but that tool presupposes a certain degree of knowledge. It also requires users to think before they search, and research in website design clearly indicates that users don't want to have to think too hard. Users prefer an interactive system that provides ease and flexibility.

One way varying needs can be accommodated is through faceted classification. In practice, facets are optional links for refinement of queries. They provide linked access to the underlying metadata. They benefit users seeking greater precision, while those satisfied with high recall may simply ignore them or use them to examine the full range of results more categorically. I would favour facets over NML's Advanced Search option because of their ease of use and flexibility. They provide visually immediate options for refinement; users simply click on pre-established links. This is not to suggest that the Advanced Search option be entirely discarded since it may serve users with very specific needs.

Search engines use algorithms in many ways, and NML is no exception. Although no search engine will meet all user needs, the manner in which NML presents search results is irregular; there is no apparent organizational scheme to the results. The query is restated at the top of the results, but there is no sort order or ranking, never mind sort options. Users would have to sort through the results one at a time, and with 2230 results, it is unlikely most users will do this. The ambiguous

results display could be improved with faceted classification. Examples of facets suitable for NML could include:

- Artist
- Composer
- Instrument
- Label
- Period

One may argue that faceted classification is not appropriate for an online library with as much content as NML; facets can lose their effectiveness when there are too many refinement options. There is some validity to this argument; however, instead of offering limited opportunity for refinement, and leaving the user with a barrage of unorganized search results, the system could be enhanced by providing expandable containers. WorldCat illustrates how expandable containers can handle substantial content. The screenshot example provided (see fig. 2) illustrates options for refinement in a search for nocturnes in [WorldCat](#). Something similar could be valuable for NML.

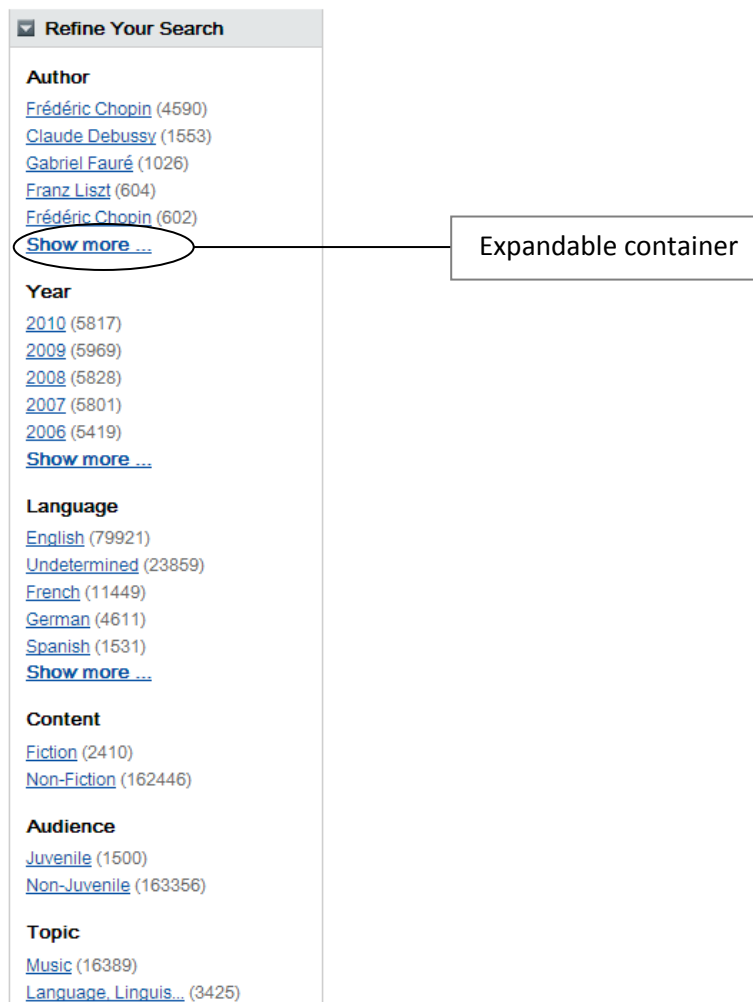


Figure 2: An example of expandable containers in WorldCat

Browse

A good database interface offers both search and browse capabilities, and NML does indeed accommodate browsing, although, as mentioned above, it does not integrate these two functions simultaneously. NML does integrate global and local navigation, and has minimal supplemental navigation in the form of guides and tutorials. NML's global navigation system is characteristically present on every page of the site at the top in a horizontal navigation bar. The entire NML can be browsed by Composer, Genre, or Label. As well, users may browse Artists, New Releases, and Recent Additions. The Genre category expands to provide local navigation through a drop-down menu. NML offers limited integration of global and local navigation, and perhaps for good reason. The content of many of the global categories is simply too large to expand through a drop-down menu.

