

CAML REVIEW

REVUE DE L'ACBM

VOL. 42, NO. 3

NOVEMBER / NOVEMBRE 2014

Articles and Reports / Articles et rapports :

Page

President's Report / Message de la présidente

3

Cheryl Martin

CAML Conference 2014: Programme and Abstracts

6

Congrès de l'ACBM 2014 : Programme du congrès et résumés de communications

13

Section québécoise de l'ACBM / Quebec Chapter of CAML:

21

2014 Annual Meeting Report

Houman Behzadi

RISM Canada Report

23

Cheryl Martin

Reviews / Comptes rendus :

Ash Roses – Music of Derek Holman (CD) / Jane Leibel

27

The Ashgate Research Companion to Minimalist and Postminimalist Music (Book) / Edward Jurkowski

29

Glistening Pianos – Music by Alice Ping Yee Ho (CD) /

31

Brian C. Thompson

Looking Back – Mike Murley Trio (CD) / Robin Desmeules

33

Books and CDs Received

35

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, 2015.

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 31 mars 2015.

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President's Report / Message de la présidente

Greetings, CAML Members!

I hope that this finds you all well, and ready to face the challenges of winter! I am already looking forward to June 2015, when we will hold a CAML conference in Ottawa and you will also have the opportunity to attend the IAML/IMS joint conference in New York City. IAML conferences are often in Europe or even further away, so I hope that you will take the opportunity to attend. The Board agreed to fund two awards to cover registration for IAML; more information about these will be announced soon.

The CAML Board met in the first week of November. Cathy Martin, Sean Luyk, and Joanne Paterson continue to work on some changes to the constitution, most significantly to allow online voting. Any changes require a vote of the membership before the next AGM, so you will be hearing more from them soon. At this year's AGM, we passed a motion to extend a reduced membership rate to paraprofessionals; this will be effective as of the 2015 membership year. Kyla Jemison and I will work on messages to be sent to prospective new members. CAML's new webmaster, James Mason, has been working on the new web site, and you should see a new and bilingual site in the near future. The Board also agreed that CAML will sign the [Lyon Declaration](http://www.lyondeclaration.org) (<http://www.lyondeclaration.org>), to request the Member States of the United

Bonjour à tous les membres de l'ACBM!

J'espère que vous vous portez bien et que vous êtes prêts à affronter les rigueurs de l'hiver! J'attends moi-même avec impatience l'arrivée du mois de juin 2015, durant lequel le congrès de l'ACBM se tiendra à Ottawa. Au cours de ce même mois, vous aurez également l'occasion d'assister au congrès conjoint de l'AIBM et de la SIM à New York. Les congrès de l'AIBM se déroulent souvent en Europe et plus loin encore; j'espère donc que vous saisissez la chance de participer à celui-ci. Le conseil d'administration a approuvé la remise de deux prix couvrant les frais d'inscription au congrès de l'AIBM. Nous vous ferons parvenir plus de renseignements à ce sujet sous peu.

Le conseil d'administration de l'ACBM s'est réuni pendant la première semaine de novembre. Cathy Martin, Sean Luyk et Joanne Paterson continuent de travailler aux changements à apporter à la constitution, dont le plus important concerne la possibilité de voter en ligne. Tout changement exige un tour de scrutin des membres avant la prochaine AGA; les personnes nommées ci-dessus communiqueront donc bientôt avec vous. Lors de l'AGA de cette année, nous avons accepté une proposition visant à prolonger l'offre d'un droit d'adhésion réduit aux assistants de bibliothèque. Ce taux sera en vigueur à compter de l'année de cotisation 2015. Kyla Jemison et moi sommes responsables de rédiger les messages à envoyer aux membres potentiels. Le nouveau webmestre de l'ACBM, James Mason, s'est affairé au nouveau site Web; dans un avenir rapproché, notre site devrait avoir fait peau neuve et être bilingue. Le conseil d'administration a également approuvé la signature de la Déclaration de Lyon

Nations to make an international commitment to ensure that everyone has access to, and is able to understand, use, and share the information that is necessary to promote sustainable development and democratic societies.

Planning for the 2015 CAML Conference is going well. Debbie Begg and her team are well into the local arrangements planning, and Tim Neufeldt will be sending a call for presentations very soon. The conference will be held June 4-5, with an opening reception/concert tentatively planned for the evening of June 3. Please consider attending the conference and making a proposal for a presentation, especially if you have not presented before. Other library science associations will be holding their conferences at Congress at the same time, and the Canadian Library Association will also be meeting in Ottawa that week. There will be many librarians in Ottawa, and papers and presentations to appeal to just about everyone. Tim will also send information about a CAML first-time presenter's award, which is being administered by the Program Committee with assistance from Cathy Martin.

I was recently appointed to the IAML Membership Committee. The charge of this committee is to increase and diversify IAML's membership by reaching out to individuals and institutions associated with music in libraries, archives or documentation centres, particularly in regions currently under-represented in the Association; to identify and promote the value of membership in the Association; and to encourage the active engagement of all

(<http://www.lyondeclaration.org/content/pages/lyon-declaration-fr.pdf>), selon laquelle nous sollicitons les États membres des Nations Unies à s'engager, sur le plan international, à veiller à ce que chacun ait accès à l'information nécessaire à la promotion du développement durable et de sociétés démocratiques, et qu'il soit en mesure de la comprendre, de l'utiliser et de la partager.

La planification du congrès 2015 va bon train. Debbie Begg et son équipe ont déjà planifié de nombreux préparatifs sur place, et Tim Neufeldt vous invitera sous peu à lui faire parvenir vos demandes d'exposés. Le congrès se déroulera les 4 et 5 juin; une réception et un concert inauguraux auront vraisemblablement lieu le 3 juin, en soirée. Veuillez envisager la possibilité d'assister au congrès et d'y présenter un exposé, surtout si vous ne l'avez jamais fait auparavant. D'autres associations bibliothéconomiques tiendront leur congrès au même endroit et en même temps que le nôtre, et l'Association canadienne des bibliothèques se réunira aussi à Ottawa au cours de cette semaine-là. De nombreux bibliothécaires seront présents simultanément à Ottawa; il y aura des exposés et des présentations pour tous les goûts. Tim enverra aussi bientôt des renseignements portant sur le Prix décerné à un participant faisant un exposé pour la première fois au Congrès de l'ACBM, que le comité responsable du programme administre avec l'aide de Cathy Martin.

On m'a récemment nommée membre du comité d'adhésion de l'AIBM, dont les objectifs sont les suivants :

- accroître le nombre des membres de l'AIBM et les diversifier en invitant à s'y joindre des personnes et des établissements associés au volet musique des bibliothèques, des archives et des centres de documentation, en particulier dans les régions où l'association est peu représentée;

members. The work of this committee should help us in similar activities within CAML, so it should be a valuable experience. The chair is Jim Cassaro from the University of Pittsburgh. Bonnie Woelk from the University of Calgary is also a member, and Bonnie and I will provide updates as our work progresses.

Since this will be my last President's Report before we hold CAML elections, I'd like to remind you that the Nominations Officer will be asking for nominations for the position of Member at Large early next year. Please consider nominating yourself or another CAML member for this position.

It's difficult for me to believe that my time as CAML President will be over in about eight months, and that I have only one President's report left to write after this one!

With best wishes for the holiday season and for 2015,

Cheryl Martin
Western University
cmart29@uwo.ca

- définir et promouvoir les avantages de l'adhésion à l'association;
- encourager tous les membres à s'y engager avec dynamisme.

Puisque le travail de ce comité devrait aider l'ACBM dans le cadre d'activités semblables, mon expérience devrait par conséquent être enrichissante. Jim Cassaro, de la University of Pittsburgh, en est le président. Étant donné que Bonnie Woelk, de l'Université de Calgary, en est également membre, nous vous tiendrons au courant de la progression des travaux.

Puisqu'il s'agit du dernier Message de la présidente avant les élections de l'ACBM, j'aimerais vous rappeler que le responsable des mises en candidature vous demandera de lui faire parvenir vos mises en candidature pour le poste de conseiller dès le début de l'année 2015. Veuillez envisager la possibilité de poser votre propre candidature ou de recommander un autre membre pour ce poste.

J'ai peine à croire que, dans environ huit mois, mon mandat de présidente sera échu et que je n'ai plus qu'un seul Message de la présidente à rédiger d'ici là!

