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

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Message from the President / Message du président

With April a new season begins. Most Canadians would call it "Spring;" librarians know it as the start of conference season. Of course the grass is growing again and the weather is getting warmer, but librarians are huddled in the dark in front of their computers preparing presentations, posters, and publications that were proposed and accepted months ago and left to hibernate through the long winter. Now the snow is melting and we long to be outside, but duty calls… As we gaze out our windows, I'm sure the words of T. S. Eliot echo in our minds: April really is the cruelest month!

In this prelude to the April 2016 *CAML Review*, I'm happy to announce the program of CAML 2016, a foretaste of the fruits of our members' present labour. A preliminary program with abstracts is available on the CAML section of the Congress site. I wish to acknowledge Tim Neufeldt, CAML 2016 Program Chair, and the program committee members Sean Luyk and Maureen Nevins, who have long been hard at work to construct a conference that reflects the diverse aspects of current Canadian music librarianship. Of course, their success depends mostly on the proposals submitted to them, so I owe my thanks to you, the membership, as well for putting your inspiration to paper and being willing to share your experiences and research with your music library colleagues.

While going over the CAML 2016 program, please explore the new CAML

Le mois d'avril annonce une nouvelle saison. La plupart des Canadiens la nomment « printemps », mais pour les bibliothécaires, il s'agit du début de la saison des congrès. Bien sûr, l'herbe reverdit et le temps se radoucit, mais les bibliothécaires penchés sur leurs ordinateurs, dans la pénombre, préparent des présentations, des affiches et des publications qui ont été proposées et acceptées il y a des mois, mais qu'on a reléguées aux oubliettes durant l'interminable hiver. Comme la neige fond, nous souhaiterions prendre un grand bol d'air, mais le devoir nous appelle… Je suis persuadé que, tandis que nous regardons par la fenêtre, nous nous souvenons des paroles de T. S. Eliot, selon qui avril était le plus cruel des mois!

Dans ce préambule au numéro d'avril 2016 de la *Revue de l'ACBM*, je suis heureux de vous fournir le programme de l'ACBM 2016, un avant-goût des fruits du labeur de nos membres. Vous trouverez d'ailleurs dans la section du congrès réservée à l'ACBM un programme préliminaire du congrès et un résumé des exposés. Je salue le travail de Tim Neufeldt, responsable de programme de l'ACBM 2016, ainsi que celui des membres du comité de programme, Sean Luyk et Maureen Nevins, qui depuis longtemps s'affairent à organiser un congrès qui reflète les aspects diversifiés et actuels de la bibliothéconomie de la musique canadienne. Comme leur réussite dépend en grande partie des propositions de présentations qui leur sont soumises, je remercie également tous les membres qui ont couché leur inspiration sur papier et accepté de faire part à leurs collègues de leurs expériences et de leurs recherches.

En allant jeter un coup d'œil au programme de l'ACBM 2016, prenez le temps de visiter le nouveau site Web de l'ACBM. Après avoir été

website. After a few years adrift – or, really, temporarily moored at the University of Toronto – CAML now has its own URL: http://www.caml-acbm.org. James Mason curated the U of T site and singlehandedly built the new website, for which he deserves all our thanks.

Of course librarians don't pursue academic and professional development only in the spring. In this issue you'll find an English-language summary of the Quebec Chapter's annual "Rencontre," held last November, which proves there is much afoot in the music collections of *la belle province*. Sean Luyk describes his experiences at the 2015 Digital Humanities Summer School in Oxford and Megan Chellew puts her new RDA knowledge to the test cataloguing a Gabriel Fauré song manuscript in McGill's special collections.

One final note related to our conference activities: MLA and CAML have agreed to collaborate on the next MLA conference, scheduled for February 22-26, 2017, effectively transforming the American national conference into the first Pan-American Regional IAML meeting. Extra efforts are being made to connect with and encourage music librarians from the Caribbean and Central and South America to attend. Two goals of the conference are to promote the benefits of participating in an international community of music librarianship and to demonstrate the importance of establishing a national branch to participate fully in that community. I share MLA President Michael Rogan's

provisoirement hébergé à l'Université de Toronto, notre site Web a désormais sa propre adresse URL : http://www.caml-acbm.org/. James Mason a entretenu le site de l'Université de Toronto et a bâti, à lui seul, le nouveau site. Nous l'en remercions sincèrement.