The distinction between New Releases and Recent Additions is not entirely clear. When browsing by New Releases, the user may choose to refine by label, whereas the Recent Additions tab provides for further refinement by Featured Additions or All Recent Additions. The All Recent Additions option allows further refining by Date Range, and those dates help clarify NML's definition of "recent additions." Recent and Featured Additions are displayed for browsing on the homepage, which may prove desirable for returning users looking for new items.

NML uses an alphabetical organization scheme for Composers, Labels, and Artists. Browsing by Composer or Artist can be laborious because of the size of the collection. Although NML automatically filters alphabetically, there are many links within most filters that browsing becomes cumbersome. I would suggest that NML further refine their alphabetical filter so there are fewer results per page. For example: CA - CD; CE - CH.

NML offers further refinement once an artist or composer has been selected. Users may view by Album or Work, and again, the user may select alphabetical or numerical filters. As well, users may select categories from a controlled list. These options provide users with greater flexibility to explore the online library.

Conclusion

Although there is a wealth of music content on NML, the scope of the site is quite focused: it is a classical online music streaming service, offering certain background services as well. NML has distinct boundaries with the content it provides to users; it is not attempting to be "all things to all people." Given its focus, it is within NML's reach to enhance its online service to attract more users and facilitate greater and more effective discovery. Search and browse are essential tools to the discovery process, and although NML is doing some things well, they could certainly go further in enhancing their service to the user. As a subscription-based service among many free music streaming services, NML must continue to improve its functionality to convince users of its worth.

As at First. Adam Sherkin, piano. Toronto: Centrediscs CMCCD 18212, 2012. 1 compact disc (67:12). Contents: *German Promises* (17:01) – *Amadeus A.D.* (2:24) – *Daycurrents* (5:03) – *As at First* (13:23) – *Three Preludes* (9:59) – *Meditations* (5:12) – *Sunderance* (14:21).

As at First is a recording of piano works by the young Canadian composer Adam Sherkin (born in 1982). All of the performances are by the composer himself. As such, the listener can assume that these are definitive recordings, performed exactly as Sherkin intends the music to sound. The compositions span a period of eight years, from 2003 through 2011, so they represent youthful works—some written while he was still a student, and others as a professional freelance musician.

An initial observation would be that the earlier works on this disc contain more harmonic and structural interest than the later ones. Likewise, there are moments on the disc when one hears sounds that are reminiscent of some of the great piano composers of the twentieth century, a scenario that is not unexpected when a young composer is still searching for his voice. These two factors lead to a collection of works that share a great deal of sameness of sound, with moments that catch the attention of the listener, but not extended moments.

Two of the earliest works, *Amadeus A.D.* from 2006 and *Three Preludes* from 2003, show the most harmonic and structural interest. *Amadeus A.D.* gives flavors of bitonality in the manner of Ives (or perhaps Crumb); there are also interesting textural contrasts resulting from juxtaposing the extremes of the keyboard's registers. In *Three Preludes*, the opening "Breach" reveals some use of specific techniques of development. "Impasse" provides some interesting pointillism in the manner of Webern or Rzewski, and "Eclipse" provides audible imitation (described in the accompanying notes as a "palindromic canon"). In contrast, another work from the same time frame, *Meditations* (2006), lacks the compositional procedures mentioned above, thus the imagery evoked by the various titles of the movements does not come across. "Autumn Tango," for example, is amorphous in its soundscape, which may perhaps succeed on a "meditative" level, but does not provide enough allusion of the tango rhythm to bring that particular dance to mind.

According to Sherkin's notes, *Sunderance* (2008) is "inspired by the wondrous words and terrifying visions of Virginia Woolf." While he suggests that the piece should be heard as having "fierce changes," "violent edges," and "temperamental outbursts," there is little in the music itself to evoke such high drama. The dissonance is seldom strident, so there is little to resolve: the rhythmic outbursts rarely gather enough momentum to create any edginess.