Tous mes meilleurs vœux pour la période des Fêtes, ainsi que la nouvelle année,

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CAML Conference 2014: Programme and Abstracts

May 29-30, 2014

Brock University, St. Catharines, Ontario

Thursday, May 29, 2014

9:00-11:00 CAML Session A

Session chair: Jan Guise (University of Manitoba)

Digital Humanities and Music

Stacy Allison-Cassin, David Montgomery (York University)

Digital humanities (DH) are becoming increasingly present on university campuses. Many institutions are adding digital humanities positions to faculties and libraries. But what is it? What are the tools and resources used by DH researchers? What are the particular challenges to supporting DH students and scholars? This presentation will provide an overview of the emerging area of digital humanities with a specific focus on the intersection between DH and music.

Encore des mots, toujours des mots: A Visualization Interface for Exploring a Large Collection of French Songs

Audrey Laplante, Dominic Forest, Rémy Kessler (Université de Montréal)

There is a wealth of information about music that can be mined from the Web, including lyrics, bibliographic metadata (e.g., contributors, label, album title), and information generated by end-users (e.g., social tags, reviews) or by music critics, journalists or bloggers (e.g., reviews, interviews with artists). This information can be (and has been) used to provide additional access points to a music collection and hence improve the retrieval and exploration of music. However, lyrics have received relatively little attention from system developers. In this presentation, we will present a new system for the exploration of a large collection of French-language songs based on lyrics. We will explain how the metadata and lyrics were harvested from various sources on the Web. We will then explain how we combined data mining and visualization to propose an interactive visualization system for the exploration and analysis of our collection of songs based on lyrics.

The Sounds Inside the Library Walls: An Examination of Three National Library Digital Sound Recording Collections

Sophie Rondeau (CBC Winnipeg)

Winner, 2014 CAML First-Time Conference Presenter Award

National libraries are government institutions dedicated to acquiring, preserving, and making accessible information and heritage resources pertinent to the nation. Resources may include government documents, books, theses, audio and video recordings, and more. This paper will explore and compare the digital sound recording collections from three national libraries: Library and Archives Canada, The Virtual Gramophone; The Library of Congress, National Jukebox; and the British Library, Sounds. I have limited my focus to three national libraries, with a special emphasis on the digital collection at Library and Archives Canada, to provide a sample representation whereby evaluation and comparison of digital sound recording repositories may begin. The paper will examine the scope of the collections, digitalization methods, how the collections are developed and managed, an evaluation of their respective interface design and usability, the provision of reference services for these collections, and issues related to access. These digital collections provide remote access to sound recordings otherwise difficult to obtain, and decisions and investment have been made to make select sound recordings available electronically. They are important resources for music libraries and library institutions serving music related user needs.

11:15-12:15 CAML Session B

RILM/RISM/RIPM session

Sean Luyk (University of Alberta), Cheryl Martin (Western University), Kathleen McMorro (University of Toronto, retired)

14:15-15:45 CAML Session C

Session chair: Terry Horner (UBC)

Genre of the Moment: Creating a Genre Taxonomy for the 19th-Century French Sheet Music Collection at the Marvin Duchow Music Library, McGill University

Kathleen Hulley (McGill University)

Chanson comique, scie populaire, romance, and interrogation machiavélique, these are just some of the designations given to French *chanson populaire* in the late 19th century. While some of these designations are recognized genres, others are not, making it difficult to create a clear genre taxonomy for this collection. This paper examines the challenges of developing a genre taxonomy and authorities for this extensive and culturally significant collection. In order to create a historically-informed

list of genres and subgenres, I draw on the collection itself, taking into account the genre labels that appear on these documents (on the inner page, cover pages, and even in advertisements on the back covers). Nevertheless, challenges remain: some have seemingly conflicting genre designations, and others have unique and timely titles. As I demonstrate, genre was a fluid concept at this moment, and assessment requires a flexible approach to genre authorities in this context.

Reinforcing the Front Line: Music Publishing and the War Effort, 1914-1918

Timothy Neufeldt (University of Toronto)

Recruiting to support Canada's involvement in the Great War slowed by the summer of 1916, and by the following Spring was averaging approximately 4000 men per month, a number far below replacement needs, especially given that many of the new recruits opted for any service but infantry. The high rate of casualties was undoubtedly a significant factor, and most of the British-born population eligible to serve – a group that made up a disproportionate percent of enlistments in the opening years – was now depleted.

The pressure on the home front for eligible males to take an active role in the war came from many sources, one of which was the published sheet music intended for popular consumption. While music publications in support of Canada's involvement began appearing shortly after the war started, this paper investigates the burgeoning number of war-related song texts and their respective cover art that arose after 1915, revealing the depth of Canada's involvement in the conflict and highlighting the propagandistic overtones used to encourage enlistment through positive slogans, images, and glorifying heroism at a time when fewer men were willing to serve.

Capturing Culture: Metadata Elements, Descriptive Vocabularies and Authority Control in the Design of the McGill Music Library's 19th-Century French Sheet Music Database

Andrew Senior (McGill University)

In early 2013, work began on descriptive analysis of the music and cover illustration lithography in the Marvin Duchow Music Library's 19th-century French Sheet Music Collection. A database was designed to assist scholars in the assessment of the wealth of musical and iconographical material dating from heyday of the French salon through the rise and fall of *Café-Concert* culture.

The presentation describes initial outcomes arising from the design of a metadata model that accurately captures information about most of the multi-faceted sheet music elements including composer, poet, arranger, lithographer, singer names;

performance locations; iconography; and musical genre. The presentation will outline the ways existing sheet music metadata guidelines, descriptive standards, vocabularies and authority files related to art and music were evaluated in order to arrive at a hybrid metadata and authority solution appropriate for this complex and culturally rich sheet music collection.

Friday, May 30, 2014

9:00-10:00 CAML Session D

Session chair: Lucinda Walls (Queen's University)

The Leslie Bell Papers

Kyra Folk-Farber (University of Toronto)

Dr. Leslie Bell was a prominent Canadian choral conductor and arranger who died in 1962. The Leslie Bell Papers, donated to the University of Toronto Music Library by Dr. Bell's daughter in 2011, began as twenty-five boxes containing music manuscripts, radio show scripts, clippings of his column from the Toronto Star, reviews, concert programs, sound recordings, photographs, academic journals, correspondence, and much more. The items are being organised and preserved for the music library's archival collection, a Finding Aid is being created, and the items are being entered into the Music Library's digital Archives Database. Dr. Bell's articles and radio scripts contain insightful and accessible musicological commentary and, in the context of The Leslie Bell Papers, provide an interesting perspective on Canadian musical culture in the 1950s and '60s. This presentation is an overview of the work of Dr. Leslie Bell as discovered through assembling The Leslie Bell Papers archival fonds.

The Speranza Club Archives in the University of Toronto Music Library

Kyla Jemison (Canadian Music Centre)

The Speranza Club was a women's musical club founded in Toronto in 1906 which hosted concerts for musical, social and philanthropic purposes until 1946. The club was founded to provide an opportunity for young women to continue their musical pursuits after leaving school or after marriage; it became more involved in charity work over the years and hosted many benefit concerts, usually performed by members themselves, often to support the war effort. The Speranza Club's archive is part of the University of Toronto Music Library's Olnick Rare Book Room. This paper will look at this archival collection to examine women's role in the musical scene in Toronto in the first half of the twentieth century.

Music Songbooks at the Jordan Museum of the Twenty

Cheryl Martin (Western University)

The Jordan Museum of the Twenty in Jordan, Ontario has a small collection of handwritten songbooks from the late 18th and early 19th centuries. These songbooks were either brought from Pennsylvania by the first Mennonite settlers in the area, or were compiled by these early settlers shortly after arriving in Ontario. Seven of the songbooks have been digitized and are available online. I will discuss my research on the history of these songbooks.

10:15-11:45 CAML Session E

Session chair: Houman Behzadi (University of Toronto)

Listening in the Library: Considerations for Space and Equipment

Carolyn Doi (University of Saskatchewan)

The Education & Music Library at the University of Saskatchewan recently redesigned its listening spaces, equipment and furniture. The new listening space is designed to provide better access to music collections, to deliver both comfort and functionality and to give space for students to complete program requirements such as listening assignments while also facilitating more informal exploration of the music recording collections. The listening equipment improves on older models by enabling access to both the physical and digital music collections, while offering flexible access for individual and group work. This session will present an overview of various listening configurations implemented at the University of Saskatchewan Library, considerations for selecting listening furniture and equipment and the preliminary results of an initial assessment that looks at the effectiveness of these new spaces to meet the research needs of music students.

A Binding Experience

Becky Smith (Memorial University)

In many established music libraries the practice of binding printed music has long been customary and as such the processing of items moves along without many problems. At Memorial University of Newfoundland the process of binding music occurred in the early years of the collection but had been stopped long ago. In this presentation, I will discuss my efforts to re-establish binding of printed music as part of the regular processing workflow. Key considerations include establishing a budget for current and retrospective binding, determining what is required to complete in-house binding, and creating priority guidelines for items to be bound. Of course, many points in this process

proved to be challenging for various reasons and will be illustrated. After approximately a year and a half of in-house binding, I will show where we came from and where we are.