Il va de soi que les bibliothécaires ne suivent pas des formations générales et professionnelles qu'au printemps. Nous avons inclus dans le présent numéro un sommaire de la rencontre annuelle de la Section québécoise de l'ACBM qui a eu lieu en novembre dernier. Vous constaterez que les collections de musique de la Belle Province ne stagnent pas. Sean Luyk décrit son expérience à la 2015 Digital Humanities Summer School (Université d'été 2015 des sciences humaines numériques) à Oxford, Angleterre, et Megan Chellew met à profit ses nouvelles connaissances en RDA en cataloguant le manuscrit d'un chant de Gabriel Fauré, qui appartient à la Division des livres rares et des collections spécialisées de McGill.

Un dernier mot au sujet des congrès : la MLA et l'ACBM se sont entendues pour collaborer à l'organisation du prochain congrès de la MLA, qui doit se tenir du 22 au 26 février 2017. En réalité, notre concours à l'organisation de ce congrès américain le transformera en la première rencontre régionale panaméricaine de l'AIBM. On s'efforce de joindre les bibliothécaires de musique des Caraïbes, ainsi que de l'Amérique du Sud et de l'Amérique centrale pour les encourager à y être présents. On vise, entre autres, deux objectifs lors de ce congrès : promouvoir les avantages de la participation à une collectivité internationale de bibliothécaires de musique et démontrer l'importance de fonder une section nationale dans le but de pleinement prendre part à cette collectivité. Je suis de l'avis du président de la MLA, Michael Rogan, selon qui la participation et le soutien de l'ACBM contribueront à véhiculer ce message. Je vous

belief that the participation and support of CAML will help reinforce this message. I encourage everyone to submit a proposal to guarantee a strong Canadian voice in Orlando. (Besides, what Canadian doesn't want to visit Florida in February?!) The deadline for proposals is May 27, 2016!

So, back to work! Finish your 2016 presentations and draft a proposal or two for 2017! I look forward to visiting with many of you in Calgary in June.

Brian McMillan
President, CAML

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encourage tous à soumettre une proposition en vue de ce congrès, afin d'assurer une forte présence canadienne à Orlando. (Qui plus est, quel Canadien ne souhaite pas se rendre en Floride au mois de février?) La date limite pour nous envoyer vos propositions est le 27 mai 2016.

De retour au travail! Après avoir terminé votre présentation pour le congrès de 2016, mettez-vous à la rédaction d'une ou deux propositions pour le congrès de 2017!

Je suis impatient de vous rencontrer à Calgary, en juin.

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Report on the 2015 Annual Meeting of the Quebec Chapter of CAML

by Ariane Legault-Venne

Editor's note: The following is an English translation of the original report as published in CAML Review *vol. 43, no. 3: Compte rendu de la rencontre annuelle 2015 de la Section québécoise de l'ACBM. / Note de la rédaction : Vous trouverez ci-dessous la traduction du rapport original publié dans la* Revue de l'ACBM*, vol. 43, no 3 : Compte rendu de la rencontre annuelle 2015 de la Section québécoise de l'ACBM.*

The 7th Annual Meeting of the Quebec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM) was held on November 27, 2015. Located in Montreal, the *Grande Bibliothèque* of the Bibliothèque et Archives nationales du Québec (BAnQ) hosted over 25 participants.

Despite the ongoing renovations underway at the *Grande Bibliothèque*, we were able to find our meeting room without a hitch, where we savoured coffee, juices and pastries all the while forgetting about the dreary, rainy weather. The meeting began with a word of welcome from Marc-André Goulet, President of the SQACBM, who outlined the day's events to come.

Audrey Laplante, associate professor at the *École de bibliothéconomie et des sciences de l'information* and I had the honour of giving the first presentation, sharing our research on searching for musical documents within discovery tools, which was conducted under the auspices of the larger SIMSSA (*Single Interface for Music Score Searching and Analysis*) project. Our contribution to the project was to find an open source discovery tool that would be best suited for searching and exploring musical documents. We studied two tools, Blacklight and VuFind, as implemented in various college and university library settings, according to the difficulties encountered when searching for musical documents: ease of use, multiplicity of different types of documents and descriptive precision. In the end, we weren't able to