The remaining three works, *Daycurrents* from 2009, and *German Promises* and *As at First*, both written in 2011, move even further away from the dramatic. *Daycurrents* is ostensibly written as an exploration of sonata form. While repeated listening eventually leads the listener to

denote the arrival of a recapitulation, the tension that would be expected between two conflicting thematic ideas (tonal areas, if you prefer) as they unfold throughout the movement, and particularly in the development section, never really materializes. This placid compositional approach also extends to *As at First*, which Sherkin characterizes as “a broad sonic narrative...traveling through vistas of the impressively grand to the fragilely intimate.” However, the music spends too much of its time in the moment to become a “narrative”—for example, any suggestion of movement in the surface rhythm of “Speed Trace” is defeated by the slowness of the underlying harmonic rhythm. This lack of overarching direction reaches its culmination in *German Promises*. While Sherkin makes no mention of minimalistic influence, there is a prevailing sense of stasis that invokes both that particular style and that of new age music. It is all decidedly diatonic—not that there is anything wrong with diatonicism, but the nearly constant lack of dissonance renders inert any sense of harmonic progression. “Heyday,” for example is entirely diatonic (except for the occasional use of the secondary dominant of the subdominant). Throughout these movements, dissonances are usually introduced by chords of the added second or added sixth, which quickly lose their dissonant value.

Sherkin is a capable pianist, particularly where his music calls upon the creation of harmonic conglomerates. His technique favors the style of music that he has written, with few colorations that stand out. There is also a homogeneity in the technical aspects of the recording that underplays the emphasis of individual notes and harmonies, so that what Sherkin seems to want to achieve (“blurring epochs and historical lineage”) actually takes place.

The notes that accompany the disc may be essential for the listener to understand what the composer is trying to achieve. Unfortunately, there are attempts at imagery that are difficult to comprehend; phrases such as “the traveler might wish to reconcile their [*sic*] experience, weighing promised truths against startling new realities” do not add much clarity.

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Critical Perspectives in Canadian Music Education. Carol A. Beynon and Kari K. Veblen, editors. Waterloo, ON: Wilfrid Laurier University Press, 2012. 216 pp. ISBN 978-1-55458-386-7.

One of the earliest and most valuable pieces of advice given to me as a young teacher came from my first department head: “Always have a healthy sense of impatience about what you’re doing and why you’re doing it!” I guess it took. This has been the “lens” through which I’ve looked at education for the past thirty-five years; it has held me in good stead. So, naturally, I was attracted by the first words of the book’s title: *Critical Perspectives*.

I shall begin with the overarching theme of the collection. Editors Carol Beynon and Kari Veblen, in the book’s final chapter, which was jointly written with Anne Kinsella, conclude that “the findings in these chapters illustrate more concerns and problems than good news about the current context [of music education in Canada]” (200).

The book’s foreword also “afflicts the comfortable.” R. Murray Schafer sensed a revolution in the 1970s with the Manhattanville Music Project and its emphasis on creativity. “Instead,” he writes, “music education programs in Canada and the United States pioneered backward” (ix).

Within the framework of this motif, the papers critically examine current aspects of music education in Canada: curriculum, music teacher certification and professional development, the dwindling place of choral music, the persistent dominance of band (in particular, as Elizabeth Gould describes it, the “hyper-masculine space” within band cultures), the place of popular music in the repertoire and the impact of globalization on music education. While it is not possible within the constraints of this review to comment on every chapter in this collection, I feel it appropriate to comment on some as being not only engaging, but provocative.

Wayne Bowman’s comprehensive look at “Manitoba’s Success Story” is certainly a highlight—albeit a disturbing one—given that his analysis and premises clearly extrapolate to the state of music education across the country. While Manitoba may boast enviable access to music education at the elementary level and the apparent healthy state of the band movement at the secondary level, Bowman submits that “the successes we celebrate are quite fragile and our programs quite vulnerable” (50). He points out that music students today live in a musical culture far different than the one with which most current music teachers are familiar. In this light, Bowman challenges music educators to critically examine the criteria against which musical and educational success can be measured and questions the very sustainability of music education. Bowman’s examination of teacher certification and professional development is particularly salient. He notes that faculties of music education tend to regard their students more as musicians rather than music educators. He maintains that advocacy in music education rationalizes the status quo rather than challenging it. Bowman’s concluding image captures the

essence of Schafer's "pioneering backward" observation in the foreword: "We are in danger of becoming a well-maintained Commodore 64 in an iPad world" (66).

In her look at community music making, Veblen comments on significant changes to the context in which music education currently exists, emphasizing findings of new research and the pluralistic nature of our society. The limited music education she currently sees in public education needs "massive transformation" to adapt to these changes. Along with David Elliott, the editors continue this theme in their consideration of the impact of globalization on music education.