“Threshold Concepts” and Information Literacy for Music

Laura Snyder (Mount Allison University)

“Threshold concepts” is a pedagogical framework that has been finding its way into the literature on information literacy over the past few years. A major revision of the ACRL *Information Literacy Competency Standards for Higher Education* is currently in progress, and “threshold concepts” has been identified as one of the new elements being incorporated into this model. What are threshold concepts, and how might this model apply to information literacy for music? In this presentation I will provide a brief overview of threshold concepts as they apply to information literacy in general, and explore potential applications of this framework to information literacy in music. While my initial focus for this study is on an information literacy program for first-year undergraduate students, I will also suggest implications for library instruction in studio classes, upper-level music courses, and graduate programs in music.

12:00-13:00 CAML Session F

Session chair: Cathy Martin (McGill University)

Oil Shows, Rodeos, and UFOs: The Walder G. W. White Sheet Music Collection at the University of Alberta Libraries

Colette Leung, Sean Luyk (University of Alberta)

This paper discusses a project undertaken at the University of Alberta Libraries to create metadata and increase digital access to a notable donation of sheet music: the Walder G. W. White Sheet Music Collection. The collection contains over 6,000 pieces of popular sheet music from Canada, the United States, and Europe, published between the late 1880s and late 1960s. The collection is remarkable for the number of unique items that it contains published in or about the Canadian Prairie provinces. The history of the collection is discussed, in addition to project goals and timelines. Select items and personalities contained within the collection are highlighted to examine elements of twentieth century Canadian Prairie society and culture. The process of preparing and creating metadata for harvesting by the Sheet Music Consortium is also outlined. This paper will help inform other projects involving the creation of metadata for sheet music, and provide insight into the Canadian music publishing industry, historical pop culture and its interaction with Canada, and Canadian Prairie culture.

IMSLP: Perspectives from a Contributor and a User

Homer Seywerd (Dundas Valley Orchestra), Deborah Wills (Wilfrid Laurier University)

This presentation will start with a brief background of IMSLP/Petrucci Music Library, providing a timeline of milestones and showing trends in content and use. It will outline its current structure and oversight and mention the Canadian involvement to date, including implications of the new Canadian server. From the user's perspective, it will briefly describe the strengths of the Library, including the quantity and range of materials, the clear organization, the robust browsing features, the quality controls, and the attention to issues of copyright. It will also suggest ways of promoting the project to faculty and students. From the contributor's perspective, it will outline the ways that individuals and institutions have added to the growth and quality of the Library, including uploading scores, adding metadata, and coding for copyright. It will conclude by considering future opportunities and inviting discussion.

Congrès de l'ACBM 2014 : Programme du congrès et résumés de communications

29-30 mai 2014

Université Brock, St. Catharines, Ontario

Le jeudi 29 mai 2014

9 h à 11 h Séance A de l'ACBM

Présidente de la séance : Janneka Guise (Université du Manitoba)

Les sciences humaines numériques et la musique

Stacy Allison-Cassin, David Montgomery (Université York)

La présence des sciences humaines numériques (SHN) se remarque de plus en plus sur les campus. De nombreux établissements ajoutent des postes en sciences humaines numériques à leurs facultés et à leurs bibliothèques. Que sont donc les SHN? De quels outils et de quelles ressources se servent les chercheurs en SHN? Quelles sont les difficultés inhérentes au soutien des étudiants et des chercheurs en SHN? La présentation fournira un aperçu du domaine émergent des sciences humaines numériques tout en se concentrant sur le point d'intersection des SHN et de la musique.

Encore des mots, toujours des mots : une interface pour la représentation visuelle d'une collection importante de chansons françaises

Audrey Laplante, Dominic Forest, Rémy Kessler (Université de Montréal)

On peut tirer d'Internet une mine d'informations portant sur la musique, y compris des paroles, des métadonnées bibliographiques (p. ex. : contributeurs, maison de disques, titre de l'album) et des renseignements fournis par les utilisateurs finaux (p. ex. : indexations collaboratives, critiques) ou par des critiques musicaux, des journalistes ou des blogueurs (p. ex. : critiques et entrevues avec des artistes). On peut se servir de ces informations (et on l'a fait) afin de donner encore plus de points d'accès aux collections de musique et d'en faciliter ainsi la recherche et l'écoute. Les concepteurs de systèmes se sont toutefois relativement peu attardés aux paroles. Dans la présentation, nous dévoilerons un nouveau système visant à fouiller dans une collection importante de chansons françaises au moyen de leurs paroles. Nous expliquerons comment les

métadonnées et les paroles ont été recueillies de diverses sources sur le Web. Nous démontrerons ensuite de quelle manière nous avons joint la recherche de données à la représentation visuelle pour en arriver à un système de représentation visuelle ayant pour objectif la consultation et l'analyse de notre collection de chansons basée sur les paroles.

Ce qu'on entend à l'intérieur des murs des bibliothèques : un examen des collections numériques d'enregistrements sonores de trois bibliothèques nationales

Sophie Rondeau (CBC Winnipeg)

Gagnante du prix 2014 décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM

Les bibliothèques nationales sont des institutions gouvernementales dont le but est d'acquérir et de préserver de l'information et des ressources patrimoniales se rapportant à la nation, et de les lui rendre accessibles. Ces ressources peuvent inclure des documents gouvernementaux, des livres, des thèses, des enregistrements sonores et vidéo, et plus encore. La présentation étudiera et comparera les collections numériques d'enregistrements sonores de trois bibliothèques nationales : Le Gramophone virtuel de Bibliothèque et Archives Canada, le National Jukebox de la Library of Congress et les Sounds de la British Library. Je me suis limitée à trois bibliothèques nationales en m'intéressant surtout à la collection numérique de Bibliothèque et Archives Canada afin de fournir un échantillon représentatif sur lequel fonder une évaluation et une comparaison des enregistrements sonores numérisés de ces services d'archives. J'examinerai donc la portée des collections, les méthodes de numérisation employées, ainsi que les moyens par lesquels les collections sont développées et gérées, et j'évaluerai leur conception d'interface et leur convivialité respectives, leur service de référence et les problèmes d'accès qu'elles posent. Ces collections numériques fournissent l'accès à distance à des enregistrements sonores qui seraient autrement difficiles à obtenir. De plus, on a pris certaines décisions et investi des fonds visant à rendre disponibles certains enregistrements sonores par voie électronique. Ce sont là des ressources importantes pour les bibliothèques de musique et les bibliothèques qui répondent aux besoins des utilisateurs en matière de musique.

11 h 15 – 12 h 15 Séance B de l'ACBM

Séance portant sur le RILM, le RISM, et le RIPM

Sean Luyk (Université de l'Alberta), Cheryl Martin (Université Western),

Kathleen McMorrow (retraîtée de l'Université de Toronto)

14 h 15 – 15 h 45 Séance C de l'ACBM

Président de la séance : Terry Horner (Université de la Colombie-Britannique)

Le genre du moment : créer une taxonomie de genres pour la collection de musique française du 19^e siècle en feuilles à la Bibliothèque de musique Marvin Duchow de l'Université McGill

Kathleen Hulley (Université McGill)

Chanson comique, scie populaire, romance et interrogation machiavélique; voilà quelques-uns des noms donnés à la chanson populaire française de la fin du 19^e siècle. Si certaines de ces désignations appartiennent à des genres reconnus, ce n'est toutefois pas le cas de toutes; cette collection se prête donc mal à une taxonomie de genres bien précise. La présentation examinera les difficultés inhérentes à la création d'une taxonomie de genres et d'autorités quant à cette collection importante, dont la musique a influencé la culture. Dans le but d'établir une liste de genres et de sous-genres bien fondée sur l'Histoire, je tire mes renseignements de la collection elle-même, en tenant compte des genres qui paraissent sur les documents (page intérieure, page couverture et même annonces sur le plat verso). Tout n'est pas simple, cependant : la désignation de genre de certains documents est contradictoire, tandis que d'autres portent des titres particuliers et à faible durée de vie. Je démontrerai que le genre était un concept plutôt fluide à l'époque et que, dans ce contexte, on doit adopter une approche flexible relativement aux autorités de genre.