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Ariane Legault-Venne recently completed her Master's in Information Sciences from the *École de bibliothéconomie et des sciences de l'information* (EBSI) at *Université de Montréal*. She is an adjunct research assistant with Audrey Laplante and Dominic Forest, associate professors at the EBSI, working on projects involving the information-seeking behaviour of users looking for music-related information as well as those involving text mining. She holds a Bachelor's degree in Musicology from *Université de Montréal* and teaches piano to students of all ages at *Galerie Musicale Arpège*, the very school where she learned music and of which she is now co-owner.

distinguish a clear winner. The quality of these tools is principally determined by the time and resources the libraries had invested in them in order to adapt the tools to the needs of their users. One solution that stood out in particular comes from the University of Virginia where users are able to search their Virgo catalogue by using different interfaces, one of which is called *Music Search*.

Mélanie Dumas, director of access to the *Collection universelle* of the BAnQ then presented the *cure minceur* (slimness cure) of the audio-visual documents at the *Grande Bibliothèque*. This procedure was put in place in order to solve the institution's rather fortuitous problem: it owns large collections that are greatly used. The issue here is two-fold: the high use rate makes weeding difficult and the large size of the collection means that the physical storage space is saturated, which in turn makes shelving challenging. The problem was solved by replacing the current cases with thin sleeves. Therefore, shelving space is gained, enabling more documents to be made available to users, and making the collection more attractive. Many different models of sleeves were tested in order to find one that would fit all the criteria required, such as the durability of the materials and the compatibility with an automated return system. It is worth noting that if a library decides to follow in the footsteps of the *Grande Bibliothèque*, it will have to keep in mind the disposition of its shelving as the documents must be outward-facing in order to be easily identified. For more information, please consult the technical data sheet on the BAnQ's website (French only).

After a short break, Rémi Castonguay, librarian at the *Bibliothèque de musique de l'Université du Québec à Montréal* (UQAM) outlined the steps they are taking in order to display their sheet music collection using the VIRTUOSE discovery tool. This particular collection, donated by M. Pouchet, was acquired in 2002. Comprised of 32,000 scores, the collection primarily features French sheet music, with a large number of duplicate materials. A searchable database allowing users to search the collection was initially created. This system presented a few problems, such as the lack of controlled vocabulary used by the technicians during ingest of data, and, for the users, a search interface that was not easily accessible as it was not integrated into the library's catalogue. After a number of years, the team decided to migrate the information into VIRTUOSE by using Omeka, a new, free open source data capture tool. It allows for the use of controlled vocabulary and exporting of data into a format that can be read by Primo, UQAM's integrated library management system, via OAI-PMH [Open Archives Initiative Protocol for Metadata Harvesting]. The Pouchet collection can now be viewed in the VIRTUOSE discovery tool, increasing its visibility and circulation and thus rewarding the team's efforts. The next step in this project is to digitize the scores, which are restricted to in-library consultation only.

This was followed by Daniel Paradis' much-anticipated presentation: the librarian responsible for bibliographic control at the BAnQ shared some key elements of score cataloguing in RDA. His talk focused on the changes concerning the description of these types of documents as compared to AACR2. For example, the 250 "edition statement" field is now also used to note a particular voice range or a particular format for notated music. The majority of these changes are noted in his presentation, available on the SQACBM site. In addition to referring to RDA, one can also refer to the Music Library Association Best Practices, which detail the application of certain rules for musical documents and which can be found on the RDA Toolkit website under the "Resources" tab. Naturally, the question period turned into a roundtable discussion on the implementation of RDA for sound recordings and scores. The lack of benchmarks was a recurring concern for the participants. For example, when dealing with a compilation containing dozens of pieces, how in-depth should it be? Do you describe each piece, or do you stop after a certain number of items? All agreed that part of the answer lies in the interest this document would have for one's users as well as for the library's mission.

This brought us to the halfway point of our day. A few days prior to the event, we were asked to choose between three options for our lunch boxes, each one more appealing than the other. Faithful to their descriptions, these lunches were delicious, quite frankly, as well as generous in portion. Many of us weren't able to finish our plates! As we savoured our food, Marc-André Goulet opened the SQACBM Annual General Assembly, which proceeded smoothly. He presented the general review of the Chapter as well as the financial report, as Mélissa Gravel, the treasurer, was unable to be present for the event. Three positions on the Board of Directors were to be filled during the elections. Marc-André Goulet and Rémi Castonguay were re-elected for two-year terms and Christiane Melançon, music librarian at Université de Montréal was elected for a one-year term. Mélissa Gravel completes this quartet as she fulfills the second year of her term. The members will allocate the different roles to be filled amongst themselves. Keep an eye out on the SQACBM website for updates.