June Countryman's study of popular music in the school curriculum points out that, while many teachers seek to engage students by incorporating "their music" into the repertoire, there remains a focus on "musical grammar, technique, and analysis at the expense of the essence of music – its expressiveness" (137). The challenge is a pedagogical one: not popular music's inclusion in the repertoire, but rather, how best to teach it.

While there is some mention of music education in the context of private tuition, most of the critical perspectives are on music education in the context of public schooling. Beyond this, Betty Anne Younker examines the music teacher education curriculum. Echoing Schafer, she points out that "the focus, then, is the content, the materials, and the subject – as opposed to the student, the student's fund of understanding, musical problems, and the processes of inquiry" (172). Her chapter is also one of the few places in the book where revisions are suggested.

Several chapters seem to digress from the critical tone. They are largely historical or informational, reporting results of surveys that give a picture of the current state of affairs— curriculum, teachers, teacher training, resource support, and Canadian content. Of note in this group is a chapter on e-teaching and learning in Newfoundland and Labrador.

Anyone committed to music education would profit greatly from this book. But clearly it is a call for change and therefore must be a topic of discussion among policy makers. The book's penultimate sentence admonishes: "We need the courage of our convictions." Through critical perspectives on the status quo, the book asks what those convictions should be in the rapidly changing world of the twenty-first century. This reviewer enthusiastically applauds both the editors and the contributors for their healthy sense of impatience.

John J. Picone
Dundas, Ontario

Janet. Helen Pridmore, soprano. Toronto: CMC Centrediscs CMCCD 17512, 2012. 1 compact disc (46:55). Contents: *Social Sounds from Whales at Night* / Emily Doolittle (12:02) – *Janet* / Martin Arnold (11:56) – *Helen Pridmore Sings, and Sings and Sings!* / Ian Crutchley (16:41) – *Is It Because?* / W. L. Altman (8:59).

...Between the Shore and the Ships... The Grand-Pré Recordings. Helen Pridmore, soprano; Wesley Ferreira, clarinet. Toronto: CMC Centerdiscs CMCCD 17912, 2012. 1 compact disc (48:24). Contents: *Blizzard* / Derek Charke (3:58) – *...between the shore and the ships...* / Derek Charke (4:56) – *Aboiteau* / Steven Naylor (3:11) – *L'Acadie Opus 63* / Michael Parker (8:03) – *Mouvance* / Jérôme Blais (8:05) – *La Victoire* / Scott MacMillan (4:29) – *The Dykes of Acadie* / Robert Bauer (5:44) – *In Autumn* / John Abram (6:09) – *Tout Passe* / Sandy Moore (3:52).

Helen Pridmore's recent recordings from 2012 on the Centrediscs label demonstrate her remarkable ability to perform across a wide range of musical styles and settings. Her first solo CD, *Janet*, is devoted to electro-acoustic music. The second disc, *Between the Shore and the Ships*, is a collaboration with clarinetist Wesley Ferreira in a collection of wonderfully transparent songs. Between the two discs, new compositions are presented by eleven different Canadian composers who, for the most part, are writing specifically for Pridmore's voice and abilities. Together, the discs constitute an impressive contribution to new and experimental music.

Of the two recordings, *Janet* is the more adventurous and experimental in its use of extended vocal techniques and compositional styles. On "Social Sounds of Whales at Night," both the tape and soprano parts are based on humpback whale songs with the voice and the whale singing in duet until the voice takes over with an improvisation based on the whale's musical language. "Janet" is a resetting of the Scottish ballad, "Willie O'Winsbury," for live and multi-tracked recorded voices (both performed by Pridmore), plucked piano, guitar, and banjo. The tape part was made in Pridmore's house and makes use of several fascinating effects, such as having Pridmore sing at full volume with the microphone placed four large rooms away pointed out an open window. "Is It Because" also makes use of unusual manipulations of Pridmore's voice by having her sing with guitar effects pedals in its original version (the pedals have since been replaced by a computer). The most impressive demonstration of Pridmore's abilities is found in "Helen Pridmore Sings, and Sings, and Sings!" Composer Ian Crutchley aptly describes the piece as resembling a "greatest hits record" with the singer performing a series of short selections within the context of an electronic soundscape. The piece is an ideal vehicle to demonstrate Pridmore's virtuosity both in standard voice and various extended techniques. Some of the selections are jarring, notably the brief appearance of the theme song from *Happy Days*, but I suspect the composition, with its use theatrical devices such as changes of stage position and mime, is most effective when performed live.