Renforcer la ligne de front : la publication de la musique et l'effort de guerre de 1914 à 1918

Timothy Neufeldt (Université de Toronto)

À l'été 1916, le recrutement des soldats pour soutenir l'engagement du Canada dans la Grande Guerre avait ralenti et le printemps suivant, environ 4000 hommes par mois s'enrôlaient. Ce nombre était de beaucoup inférieur aux besoins de remplacement, particulièrement en raison du fait que bon nombre des nouvelles recrues choisissaient tout autre service plutôt que l'infanterie. Le nombre élevé de victimes contribuait sans doute à cette réalité; de plus, la réserve des hommes de souche britannique en âge de servir – qui avaient constitué la majeure partie des levées au début de la guerre – était épuisée.

Au Canada, la pression exercée sur les hommes en âge de s'enrôler venait de diverses sources, dont la musique en feuilles mise en marché pour Monsieur Tout-le-Monde.

Comme les publications musicales soutenant l'engagement du Canada ont vu le jour peu de temps après le déclenchement de la guerre, la présentation examinera le nombre croissant de chansons ayant la guerre pour thème après 1915, ainsi que leurs dessins de couverture. Leurs paroles nous révèlent à quel point le Canada s'était engagé dans le conflit et soulignent l'allure propagandiste des images et des slogans accrocheurs utilisés pour encourager l'enrôlement, de même que la glorification de l'héroïsme à une époque où moins d'hommes étaient prêts à servir leur patrie.

Saisir la culture : métadonnées, vocabulaires descriptifs et contrôle d'autorité dans la planification de la base de données de musique française du 19^e siècle en feuilles de la Bibliothèque de musique de McGill

Andrew Senior (Université McGill)

Au début de l'année 2013, on a entrepris des travaux relatifs à l'analyse descriptive de la musique et de la lithographie des pages couvertures de la collection de musique française du 19^e siècle en feuilles de la Bibliothèque de musique Marvin Duchow. On a construit une base de données afin d'aider les chercheurs à évaluer l'abondance de matériel musical et iconographique datant de l'apogée du salon français, soit à l'époque de la montée et de la chute du café-concert.

La présentation soulignera les résultats initiaux du modèle de métadonnées qui saisit avec justesse l'information portant sur la plus grande partie des éléments aux multiples dimensions de la musique en feuilles, y compris les noms de compositeurs, de poètes, d'arrangeurs, de lithographes et de chanteurs; les lieux des spectacles; l'iconographie et le genre musical. Elle précisera les moyens par lesquels les directives inhérentes aux métadonnées de la musique en feuilles actuelle, les normes descriptives, les vocabulaires et les fichiers d'autorité concernant l'art et la musique ont été évalués afin d'en arriver à une solution hybride, métadonnées-autorités, appropriée à cette collection de musique en feuilles à la fois riche et complexe.

Le vendredi 30 mai 2014

9 h – 10 h Séance D de l'ACBM

Présidente de la séance : Lucinda Walls (Université Queen's)

Le travail de Leslie Bell

Kyra Folk-Farber (Université de Toronto)

M. Leslie Bell était un chef de chœur et arrangeur canadien bien connu qui s'est éteint en 1962. Le travail de Leslie Bell, que sa fille a donné à la bibliothèque de musique de l'Université de Toronto en 2011, était au départ constitué de vingt-cinq boîtes contenant des manuscrits de musique, des transcriptions radiophoniques, des coupures de sa chronique dans le *Toronto Star*, des critiques, des programmes de concert, des enregistrements sonores, des photos, des revues spécialisées, de la correspondance et bien plus encore. À l'heure actuelle, on organise et on préserve toutes ces pièces pour la collection archivistique de la bibliothèque de musique, on crée un instrument de repérage et on saisit ces pièces dans la base de données des archives numériques de la bibliothèque de musique. Les articles et les transcriptions radiophoniques de M. Bell recèlent des commentaires perspicaces et compréhensibles sur la musique et, dans le contexte de son travail, fournissent une perspective intéressante de la culture musicale au Canada dans les années 1950 et 1960. La présentation fera un survol du travail de M. Leslie Bell et des découvertes faites au fil de la constitution de ce fonds d'archives.

Les archives du Speranza Club à la bibliothèque de musique de l'Université de Toronto

Kyla Jemison (Centre de musique canadienne)

Le Speranza Club, un club musical pour femmes qui a vu le jour en 1906 à Toronto, a organisé des concerts à des fins musicales, sociales et philanthropiques jusqu'en 1946. On l'avait fondé dans le but de soutenir les jeunes femmes désireuses de poursuivre leurs études musicales après avoir quitté l'école ou s'être mariées. Au fil du temps, ce club s'est engagé davantage dans des activités caritatives et a organisé de nombreux concerts-bénéfices, donnés en général par les membres elles-mêmes, et souvent pour appuyer l'effort de guerre. Les archives du Speranza Club sont conservées dans la salle Olnick des livres rares de la bibliothèque de musique de l'Université de Toronto. La présentation portera sur cette collection archivistique afin d'y examiner le rôle des femmes sur la scène musicale torontoise au cours de la première moitié du 20^e siècle.

Les livres de chants du Jordan Museum of the Twenty (Musée historique des Vingt de Jordan)

Cheryl Martin (Université Western)

Le Jordan Museum of the Twenty, en Ontario, possède une petite collection de livres de chants écrits à la main datant de la fin du 18^e et du début du 19^e siècle. Ces livres ont été soit apportés de la Pennsylvanie par les premiers pionniers mennonites, soit compilés par ces mêmes pionniers peu après leur arrivée en Ontario. Sept de ces livres ont été numérisés et sont disponibles en ligne. Je parlerai de ma recherche sur leur histoire.

10 h 15 – 11 h 45 Séance E de l'ACBM

Président de la séance : Houman Behzadi (Université de Toronto)

L'écoute dans la bibliothèque : l'examen de l'espace et de l'équipement

Carolyn Doi (Université de la Saskatchewan)

La bibliothèque de l'éducation et de musique de l'Université de la Saskatchewan a récemment rénové ses postes d'écoute et remis à neuf son équipement et son mobilier. Ce nouvel espace a été conçu afin de fournir un meilleur accès aux collections de musique, d'offrir confort et fonctionnalité aux étudiants et de leur permettre de respecter les exigences de leur programme en matière d'écoute tout en facilitant leur découverte des collections d'enregistrements musicaux. L'équipement d'écoute est supérieur aux précédents en ce qu'il donne accès aux collections de musique tant physiques que numériques; il facilite également la tâche de ceux qui font des travaux seuls ou en groupes. La séance présentera un aperçu des diverses configurations utilisées à la bibliothèque de l'Université de la Saskatchewan, des critères à considérer pour bien choisir l'ameublement et l'équipement d'écoute et des résultats préliminaires d'une évaluation initiale expliquant la mesure selon laquelle ce nouvel environnement répond aux besoins en recherche des étudiants en musique.

Une histoire de reliure

Becky Smith (Université Memorial)

De nombreuses bibliothèques de musique bien établies ont pris depuis longtemps l'habitude de relier la musique en feuilles, ce qui fait que le traitement des pièces se fait sans trop de heurts. À l'Université Memorial de Terre-Neuve, ce processus avait été entrepris au cours des premières années suivant l'acquisition de notre collection de musique, mais il avait été discontinué depuis belle lurette. Dans la présentation, je

décrierai les efforts que j'ai déployés pour rétablir la reliure de la musique en feuilles et la réintégrer au déroulement normal des opérations. Parmi les éléments clés à considérer : dresser un budget pour les projets de reliure actuels et rétrospectifs; déterminer de quel équipement se doter pour faire ses propres reliures et créer des lignes directrices définissant l'ordre de priorité à accorder aux pièces. Bien entendu, plusieurs étapes de ce processus ont soulevé des difficultés pour diverses raisons et j'en parlerai. Nous relions maintenant notre musique depuis environ dix-huit mois; je ferai le point sur la situation.

Les « notions de seuil » et la maîtrise de l'information en musique

Laura Snyder (Université Mount Allison)

Ces dernières années, on a mentionné de plus en plus fréquemment un certain cadre pédagogique, les « notions de seuil », dans la documentation portant sur la maîtrise de l'information. Une révision en profondeur de *l'Information Literacy Competency Standards for Higher Education* (Les normes de compétences relatives à la maîtrise de l'information au niveau postsecondaire) de l'Association of College and Research Libraries (ACRL) est actuellement en cours et les « notions de seuil » constituent l'un des nouveaux éléments à avoir été incorporés au modèle. Que sont-elles et comment s'appliquent-elles à la maîtrise de l'information en musique? Je fournirai dans la présentation un aperçu des notions de seuil, de leur pertinence quant à la maîtrise de l'information en général et de leur portée dans le domaine de la musique en particulier. Si l'accent de mon étude porte sur un programme de maîtrise de l'information pour les étudiants de première année, je suggérerai également d'autres façons d'adapter cette maîtrise à l'instruction musicale dans un studio, ainsi qu'aux cours et aux programmes de musique des cycles supérieurs.