After the lunch break, Benoit Migneault and Jean-Bruno Giard, respectively interim director general of the Bibliothèque nationale and project manager of Québec's digital cultural plan (QDCP) at BAnQ, highlighted the presence of Quebec's musical heritage within the QDCP. The digitization goals of the QDCP are added to the annual digitization programme of the BAnQ. In total, the institution aims to make over 5 million documents available online during the 2015-2016 year period. The materials to be digitized must meet specific criteria: there must be diversity among the types of documents, equilibrium between archival and library documents, and potential user interest. Also, the documents selected are not all in the public domain. BAnQ negotiates agreements with rights holders such as publishers of scores that no longer have market value. This is the case for *Éditions Archambault* and *La Bonne chanson,* for example. As

well, BAnQ is actively looking for professional-quality legacy playback equipment such as Betamax, VHS, and reel-to-reel, etc., in order to be able to digitize all formats. Those who would like to donate this type of equipment can contact Benoit Migneault.

Following this presentation, Denise Prince, librarian, and Anjela Rousiouk, library assistant, both from the *Conservatoire de musique et d'art dramatique du Québec* (CMDAQ) in Montreal, revealed the library's new website. As of June 2015, the CMDAQ Library now uses the InMedia portal from Bibliomondo to provide access to its online catalogue. The ability to automatically convert MARC 21 records into MARCXML, a format that can be easily read by Google bots, was a functionality of this new tool that greatly impressed the crowd. The cataloguing records appear as results within this search engine, which in turn acts as the main gateway to the web. The small size of the team and the fact that the CMADQ does not have an IT department was a big challenge in the implementation of this project. As such, the team had to put in place a user authentication system for patrons to access the electronic resources remotely. Despite a technical hiccup that didn't allow us to view the catalogue in real time during the presentation, Ms Prince and Ms Rousiouk were still able to demonstrate the scope of the tasks they accomplished as well as how users benefited from this new system.

We began the last roundtable of the day after a coffee break. Given the popularity of the morning's session, we exchanged thoughts again on the questions brought forth by RDA, in particular with regards to popular music documents. For the user, the artist is often of greater importance than the creator, which is not reflected in the FRBR model. In another line of thought, some participants expressed their concerns regarding some users' impulse to use YouTube and Google as opposed to library resources.

To bring the day's events to a close, we were given the option of choosing one of two tours: a visit to UQAM's Music Library with Rémi Castonguay or to the 4th floor of the *Grande Bibliothèque*, where the Music and Film collection and the National Music Collection of the BAnQ are housed, with Patrick Desrosiers. The participants then went their separate ways with many wonderful ideas to implement in their workplaces. See you in Gatineau in 2016?

The day's presentations will be available shortly on the 2015 Annual Meeting page. Thank you to the organizing committee: Rémi Castonguay (UQAM), Marc-André Goulet (BAnQ), Mélissa Gravel (Université Laval) and Daniel Paradis (BAnQ).

Translation: Melissa Pipe

Digital Humanities at Oxford Summer School (DHOxSS) 2015: Digital Musicology Workshop

by Sean Luyk

The Digital Humanities at Oxford Summer School (DHOxSS) is one of a handful of professional development opportunities[1] offering training to students and researchers on the issues, methods, and scholarship in the growing field of digital humanities (DH). DHOxSS has an innovative format that combines thematic, hands-on workshops with a common program of keynote lectures, optional events, and opportunities for networking. In July 2015, thanks to generous support from my institution, I was able to spend a week at Oxford University to attend the Digital Musicology workshop stream of DHOxSS. I was joined by a mix of students and early-career faculty from institutions across the world, all either already engaged in digital humanities related music projects, or, like myself, interested in developing their skill set further. My experience in the Digital Musicology workshop stream of DHOxSS has proven to be quite beneficial, and has resulted in my active participation in a number of DH-related music projects, and in a developing knowledge base that has allowed me to speak more confidently on these topics. I was left feeling optimistic about the leadership role that music librarians can play in supporting and developing digital research in music, and excited about what the future may hold. Given the increasing interest in the digital humanities by music librarians,[2] and the scholarly and professional benefits I have drawn from attending DHOxSS, I thought I would share some of my experiences in this piece for the *CAML Review*, organized into broad themes by method or concern.