Unlike *Janet*, which is rich in electro-acoustic textures and extended compositional and vocal techniques, *Between the Shore and the Ships* consists of nakedly transparent songs for clarinet and voice in acoustic settings. The songs on the disc were conceived as part of a Canadian Music Centre event, “New Music in New Places,” in which eight Nova Scotian composers were selected to compose new works for Pridmore and Ferreira. The works were given their first performances on the opening concert of the “Shattering the Silence New Music Festival” in 2010. All of the songs address the expulsion of the Acadians from Grand Pré from 1755 to 1762. The texts are a combination of historical writings gathered from the Grand-Pré National Historic Site and later responses to the expulsion. Although the result is nine compositions by eight composers, the disc is remarkably coherent because of the subject matter and the emotionally loaded content of the texts. There is also a strong sense of time and place since the disc as a whole deals with a historically significant moment of regional and national importance.

The texts chosen by the composers address either the desolation and anguish of the settlers facing deportation or aspects of Acadian lifestyle and culture by focusing on the day-to-day issues of maritime weather and farming and especially the tools—the *aboiteau* or sluice gates and dykes—necessary to harness and survive the natural forces of the region. Clarinet and voice seems like an unusual instrumentation for the project, but it works surprisingly well. The composers mostly treat the clarinet and voice equally, placing them in the same range so they weave in and out of each other’s lines. Both performers achieve a warm blend while producing a wide range of colours and expression. The approach makes the voice more of an instrument while allowing the sentiment of the text to be reflected in the lines of the clarinet. The one departure from this approach is found in “Mouvance” by Jérôme Blais. Here, the text is freely declaimed while the clarinet part, in this case, a bass clarinet, consists of a sound exploration utilizing the instrument’s low range and multi-phonics. Coming at mid-point in the disc, it provides contrast to the more introspective compositions that surround it.

Helen Pridmore’s presence on both discs makes the contrast between them strikingly impressive. Her performances of new and experimental music on *Janet* show strong character and charisma in settings that require not only her interpretation, but her creative contributions as well. *Between the Shore and the Ships*, by contrast, shows a remarkable sensitivity and blend both from her and from clarinetist Wesley Ferreira in intimate acoustic settings. These are convincing performances of imaginative compositions that affirm the region’s strong sense of identity.

J. Drew Stephen

University of Texas at San Antonio

Mapping Canada's Music: Selected Writings of Helmut Kallmann. John Beckwith and Robin Elliott, editors. Waterloo, ON: Wilfrid Laurier University Press, 2013. 260 pp., ill. ISBN 978-1-55458-891-6.

The latest addition of Wilfrid Laurier University Press to its growing list of publications on Canadian music is this collection of writings by the scholar who can justifiably be called the father of Canadian music studies, Helmut Kallmann. Kallmann's contribution cannot be overestimated; his association with Canadian music is as recognizable as that of H.C. Robbins Landon with Joseph Haydn, or more recently, Richard Taruskin and Russian music studies. The co-editors write that "When the measure of Canadian music studies in the twentieth century is taken, Kallmann will loom large as a pioneering figure and a predominating presence." (17) With his 1960 *A History of Music in Canada 1534-1914*, the study of Canadian music history became a viable area of scholarship. The field of Canadian music studies truly came into its own with the 1981 *Encyclopedia of Music in Canada* (EMC), a vast project that Kallmann co-edited.

Two interesting features about Kallmann's career struck me while reading these essays. First, it is somewhat ironic that a Berlin-born German immigrant, one whose childhood musical education included such staples as Beethoven, Haydn, Mozart, and Schubert, composers that Kallmann held in high esteem throughout his life, would come to be the foremost scholar of Canadian music history. Second, while Kallmann's work set the stage for the tremendous growth in Canadian music studies during the past thirty years or so—witness, for instance, the large number of dissertations or the number of institutions offering seminars or surveys on Canadian music topics—Kallmann never held a university faculty appointment. Rather, his work as a historian was supported by his employment at the CBC Music Library and later as the head of the Music Division of the National Library of Canada.