12 h – 13 h Séance F de l'ACBM

Présidente de la séance : Cathy Martin (Université McGill)

Expositions d'huiles, rodéos et ovnis : la collection de musique en feuilles

Walder G. W. White aux bibliothèques de l'Université de l'Alberta

Colette Leung, Sean Luyk (Université de l'Alberta)

La présentation traitera d'un projet des bibliothèques de l'Université de l'Alberta visant à créer des métadonnées pour un don important de musique en feuilles, la collection de musique en feuilles Walder G. W. White, et à y accroître l'accès numérique. Cette collection contient plus de 6000 pièces de musique populaire en feuilles du Canada, des États-Unis et de l'Europe, publiées entre la fin des années 1880 et la fin des

années 1960. Cette collection se distingue par le nombre impressionnant de ses éléments uniques qui ont été publiés dans les Prairies ou qui en parlent. Nous nous entretiendrons de l'histoire de la collection, des objectifs de ce projet et des échéanciers. Nous ferons ressortir certaines composantes et certaines personnalités de la collection afin d'examiner des éléments de la société et de la culture des Prairies au 20^e siècle. La préparation et la création de métadonnées pour le Sheet Music Consortium (Consortium de la musique en feuilles) seront également abordées. La présentation traitera d'autres projets visant la création de métadonnées pour la musique en feuilles et fournira un aperçu de l'industrie de l'édition de la musique canadienne, de la culture populaire historique et de son interaction avec le Canada et la culture des Prairies.

IMSLP : Perspectives d'un contributeur et d'un utilisateur

Homer Seywerd (Orchestre Dundas Valley), Deborah Wills (Université Wilfrid Laurier)

La présentation s'ouvrira sur une brève mise en contexte de l'IMSLP/La Bibliothèque de musique Petrucci, et en décrira les événements marquants et les tendances quant au contenu et à l'usage. Elle fournira un aperçu de sa structure et de sa surveillance actuelles et parlera de l'engagement du Canada dans ce projet à ce jour, y compris des retombées pour le nouveau serveur canadien. Elle évoquera succinctement, du point de vue de l'utilisateur, les atouts de la bibliothèque, y compris la quantité et la portée du matériel, l'organisation rationnelle de son contenu, les forces de son navigateur, les contrôles de qualité et l'attention accordée aux droits d'auteur. Elle suggérera également des moyens par lesquels promouvoir le projet auprès des professeurs et des étudiants. Selon la perspective du contributeur, elle soulignera les façons dont des personnes et des établissements ont participé à la croissance et à la qualité de la bibliothèque en y téléchargeant des partitions et en y ajoutant des métadonnées, ainsi que des références sur les droits d'auteur. Elle se terminera par un examen des opportunités qui s'offrent relativement à ce site et la proposition d'une discussion.

Section québécoise de l'ACBM / Quebec Chapter of CAML: 2014 Annual Meeting Report

By Houman Behzadi

The 2014 annual meeting of the Section québécoise de l'ACBM (SQACBM) / Quebec Chapter of CAML (QCCAML) took place on Friday, 31 October at the library of Université Laval. This was the first gathering of QCCAML members since the 2012 meeting that was held at the Grande Bibliothèque of Montreal. Due to logistical difficulties, the organizing committee had decided to either postpone the fall 2013 meeting to the following spring, or hold one meeting for both 2013 and 2014. A survey soliciting chapter members' preferences regarding the date and location of the meeting was sent out and after careful examination of all responses, the organizing committee decided to hold one meeting only. Choosing Quebec City as this year's location attracted a number of new members who had not been able to participate in the Montreal meetings.

This year's meeting was unique in that it included a training component. Daniel Paradis from Bibliothèque et Archives nationales du Québec (BAnQ) gave a three-hour workshop on cataloguing audio recordings in RDA. The session was designed for cataloguers with prior knowledge of cataloguing audio recordings in the MARC21/AACR2 environment. Paradis presented in-depth explanations of major changes and new rules in RDA and provided a handout with examples of twelve RDA records for audio recordings. During the workshop, he took questions from participants.

The attendees then gathered for lunch and the General Assembly. During the business meeting, Daniel Paradis spoke about his work on the chapter's new website, which is expected to launch in the near future. Elections were also held in order to fill all four positions on the QCCAML board of directors. Having reached the end of our two-year terms, Benoit Migneault (BAnQ) and I stepped down. Daniel Paradis and Mélissa Gravel (Université Laval) were re-elected; Marc-André Goulet (BAnQ) and Rémi Castonguay (UQÀM) were elected and joined as new board members. Please see the [chapter's website](#) to learn more about the specific position of each board member.

Houman Behzadi is the Music Collection Development Librarian at the University of Toronto Libraries.

The afternoon session started with Marc-André Goulet's presentation on the current audio/video streaming offerings at BAnQ and other North American and European music libraries. Goulet presented the results of his recent explorations on the evolving audio/video collection models. He also looked at declining CD sales figures and spoke about the gradual shift from the acquisition of traditional audio formats to subscription-based streaming services.

Building a collection of Persian music at the University of Toronto Libraries was the topic of my presentation, which described a project I am currently working on. Recent years have seen a growing involvement of Toronto's Persian community in the musical and cultural scene of the city. The U of T Faculty of Music's strong ethnomusicology program has attracted a significant number of graduate students interested in Persian music studies whose work and research would benefit from the presence of a strong and carefully constructed Persian music collection. Additionally, the project is a response to the current goals and mandates of the Music Library Association's Collection Development and Resource Sharing Committee, which stresses the importance of building music collections from the world's challenging geographic regions. After a brief historical overview of music in Iran, I talked about the highlights of my trip to Tehran in early 2014 when I met several music publishers and vendors and learned that much of the Persian musicians' and music scholars' output is absent from the large research collections in North America.

During the Round Table, attendees discussed best practices for the management of some of music libraries' most challenging formats. Benoit Migneault showed a new case designed for CDs and DVDs that might be used by the Music and Film section of the Grande Bibliothèque as a space-saving solution. I brought up the subject of born-digital scores and the challenges they provide to libraries, from purchasing, to handling the digital file, to copyright issues, etc. While some librarians had found innovative approaches, no sustainable practice was identified.

The third presentation of the afternoon, about an indexing project at Université Laval's Music Library, was cancelled as one of the presenters could not be at the meeting. A tour of the newly renovated 4th floor of the Université Laval Library was the last scheduled activity.

A warm reception organized by Méliissa Gravel and the staff of the Music Library concluded the day.

RISM Canada Report

By Cheryl Martin (RISM Canada Coordinator, Western University)

The mandate of RISM is to collect and document musical sources. From the RISM web site:

The International Inventory of Musical Sources - Répertoire International des Sources Musicales (RISM) - is a multinational, non-profit joint venture which aims for comprehensive documentation of extant musical sources worldwide. These primary sources are manuscripts or printed music, writings on music theory, and libretti. They are housed in libraries, archives, monasteries, schools and private collections.

The organization, founded in Paris in 1952, is the largest and only global operation that documents written musical sources. RISM records what exists and where it can be found. As a result, musical traditions are protected through cataloguing in a comprehensive inventory while also being made available to musicologists and musicians. Such work is thus not an end in itself, but leads directly to practical applications. (<http://www.rism.info/en/organisation.html>)

RISM is coordinated by the RISM Zentralredaktion (Central Office) in Frankfurt, Germany (<http://rism.info>). RISM staff coordinate the work of RISM members and provide them with technical support and training. While managed by a Coordinating Committee made up of 5-8 RISM members (who are in turn members of IAML or IMS), there is also an Advisory Council of RISM members from each country that meets at every IAML conference. I represent Canada on the Advisory Council, and am presently the only person submitting material on behalf of Canada.

RISM recently released a new version of its [online catalogue](#) which is easier to use and provides more search options. The new interface includes features that will make it easier to find musical sources, especially those that have been digitized.

New features include:

- Search for digitized music
- Auto-complete in the search boxes
- Boolean search
- Incipit input using on-screen piano keyboard
- Sort results by year, title, or author
- Clearer attributions

If you have any feedback about the online catalogue, please let me know.

Cheryl Martin is a Metadata Management Librarian at Western University in London, Ontario. She has been the RISM Coordinator for Canada for the past three years.

One of the goals of RISM is to increase the amount of material in the database by developing a “minimum-level” record that will include enough data to identify the item but may not include extra information such as incipits or extensive notes. Another goal is to market the database to music libraries and librarians, musicologists, musicians, and other researchers. One of my personal goals for the Canadian material is to add a digitized copy to each source in Canada, whenever possible.