Music Information Retrieval (MIR): Methods, Tools, Projects

The DHOxSS brought in a number of well-known experts in the field of MIR, and therefore a significant portion of the workshop dealt with what are widely considered to be MIR research techniques and projects. Born from information retrieval (IR) research of the 1960s, and

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1. Such as the Digital Humanities Summer Institute held annually at the University of Victoria: http://www.dhsi.org/

2. For example, a THATCamp was held at the 2015 MLA annual conference: http://musiclib2015thatcamp.org/.

developed by researchers in a wide range of fields from musicology to computer science, current work in MIR primarily deals with music as auditory events. As a result, much of the MIR portions of the workshop focused on methods and tools for analyzing music as audio, and on defining what musicological insights can be drawn from these methods. J. Stephen Downie provided participants with a solid theoretical background on the implications of MIR for musicological research, and outlined the significance that the International Society for Music Information Retrieval (ISMIR) has had on the development of MIR as the dominant paradigm in computational methods applied to musicology. Downie also outlined the research methods which are of primary importance and use in MIR, namely: audio feature extraction, machine learning, and classification. Participants were given ample time to gain experience working with all of these research methods, and the format was a combination of lectures, followed by hands-on sessions guided by experts at a comfortable pace.

Christophe Rhodes and Chris Cannam led us in audio feature extraction techniques using Sonic Visualiser, AudioDB, and a number of useful Vamp (audio feature extraction) plugins, to make determinations of musical similarity based on various musical features. This was followed by additional hands-on practice using programmatic methods to analyze the data gathered from feature extraction using the Python programming language, accessed through the IPython notebook (now known as the Jupyter Notebook). As the number of tools listed suggests, entering the field of MIR research is a daunting task. However, there is a large and active community of MIR researchers out there who are willing to help, and all the tools used are open access, meaning that documentation and a community of users are not hard to find.

J. Stephen Downie, Ben Fields, and Tillman Weyde introduced participants to the fascinating area of machine learning as it is applies to music information retrieval research. Machine learning techniques are of primary importance to the study of music as auditory events, with significant research in this area coming out of Queen Mary University of London, the Music Technology Group at the Universitat Pompeu Fabra in Barcelona, McGill University, and others. Many of the gains made in MIR research over the last 25 years are a result of the adoption of machine learning research methods, and it was clear from this portion of DHOxSS that anyone interested in engaging in MIR research needs to become familiar with machine learning at some point. MIR research that uses machine learning techniques follows a standardized protocol for the testing of algorithms and the verification of MIR systems,[3] which means that the results of research are objectively and independently verified. Downie cautioned workshop participants that the research results gleaned from machine learning techniques are probabilistic, and not deterministic. What this means in practice is that a single, "correct" outcome regarding a

3. http://www.music-ir.org/mirex/wiki/MIREX_HOME

musical feature (e.g. tempo estimation) is not to be expected; instead, what is accomplished is a level of certainty along a sliding scale.

Machine learning falls under two broad approaches: supervised and unsupervised. In supervised machine learning, it is necessary to supply a set of human-created test (or "ground-truth") data which the machine learning algorithms use for comparison. For example, the SALAMI project, which made great progress in automated formal analysis, used music theory graduate students at McGill University as the source of ground-truth data, which was in turn used to train the machine learning algorithms in predicting musical form. Unsupervised machine learning does not use any test data, and the machine learning algorithms attempt to label/cluster data using specified features. We were given hands-on practice using the unsupervised approach. We began with a data set of sound recordings, and conducted audio feature extraction using jAudio. Audio features were then analyzed using the open source machine learning tool Weka. In addition to practice using this multi-tool approach with relatively small data sets, we were also introduced to the web-based Digital Music Lab, a powerful tool for doing MIR work on some very large and significant sample data sets, including the CHARM and I Like Music collections.

Learning more about the MIR research process has helped me to further develop my capacity to think computationally about musicological and music librarianship questions. I've been prompted to start asking different questions of the researchers I work with, of the materials I curate, and in my own research program. How can one think of a musicological question in a data driven way? How can computers help to automate the tasks of music librarians? How can we work to improve our search and discovery tools so that they better meet the needs of music information seekers and users? These are just some of the questions that I've been pondering since attending the MIR portions of DHOxSS.