Indeed, Beckwith and Elliott suggest that Kallmann's professional career outside of academia was a blessing in disguise. From the 1960s through the 1980s (essentially, the primary portion of Kallmann's scholarly career), "Canadian music departments were largely dominated by US and European musicians who typically gave short shrift to Canadian music studies, to the extent that they even considered the field at all." (21)

The book opens with two chapters—"Helmut Kallmann: A Brief Biography" and "Helmut Kallmann and Canadian Music"—that provide an excellent background for the essays which follow (the lack of attribution in the table of contents implies that they both were co-authored by the editors). The book proper contains seventeen of Kallmann's essays, five of which are published for the first time: the earliest dates from 1949 and recounts Kallmann's studies at the University of Toronto, providing a vivid appraisal of the professors and their individual pedagogical approaches and viewpoints from the time ("Studying Music at a Canadian

University, 1946-1949"); the most recent essay provides a poignant recollection of Kallmann's family and life as a teenage Jewish boy during the turbulent rise of Nazism in 1930s Germany ("At Home with the Kallmanns: A Schöneberg Family in the 1930s" (1992/2001)). While several of the essays effectively display Kallmann's almost childlike wonder of absorbing the enormous, uncharted musical terrain of his adopted homeland, it is this touching latter essay that is worth the price of the book alone. All of the essays address various aspects of Canadian music, making them significant for the scholar. Particularly useful are the half- to full-page introductions by the editors that contextualize each essay.

What makes these papers intriguing is the breadth of topics; one marvels at the range of Kallmann's interests—from cataloguing Canadian composers to developing a thesis on the universality of Schubert's music. Some are reviews (the criticism of the 1955 *Grove's* entries on Canadian music ("The New *Grove's* Disappointment to Canada" (1955)); while others are historical studies ("Joseph Quesnel's *Colas et Colinette*" (1963), "James Paton Clarke, Canada's First Mus.Bac." (1970), and "Music in the Internment Camps and After World War II: John Newmark's Start on a Brilliant Career" (1995)). To my mind, though, the most compelling essays are those I would label as "reflections." Kallmann contemplates either on particular contributions—for instance, his work on EMC ("The Making of a One-Country Music Encyclopedia: An Essay after an Encyclopedia" (1994))—or on his life's work ("Canadian Music as a Field for Research" (1950) and the companion essay from nearly fifty years later, "Mapping Canada's Music: A Life's Task" (1997)).

While I have no objections with the essays selected, I would have appreciated some rationale in the introduction as to why the editors chose these seventeen from over 180 others. The text is clean, well laid-out and, as far as I could ascertain, free from errors. Along with a collection of seventeen illustrations, the book contains a complete bibliography of Kallmann's writings and an index.

In sum, this book is far more than a collection of essays. The various chapters provide perspectives on a vast range of topics by Canada's seminal music historian. At the same time, the book vividly reinforces what is both unique and vital about Canada's musical culture.

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Out of Time: The Vexed Life of Georg Tintner. By Tanya Buchdahl Tintner. Waterloo, ON: Wilfrid Laurier University Press, 2013. x, 420 pp. ISBN 978-55458-938-8.

In the late 1980s, Symphony Nova Scotia attracted an outstanding conductor who subsequently recorded definitive performances of the Bruckner symphonies. This fine biography of the conductor/composer, Georg Tintner, provides a thorough analysis of how yet another refugee from Nazism eventually ended up as a Canadian citizen who notably enriched our culture.

Tintner's third wife, Tanya Buchdahl Tintner, admits that when she began her research, she knew little about the first two-thirds of his career. Because of his peripatetic life, Tintner kept little documentation of his accomplishments. Tanya lists 190 people that she interviewed, as well as forty-eight libraries and institutions that she visited in Australia, Austria, Canada, Great Britain, and New Zealand. In addition to chronicling the events of his life, she draws upon her personal experience of living for over twenty years with Tintner, a musician who strongly believed in the German Romantic ideal of inspiration coming from a female muse. Through her sensitive approach, we can comprehend what she calls his "eccentricities" including womanizing and his strong views as a pacifist, socialist, and vegan.

The thirty-three chapters, book-ended by a prologue and epilogue, are organized into four periods: 1917-1954, 1954-1965, 1966-1987, and the Canadian years, 1987-1999. Part 1 covers his family background and becoming the first boy of Jewish heritage to be a member of the Vienna Boys Choir, where Tintner absorbed the music of Bruckner, often directed by the composer's former student, Franz Schalk.

The sacred and secular music that he absorbed became Tintner's refuge in the midst of the anti-Semitism that he endured. By 1931 he had embarked on creating his own compositions. Studies in composition under Josef Marx and later conducting with Felix Weingartner led Tintner to a position as répétiteur and rehearsal conductor at the Volksopera. Shortly after the Anschluss of 1938, he was fired.

Fleeing to New Zealand via Yugoslavia and Britain, he found a nascent musical culture. Starting out as a choirmaster in a Presbyterian church, music teacher, and occasional performer, he tutored organizations such as the Auckland Choral Society and the Auckland String Players to give their first performances of major works such as Haydn's *The Seasons*, Beethoven's Eighth Symphony, First Piano Concerto, and *Missa Solemnis*, Schoenberg's *Transfigured Night*, Bruckner's Mass in F minor, and Smetana's *Bartered Bride*.