One significant recent change is that RISM will now accept material from all time periods. Previously, only pre-1800 material was usually accepted. To celebrate this development, I have catalogued most of Western’s Mahler manuscripts for RISM. I am very glad that these resources are now represented in RISM, as this may provide more exposure for them and bring researchers to Canada. I will be contacting CAML members over the next year to ask what music manuscript material is held in each library/archive/museum collection, and to make arrangements to add records for this material to RISM. I am also participating in a project to send MARC records from library catalogues directly to RISM, and then make any updates needed to comply with RISM standards (such as entering incipits). I hope that this will be successful, because it will be much faster than entering all of the data manually and will encourage more country groups to submit records to RISM.

The two record examples included at the end of this report are from the RISM database Kallisto (fig. 1) and from the Western Libraries catalogue (fig. 2). There are several differences in the formatting and content of the fields and in how the information is displayed. For example, the RISM record (fig. 1) includes a detailed listing of the medium of performance and a link to an article about the source (in this case, an article by Stephen McClatchie about the Mahler-Rosé Collection at Western). The MARC record (fig. 2) will probably look more familiar, with Library of Congress authorities for names and the uniform title, and Library of Congress subject headings. The public catalogue view of these records can be seen in the RISM and Western Libraries catalogues.

With Jennifer Ward from RISM, I will be presenting a paper during the RISM session at the IAML conference next year. We will talk about how a small RISM committee can contribute to the catalogue, and how our pilot project to use MARC records from library catalogues for input into RISM has progressed. We hope that this will encourage further submissions to RISM, especially from countries with a smaller presence in the catalogue.

RISM Series C (library sigla and descriptions of libraries and their collections) is being revised; a committee is now working on information for libraries in European countries. When they move on to North America they will send the records to me, and I will be asking CAML members to look at the records for their libraries and make any corrections needed.

The RISM Coordinating Committee has held useful sessions at IAML conferences and has also provided advice on a successor to Kallisto. Various options for a new system were considered, and in the end Muscat, the system used by the UK and Swiss working groups, was chosen as a replacement. I do not have a timeline for this, but will welcome the implementation of a system that is easier to use.

If you are interested in RISM, either to contribute records or to become involved in other ways, please let me know.

RISM number	820000241
Composer	<input type="checkbox"/> Mahler, Gustav <1860-1911> [verified]
Further person	<input type="checkbox"/> Mahler, Gustav <1860-1911> [Text author] [verified]
RISM Classification title	Klagende Lied. Excerpts
Alternative title	Waldmärchen
Standard. formal title	Cantatas
Diplomatic title	[cover title:] Gustav Mahler Das klagende Lied I. (ungedruckter) Teil Klavierauszug von Alfred Rosé
Further information	c
Other person	<input type="checkbox"/> Rosé, Alfred E. <1902-1975>[Copyist][verified] <input type="checkbox"/> Rosé, Alfred E. <1902-1975>[Previous owner][verified]
Source type	Copy
Dating	05.1934-06.1934
Language	German
Presentation form	score
Volume	39p.
Format	32 x 25 cm
Binding	Bound in marbled paper boards.
Medium of performance	VSol: S, A, T, B Coro: S, A, T, B 2 vl strings: 2 vla, vlc cb woodwinds: 2 fl, 2 ob, 3 cl cor inglese brasses: 4 cor, 3 trb tb 2 harp
Note on Literature	<input type="checkbox"/> McClatchieM 1995
Remarks	First movement of cantata. Score written in pencil; rehearsal numbers in red pencil; corrections in red or blue pencil. At end of score: Mai Juni 1934 Alfred Rosé Text by Gustav Mahler.

Figure 1: Example of a record from the RISM database Kallisto

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LEADER 00000ncm 2200000 i 4500
001 CaOLU015831292
008 960108s1934 xx cta d ger d
039 HUMORI
040 CaOLU|beng|erda
099 MZ3144
100 1 Mahler, Gustav,|d1860-1911,|ecomposer.
240 10 Klagende Lied.|pWaldmärchen.|sVocal score.
245 14 Das klagende Lied :|bI. (ungedruckter) Teil /|cGustav
    Mahler ; Klavierauszug von Alfred Rosé.
246 33 Waldmärchen
264 1 |c1934.
300 1 score (39 pages) ;|c32 cm.
336 notated music|2rdacontent
337 unmediated|2rdamedia
338 volume|2rdacarrier
500 Secular cantata for SATB, mixed voices (SATB), and
    orchestra; accompaniment arranged for piano.
500 Text by Mahler.
500 Manuscript, copied by Alfred Rosé in 1934, of the the
    first movement, "Waldmärchen", which was omitted in the
    published version.
500 Score written in pencil; rehearsal numbers in red pencil;
    corrections in red or blue pencil.
500 Bound in marbled paper boards.
546 German words.
592 Alfred Rosé donation.
650 0 Cantatas, Secular|vVocal scores with piano.
650 0 Choruses, Secular (Mixed voices) with orchestra|vVocal
    scores with piano.
650 0 Music|xManuscripts.

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Figure 2: The corresponding MARC record from the Western Libraries catalogue

Ash Roses. Music of Derek Holman. Toronto, ON: Centrediscs CMCCD 19914, 2014. 1 compact disc (59:03). Contents: *The Four Seasons* (20:55) (Lawrence Wiliford, tenor; Liz Upchurch, piano) – *Ash Roses* (22:37) (Mireille Asselin, soprano; Liz Upchurch, piano) – *Now Sleeps the Crimson Petal* (3:45) (Lawrence Wiliford, tenor; Mireille Asselin, soprano; Liz Upchurch, piano) – *Three Songs for High Voice and Harp* (7:58) (Lawrence Wiliford, tenor; Sanya Eng, harp).

Ash Roses is the first commercial CD release from the Canadian Art Song Project. The Project was founded in 2011 by tenor Lawrence Wiliford and pianist Steven Philcox to commission new works and celebrate the art of Canadian composers, poets, singers, and collaborative pianists. This premiere CD features the art songs of Derek Holman.

I have always admired the choral works of this British-born (1931) Canadian composer, who is also a highly respected choral conductor and organist. I was excited to hear these art song compositions since previously I was only familiar with his choral music.

Tenor Lawrence Wiliford and pianist Liz Upchurch perform the first cycle, *The Four Seasons* (2009). Commissioned by the [Canadian Opera Company](#) in memory of its director, Richard Bradshaw, the cycle was premiered by Wiliford and Upchurch in 2009 at the Richard Bradshaw Amphitheatre in Toronto. Holman chose the words of English poets in this setting of eight songs. The poems are ordered by season, beginning with winter and ending with autumn. Holman is quoted in the program notes as saying the cycle was “an echo of Richard’s strength and optimism: ‘If winter comes, can spring be far behind?’”

The clear and direct harmonic language of Gerald Finzi and Ralph Vaughan Williams is apparent in the immediacy, spontaneity and tonal imagination of these songs. Wiliford’s singing is expressive, musical, and dramatically exciting, with an exquisite dedication to the text. Upchurch demonstrates her mastery of the piano, sophisticated collaborative skills, and sensitivity to color, line and meaning in the music. Her artistry and impeccable technique shine particularly in “Towering Camelot” and “The West Wind.” Another highlight of the cycle is “Summer Thirst.” The performers capture the charm and playfulness of the text with aplomb. Wiliford’s singing demonstrates solid technical prowess and potent expressive gifts.

Ash Roses (1994), the album’s title, is a cycle of six songs. Coloratura soprano Mireille Asselin performs these beautiful songs with Liz Upchurch again at the piano. Holman composed the cycle for soprano Karina Gauvin who, with pianist Michael McMahon, premiered it at the University of Toronto in 1995. The poet of these songs, Tricia Postle, was a University of Toronto student at the time Holman was composing another song cycle for Gauvin. Postle wrote these lyrics specifically for *Ash Roses*, and they are rich and full of possibilities. Holman brilliantly delivers a score with a wide palate of colour and musical expression in these highly charged songs. Asselin, who possesses a gorgeous, sparkling, soaring voice, offers a tour de

force performance with her dazzling coloratura and impeccable legato. “Maze” is an alluring, sensual song about finding one’s beloved. Especially memorable is “Sweet Breath at Night” for its manic, playful text, and fiery, acrobatic writing, that is spectacularly sung by Asselin. Another highlight is “Arabesque.” Asselin has exquisite control of her instrument displaying stunning pianissimo singing in high tessituras. Her voice is brilliantly hued and gains luminosity as it ascends into its upper register. I absolutely loved her singing of this cycle; her coloratura is impeccably voiced and fluid, and her intonation flawless. Beyond that, she sings every one of these songs with a rapturous joy that is utterly irresistible. Upchurch also deserves credit for the recording’s outstanding musicality. Specifically, her playing draws in the listener with its simplicity, well-defined clarity, energy when needed, and subtle rhythmic elasticity, all of which serve to illuminate the songs.