Part 2 deals with activities mainly based in Australia. The accounts of musical culture in New Zealand and Australia reveal how those countries were much more dependent on direction from the British Broadcasting Corporation than Canada. Indeed Tintner's career in Australia was

constantly thwarted because he was not “from England.” The Australian Broadcasting Corporation (ABC) persisted in giving him “crumb” jobs. He conducted over fifty different operas in his career, usually from memory, and frequently only with his piano accompaniment in outback communities. He also promoted the first televised operatic performances in Australia. Tintner was deeply offended by Richard Bonynges’s offer to be co-prompter for his new operatic company, but he took the “demotion” as he sorely needed the income to support his family.

Part 3 begins with Tintner conducting the Cape Town Municipal Orchestra. As he had done previously, he introduced South Africans to the music of Bruckner. When the orchestra offered him a one-year contract, Tintner desperately looked for positions in England, but none emerged. Returning to South Africa, Tintner introduced works such as Shostakovich’s First Symphony, Bartók’s Concerto for Orchestra, Bruckner’s Seventh Symphony, Walton’s First, Mahler’s Fourth and *Das Lied von der Erde*, Schoenberg’s Chamber Symphony, among others. Nevertheless, Tintner loathed the Apartheid system and went back to England after refusing to renew his contract.

Sadler’s Wells Opera eventually came through with a coaching position and during the next two years other conducting engagements occurred. However, Tintner was viewed as a foreigner with major eccentricities and so returned to Australia when offered a contract with the West Australian Opera Company. By hiring David Helfgott as an assistant for his responsibilities in Australia, Tintner was able to accept the invitation of the National Youth Orchestra of Canada (NYOC) in 1971, the first of eight seasons with that organization.

Accepting whatever occasional jobs came up in Australia or New Zealand, Tintner rarely conducted a major orchestral concert. Only after twenty-five years in Australia was Tintner hired for a main series concert by the Melbourne Symphony Orchestra (268). Little wonder then that the Tintners were amazed when an offer arrived from Canada to conduct Symphony Nova Scotia.

As before, Tintner introduced works that had not been previously heard in Canada. For the first time in his life, Tintner also felt accepted in Halifax and indeed beloved with his eccentricities.

This biography appeared first as a publication of the University of Western Australia in 2011. Although there is a discrepancy in the number of pages, 448 but just 420 in the Wilfrid Laurier University (WLU) Press edition, what I have been able to compare seems virtually the same. Still, it was somewhat jarring to find “down under” spellings and abbreviations (“Snr” for “Sr.”). On page 391, I discovered the author had decided to keep the spelling/punctuation used by Tintner in his own writings. As a reader, I would have appreciated a footnote to that effect with the appearance of the first passage.

Although the author has given an objective presentation of his first two wives, Tintner's preference for his youngest daughter, Hepzibah (named after Yehudi Menuhin's sister), is never made clear. A dancer and later a director of film, theatre and opera, she died of cancer not long after her father.

The NYOC is referenced in the book only under its old title, National Youth Orchestra (Canada). Speaking of this association that Tintner called his most rewarding, the author refers to his introduction of singing madrigals, a training element that "remained in the program for many years" (229). Yet, that practice is still a vibrant part of the NYOC experience as witness its most recent season.

His association with the Nova Scotia Youth Orchestra is also not mentioned. According to its [website](#), Tintner became the artistic director and principal conductor in 1988. He continued as artistic advisor through the 1995-96 season.

The analysis of Tintner's conducting (321f.) is good, but only passing reference is made to his recorded legacy and there is no discography. Surely the epilogue should have referred to the Naxos Tintner Memorial Edition of thirteen CDs that includes live performances of Symphony Nova Scotia and the NYOC. Tintner wished foremost to be a composer, yet the Naxos CD (2007) of some of his compositions is not mentioned.

The book also has no bibliography and important writings are not referenced. Paul Helmer's *Growing with Canada: The Émigré Tradition in Canadian Music* (2009) and Antony Hodgson's in-depth analysis of Tintner's recordings in *Classical Recordings Quarterly* (Summer 2011) both appeared before the WLU edition. Nevertheless, this wonderful documentation makes the lack of Tintner's projected recordings of Bruckner's vocal music that much more poignant.

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Patriotism and Nationalism in Music Education. Edited by David Hebert and Andrea Kertz-Welzel. Burlington, VT: Ashgate Publishing, 2012. 183 pp. ISBN 9781-1-4094-3080-3.

This timely book offers an insightful array of international perspectives on a subject that badly calls out for scrutiny. It is particularly relevant for music educators. We are currently faced with a combination of global economic distress, various military conflicts around the world, and increasing multicultural and multi-ethnic demographic trends. The connection among these factors should be obvious: under times of duress, music education faces threatened and real withdrawal of public funds in many places, and music educators seek avenues of advocacy, of which patriotic or nationalistic uses may become suddenly quite attractive or even compelling.

In the foreword to this work, Simon Keller summarizes the ongoing philosophical dispute surrounding the ideas of nationalism and patriotism. In doing so, he poses questions about the ethical limits of patriotism, and suggests that the studies in the book may inform the larger philosophical debate. In the introduction, the editors justify their use of both the words “nationalism” and “patriotism.” They explain that, although both terms are often conflated with one another, they tend to be used quite differently in ordinary English (in which nationalism usually has negative connotations and patriotism positive) and philosophical discourse (in which the opposite is generally true). However, the editors point out that “nationalism” generally conjures notions of homogeneity of culture within a state or otherwise, while “patriotism” is more properly associated with loyalty to a state within circumscribed boundaries.

The research in this compilation comprises a mix of historical documentation and analyses, personal narratives, theoretical/philosophical arguments, ethnography, and several close readings of national anthems and patriotic or nationalistic songs. Apart from its foreword and conclusion, the book contains an introduction that provides the purpose, scope, and outline; a chapter providing an international overview on the subject; and nine chapters offering different perspectives on the subject from scholars representing Germany, Australia, Taiwan, the United States (one historical and one autobiographical), the Indian diaspora within South Africa, Singapore, Canada, and Finland.

Some authors provide operational definitions of the terms “nationalism” and “patriotism” within their chapters, while others do not. In most cases where these definitions are absent the connotations are made implicit through contextual cues, and these connotations do not always match up with one another. In fact, it becomes apparent that the framing of subtle contestations of the terms “nationalism” and “patriotism,” as achieved through the juxtaposition of various international perspectives, is one of the most valuable aspects of the inquiry. The working definitions that an author of a given chapter chooses to favour, either

implicitly or explicitly, seem indicative of the political realities of their respective nation-states. For example, Andrea Kertz-Welzel, providing the German perspective, explains how the ideas of nationalism and patriotism, having been so horribly abused under the Third Reich, have become negative signifiers that can now only hope to spur critical discussion about Germany's past. In contrast, Jane Southcott, representing an Australian view, hopefully refers to patriotism in school settings as the opportunity for students to be "educated in responsible citizenship."

Those authors who assume a particularly critical stance toward the book's subject are concerned about music's manipulative power. In wartime, as the editors point out in the conclusion, music's propagandistic uses in educational contexts bear even more scrutiny. For example, the notion of "blind patriotism" in the wake of the 9/11 terrorist attacks in the United States is examined in connection with the potential abuse of music education. The decision of the Music Educators National Conference (now the National Association for Music Education) to launch the National Anthem Project in 2005 is raised by the authors of chapters dealing with the United States, who are generally quite critical of the initiative.

Of particular value is the use by a number of the authors of theoretical categories or constructs of patriotism to analyze historical or qualitative data. For example, Carlos Abril explores from an historical and autobiographical perspective the American national anthem as a means of inculcating immigrants into American mainstream culture. In advocating for a critical approach to teaching about the significance of the "Star Spangled Banner," he unveils the apparent paradox of a song that should represent the ideas of participatory democracy, but instead arguably instills an unquestioning stance toward authority through its ritualistic use. This works against the more desirable outcome that Abril calls "constructive patriotism."

When authorities or others within a state encourage the adoption of what Amy Beegle describes as "dualistic patriotism" (i.e., an "us versus them" concept of political loyalty) the patriotic use of music has the potential to become dangerous by undermining notions of cultural plurality. Kertz-Welzel likens such arrangements to "Faustian pacts." The editors conclude by calling for further studies of the field. They also recommend that music educators embrace a "reconciliatory" approach in using music for nationalistic or patriotic means. This seems congruent with Wai-Chung Ho's idea of a multi-ethnic, or multicultural, sense of nationalism. Born out of the demographic reality of Taiwan's increasingly multi-ethnic society, the notion of a nationalism that embraces multiple identities is a hopeful theme that emerges from the book, and one that music educators should work toward.

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