Now Sleeps the Crimson Petal (2007) is an alluring duet for tenor and soprano. Holman cleverly sets the Tennyson poetry as if the singers are having a dialogue sharing and alternating lines of text. The lush, ravishing harmonies are reminiscent of Richard Strauss’s lieder. Upchurch provides responsive, clear voicing in the keyboard textures. The duet of Asselin and Wiliford is an absolute gem.

The final piece of the album is *Three Songs for High Voice and Harp* (2011). Here, harpist Sanya Eng is the collaborative performer with Wiliford, both of whom also gave the work’s premiere at Walter Hall, University of Toronto, in 2011. Wiliford’s superb diction, youthful, lyrical sound, and storytelling ability are showcased in the verses of Thomas Hardy, E.H. Thomas and A.E. Housman. Eng provides a dreamy, rhapsodic accompaniment; the timbre of the harp adds a starkly refreshing air to the words and melodies. Holman dedicated the final song, “Loveliest of Trees,” to his wife Margaret. The unexpected harmonies and the moving performance by Wiliford make it my favourite of the set.

The album comes with a generous booklet in English and French that includes the poetry, liner notes by Lawrence Wiliford and Steven Philcox on Derek Holman and the contemporary Canadian art song, and the inspiration and creative process of the Canadian Art Song Project. Commendations belong to Wiliford and Philcox, both of whom are largely responsible for putting this first release together. I eagerly look forward to the Project’s next CD!

Jane Leibel

Memorial University of Newfoundland

The Ashgate Research Companion to Minimalist and Postminimalist Music. Edited by Keith Potter, Kyle Gann, and Pwyll Ap Siôn. Farnham, Surrey: Ashgate, 2013. xxvi, 431 pp. (Ashgate Research Companion) ISBN 978-1-4724-0278-3.

Unquestionably, one of the more intriguing features of contemporary culture is the pervasive appearance of minimalism—not just in music, but also in contemporary film, video, and dance (to name three art forms). Perhaps even more noteworthy is how quickly minimalism has been adopted by the academy as a topic of serious pursuit. In one sense, then, *The Ashgate Research Companion to Minimalist and Postminimalist Music* can be viewed as the product of the prior twenty years of fruitful scholarship. More recently, the content of this book is the outcome of three international conferences devoted to minimalism, along with the work of the Society for Minimalist Music, an organization formed in 2007 at the First International Conference on Minimalist Music. An international roster of twenty-three authors contributed to this book of twenty-two chapters in six parts (one chapter is co-authored).

The book opens with an eighteen-page introduction authored by the three editors. Following a brief, serviceable historical survey that traces the origins of minimalism through postminimalism to the present, a compelling description is provided of the attributes commonly found in this musical genre.

Part 1, “Historical and Regional Perspectives,” contains four chapters that address the genre’s impact from a historical perspective. Keith Potter outlines how the works of Steve Reich and Philip Glass from the early 1960s were natural outcomes of their cultural milieu. In his overview, Kyle Gann attempts to explain how postminimalism was a predictable outgrowth of the pulse-patterned style of the 1960s and 1970s. Maarten Beiren’s chapter shifts the focus to European minimalism; it outlines how this brand of minimalism differs substantively from American minimalism, largely through its referential associations with European art music. The section concludes with Virginia Anderson’s survey of British minimalism. Her narrative spans the experimental works from the 1960s to mainstream contemporary composers like Gavin Bryars and Michael Nyman.

The three chapters in Part 2 explore the use of minimalism outside the traditional concert hall and theatre. Dean Suzuki examines the mutual aesthetics that associate minimalist composers with other time-based art forms such as dance, video, and film. Jelena Novak traces the transition from “abstract” to “realistic” minimalism and argues that Glass’s landmark 1976 opera, *Einstein on the Beach*, plays a pivotal moment in this evolution. Finally, Jeremy Peyton Jones explores the audience’s perception of repetition and the multiple ways such repetition affects a listener or viewer.

Part 3, entitled “Minimalism and Other Media,” contains four essays. Richard Glover explores the parallel, symbiotic trajectory between technology and minimalism beginning in the 1960s. Rebecca M. Doran Eaton studies a phenomenon related to Glover’s topic—the gradual employment of minimalism in independent, art-house cinema during the 1960s and 1970s, and in mainstream Hollywood films since the 1980s. Robert Fink extends Eaton’s thesis by asserting that the repetition of minimalism replicates the structure of media and advertising found in television; he further contends that minimalism is a reflection of modernity itself. In the final chapter by John Richardson and Susanna Välimäki, the authors examine the music/image interaction in films scored by Glass such as *The Hours* and *Yes*.

Analysis becomes the emphasis of the essays in Part 4, entitled “Analytical and Philosophical Perspectives.” In the first chapter, Tristian Evans provides an excellent summary of some of the more important theoretical models that have appeared in the literature. Evans then puts forward his own hermeneutical model, applying his theory to minimalist multimedia. Pwyll ap Siôn addresses the issues of reference, quotation, and borrowing, tracing these attributes from 1960s minimalism to postminimalism. John Pymm examines the role of narrativity in minimalist music. Specifically, he uncovers a narrative dimension in the non-linear early works of Reich. Finally, Marija Masnikosa proposes a theoretical model to address distinctions between minimalist and postminimalist music.

Part 5, “Minimalism and Beyond,” contains three chapters. In the first, David Dies argues that a more comprehensive understanding of the long, meditative passages in the music of composers such as Henryk Górecki and John Tavener may be profitably approached through the study of its spiritual characteristics. Through such a listening strategy, Dies asserts that this music may be grasped as a form of transcendence, not unlike devotional rituals such as the recitation of the rosary of the Roman Catholic tradition. Jonathan Bernard examines the interaction between minimalism and pop music. Specifically, he studies overt points of contact between minimalism and pop including harmony, texture, timbre, and rhythm. In the final chapter, Dragana Stojanović-Novčić provides a fascinating historical narrative of the origins of minimalism in Serbia; of particular interest are the relationships she draws between this music and that of minimalist styles from other European regions.

Part 6 includes an intriguing collection of four chapters. Entitled “Issues of Performance,” each chapter brings a personal insight from celebrated performers of minimalistic music. Russell Hartenberger has long been associated with Reich’s performing ensemble. John Harle has been connected with the Michael Nyman Band. Sarah Cahill has had a long and distinguished career as a solo and collaborative pianist in this genre, and Paul Hillier has had fruitful partnerships with Pärt and Reich.

In sum, this is an essential addition to the growing scholarship on minimalism. These twenty-two chapters contain a wealth of ideas that I believe will be used as a standard reference for music undergraduates, graduates, and professionals for years to come. Remarkably, there is little overlap in the content of these essays – a testament to the vast range of topics. At the same time, the book will also appeal to readers with a broad interest in the arts. The essays are well written and the typescript is clean, well laid-out and, as far as I could ascertain, free from errors. The tables, images, and musical scores are beautifully produced. The book concludes with a twenty page “Select Bibliography” (I have purposely inserted the quotes to emphasize how extensive the scholarship is on this topic) and index.

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Glistening Pianos. Music by Alice Ping Yee Ho. Featuring Piano Duo 2X10 (Midori Koga and Lydia Wong); Susan Hoepfner, flute; Adam Campbell, percussion. Toronto: Centrediscs CMCCD 19714, 2014. 1 compact disc (57:05). Contents: *Glistening Pianos* (15:43) – *Chain of Being* (11:16) – *An Eastern Apparition* (11:12) – *War!* (7:24) – *Heart to Heart* (11:20).

Composer and pianist Alice Ping Yee Ho is well known in the world of new music, both in Canada and internationally. Born in Hong Kong and trained in several countries, she settled in Toronto after completing her studies at the University of Toronto with John Beckwith. A prolific composer in many forms, Ho writes music that reflects her cosmopolitan background and environment. It is wide-ranging in its influences and outward looking in its ideas. Last year, percussionist Beverley Johnson featured Ho's *Woman Who Runs with Wolves* on her recording of the same name (Centrediscs 18913), but until recently surprisingly few of Alice Ho's compositions had been available on CD. This fine new album represents a major event in bringing Ho's music to a wider audience. It was recorded in the summer of 2013 at the University of Toronto's Walter Hall and features the superb Canadian duo of Midori Koga and Lydia Wong, known collectively as Piano Duo 2X10, performing five works composed over a twenty-year period.

The disc opens with the title track. The piece is based on "She Walks in Beauty," Lord Byron's poem of love at first sight. In her notes, Ho describes the pianos as symbolic of the two pronounced forces involved in the poetry, light and darkness, and the subject's internal and external—*glistening*—beauty. This 2009 work begins with pianists Wong and Koga reciting the opening lines of the poem before settling into this virtuosic piece, producing shimmering waves of sound, interposed by moments of calm. The Duo commissioned the piece and the success of this collaboration between composer and performers is evident throughout this recorded performance.

The next two pieces draw on aspects of Asian cultures. In *Chain of Being* (1999), Piano Duo 2X10 is joined by flutist Susan Hoepfner who plays in a style that suggests a shakuhachi. The piece is based on a philosophical concept that has the three instrumentalists representing three separate subjects of existence: humanity, nature, and "the mysterious force that governs the universe." The title of the next piece, *An Eastern Apparition* (1992), refers in part to the ghost role often found in Chinese opera which may represent both positive and negative aspects of a character. In this piece, Ho explores aspects of yin and yang through the two pianos. As she writes, "while one part surfaces, the other part emerges as a counterpart from the other world."

The two final selections are the most widely contrasting. Commissioned by the new music ensemble, Toca Loca, *War!* (2008) was inspired by an anti-war poem of Ho's daughter, Bo Wen

Chan. In addition to those lyrics and the playing of Piano Duo 2X10, this powerful piece features electronics and percussionist Adam Campbell. With the final piece, *Heart to Heart* (2011), the CD closes with a nod to the opening track, as Ho again finds inspiration in the work of a nineteenth-century poet. In this case it is Emily Dickinson's poem, "Have You Got a Brook in Your Little Heart." While Ho's piece is instrumental, its structure is connected to the poem, with each section of the music corresponding to "certain emotions found in the four stanzas of the poem: questioning, hope, self-reflection and yearning for reassurance." In contrast to the virtuosity of *Glistening Pianos*, the often fragmentary and quietly intense *Heart to Heart* is the most accessible piece on the CD in terms of its musical language.

Glistening Pianos is an important addition to Alice Ping Yee Ho's discography. The selections give a good sense of her range as a composer for small groups of instruments and her skill in writing for the piano. Long a mainstay of the concert world, the piano duet is once again shown to be alive and well as a medium of contemporary expression in the hands of performers as capable as Wong and Koga. Producer David Jaeger has drawn inspired performances from all four of the artists on the recording. Recording engineer Peter Olsen's sound has both depth and clarity. And, as usual, this Centrediscs album includes an informative, bilingual booklet. The only caveat might be that the notes on the compositions are restricted by the space limitations of the booklet. This could easily be remedied by providing more details on the composer's website to help lead more listeners to these beautiful and challenging compositions.

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Looking Back. Performers: Mike Murley, tenor and soprano saxophones; Reg Schwager, guitar; Steve Wallace, bass. Toronto: Cornerstone Records, CRST CD 143, 2014. 1 compact disc (54:47). Contents: Isfahan (6:54) – Looking Back (5:52) – The Feeling of Jazz (6:36) – I’ll Be Around (7:46) – So in Love (5:31) – I Wonder Who (5:48) – Detour Ahead (6:12) – Who Cares (3:28).

Looking Back is a 2014 release of the Mike Murley Trio, consisting of Mike Murley on tenor and soprano saxophones, Steve Wallace on bass, and Reg Schwager on guitar. It also marks the trio’s first release with Schwager, who joined the ensemble after Ed Bickert’s retirement in 2001. While Schwager’s style is distinct from that of Bickert’s, it meshes seamlessly with Murley and Wallace’s. The overall effect has been a subtle shift in the group’s sound and timbre that enriches and enlivens the core sound developed by the trio over the years with Bickert. The album, a collection of standards with one Murley original, is dedicated to the musicians Murley has worked with as a leader in Toronto.

Billy Strayhorn’s “Isfahan” opens the album. The tone is mellow and quiet. Murley plays the head, and Schwager’s comping, in tandem with Wallace’s loping-two on bass, gives the tune an easy swing feel. Murley takes the first solo, which is ripe with double time passages. Schwager continues the pace, with Wallace walking a steady bass line. As Wallace takes his solo, Schwager provides simple comping, artfully accenting the soloist’s lines.

The album’s title track is pianist Jimmy Rowles’ ballad, “Looking Back.” It opens with Murley on soprano. Bass and guitar follow the saxophone freely through the melody of this ballad, creating a gentle, mournful mood. Murley’s tone on the soprano is dark and subdued, and his lines are simple and flowing. Wallace takes the first and only solo, and carries through the dark mood with lyrical lines.

Duke Ellington’s “The Feeling of Jazz” is next. The piece opens with an easy swing and bluesy feel. Murley takes the first solo, and plays up the blues feel with triplets and blue notes. Schwager’s solo continues the bluesy groove, also picking up on the triplet motif. Wallace does not disappoint with his solo, which grooves hard and also carries a deep blues feel. All three musicians swing hard on this track, and definitely create that groove that we associate with traditional jazz. Other touches, like Schwager’s Freddy Green style comping under Wallace’s solo, complete the mood.

Murley’s melodic prowess shines in the ballad, “I’ll Be Around,” by Alec Wilder. Murley plays the head on tenor, and then Schwager takes the first solo on guitar. His double time lines float effortlessly over Wallace’s free, two-feel lines. The majority of Schwager’s solo is largely constructed of melodic lines with sparse chordal accompaniment. When Murley begins his solo, rich in double time lines and played in a full sound, the energy of the piece intensifies. Although the melody is hinted at, it isn’t until bass and guitar return to the muted, almost rubato feel of the opening that Murley returns to the head more faithfully—ssas well as changing his sound to be more muted and airy.

“So in Love,” the celebrated Cole Porter tune, is a drastic mood-and-tempo shift from the previous track. The tempo is quick but the feel is light, and the trio sails through the changes, driving yet effortless. Wallace’s walking bass lines on this track in particular exemplify why Murley (in the liner notes) refers to him as “Toronto’s answer to Ray Brown.” Murley takes the first solo, which is the perfect combination of bop-infused lines and melodic contour. The second solo is by Schwager, and while his solo definitely keeps up the intensity, he and Wallace play with time a bit more, creating an interesting rhythmic tension.

The pace and feel shifts again with the next track, Antonio Carlos Jobim’s “If You Never Come to Me.” The trio adds an unusual twist to the song, as this version retains only a hint of the bossa feel traditionally associated with Jobim’s music. Instead, the effect is almost ethereal, with a two feel in the bass and subtle chordal guitar accompaniment. The notes are all straight and even.

The group returns to the core feel of the album with “I Wonder Who,” an up-tempo swing written by Murley that opens with Wallace and Murley playing the head in unison. Murley is once again playing the soprano, but with a much brighter tone than in the title track. The solos by all of the musicians are lively and playful at points.

The tempo eases again to a ballad for the rendition of “Detour Ahead,” which features Murley playing the head on tenor with a full and open sound. His lyrical abilities are often highlighted in ballads, and the soulful lines he weaves in this solo are no exception. The other solo is by Wallace, who also demonstrates an exceptional lyrical dexterity. Murley takes an extended cadenza at the end of the piece, where he fully exploits the range of his horn.

“Who Cares,” the last song on the album, is an up swing. Murley weaves bop lines right after the head, demonstrating yet another dimension of his versatile style. The rest of the group keeps the pace with ease. Schwager takes the next solo, and also develops long bebop lines through the changes. Wallace keeps an even pace throughout the entire tune, which ends promptly and without fanfare on the final note of the head.

Overall, the interplay between the musicians is subtle and seamless. What is more, the trio members all exhibit a keen sense of melodic development. Not only does *Looking Back* pay homage to jazz in Toronto, it exemplifies the outstanding talent of these three musicians. I highly recommend this album.

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Books and CDs Received

A Dictionary for the Modern Singer. By Matthew Hoch. Lanham, MD: Rowman & Littlefield, 2014. 318 pp. ISBN 978-0-8108-8655-1 (hardcover).

Franz Schubert and His World. Edited by Christopher H. Gibbs and Morten Solvik. Princeton, NJ: Princeton University Press, 2014. 384 pp. ISBN 978-0-6911-6379-6 (hardcover).

Kitchen Party. Presented by Derek Charke, flute; and Mark Adam, percussion. Works by Bob Bauer, Derek Charke, Anthony Genge, Jeff Hennessy, Steven Naylor, Jim O'Leary, and John Plant. Centrediscs CD-CMCCD 19814, 2014, compact disc.
<http://www.musiccentre.ca/node/81880>.

So You Want to Sing Music Theater: A Guide for Professionals. By Karen Hall, with contributions by Scott McCoy and Wendy LeBorgne. Lanham, MD: Rowman & Littlefield, 2014. 180 pp. ISBN 978-0-8108-8838-8 (paperback).