Music Encoding: MEI, MusicXML, and Music21

If MIR is primarily about studying music as audio, approaches from computational musicology are about studying music as represented in symbolic form. In the symbolic domain, much higher order musical features are encoded than in the audio domain, which means that the insights from this approach are perhaps more focused towards questions of music theory and analysis. This section of the DHOxSS program dealt with the tools and research concerns that relate to studying notated music using computational methods. Tim Crawford presented his study of the lute repertoire, and the resulting database, Electronic Corpus of Lute Music (ECOLM). Crawford outlined the process of using optical music recognition (OMR) software to digitize lute scores using Gamera and Aruspix, and the ongoing process of encoding this repertoire to make it machine readable. Participants were given hands-on experience using the

two dominant music encoding schemes: Music Encoding Initiative (MEI) and Music XML, as well as a Python toolkit for doing music analysis with encoded music, music21. The potential that a world of fully encoded music could bring to music research was demonstrated in Ichiro Fujinaga's presentation on the Single Interface for Music Score Searching and Analysis (SIMSSA) project. The SIMSSA project aims to create a "Google Books for scores," to provide worldwide access to scores from a single interface. Much like optical character recognition (OCR) in Google Books has transformed digitized books into texts searchable online, the SIMSSA project will use OMR technologies to do the same for music scores. The key pieces of this project are: Rodan (an OMR workflow engine), Gamera (staff removal and correction), Aruspix (OMR software for early music), Verovio (a music engraver), and Neon.js (for neume generation).

Data

Much attention was given at DHOxSS to thinking about music as data, both as audio (as summarized in the section on MIR), but also as data *about* music, which includes metadata, linked data, and performance data. There were unfortunately no hands-on sessions devoted to this topic, but participants enjoyed a number of lectures outlining some interesting research projects that attempt to use big data as a way to study music. Studying music from a big data perspective in many ways flips the current dominant paradigm of doing micro-level, highly detailed histories of music, which in sum, present comprehensive histories. This is not to say that big data approaches will replace detailed histories. Instead, thinking about big data prompts scholars to ask new questions, as it reveals relationships and insights that might be missed by more closely focused methods.

Stephen Rose outlined the Big Data History of Music project,[4] which took a "distant reading"[5] approach to the study of published music in the holdings of the British Library, manuscripts inventoried in RISM, and concert life as evidenced in the Concert Programmes database. Rose and his team looked at these massive data sets (in excess of 5 million records) to see if traditional music histories centred on canonical composers could be challenged, and if new narratives could be pieced together. The researchers were attempting to do "macrohistory," and were successful in revealing peripheral histories of music through their efforts. For example, their approach allowed them to identify publishing centres outside of the typical list of cities, and clusters of repertoire not previously considered to be significant in the history of music. This project used bibliographic data created over many years, so data cleanup was a

4. See also: Sandra Tuppen, Stephen Rose, and Loukia Drosopoulou, "Library Catalogue Records as a Research Resource: Introducing 'A Big Data History of Music'," *Fontes Artis Musicae* 63, no. 2 (2016): 67-88, accessed April 18, 2016, https://muse.jhu.edu/.

5. Distant reading is a term and research approach developed by Franco Moretti in his book *Distant Reading (*London: Verso, 2013).

significant aspect of this work. Rose and his team exported MARC records from the British Library catalogue using MarcEdit, and did substantial cleanup using OpenRefine. Similarly, Rachel Cowgill's presentation on InConcert discussed the challenges and rewards of studying concert life from a data perspective. The InConcert project aims to take a data-based approach to the study of concert life as evidenced in printed ephemera sources such as programmes, bills, and reviews. Some new scholarly principles are emerging given the realities of this type of scholarship, which is very exciting.

Kevin Page introduced us to the potential that linked open data (LOD) has in representing musicological knowledge on the web. Page's session was primarily an in-depth tutorial on the basics of the Resource Description Framework (RDF), ontology creation, and the data that needs to be created to achieve true linked open data. Page also outlined the work that needs to be accomplished in order for musicology data on the internet to move from a web of documents to a web of data. Carolin Rindfleisch presented some promising preliminary work that demonstrates what can be done with annotation data from live performance. Rindfleisch, a scholar of Wagner, and in particular of the leitmotif, presented a toolkit for annotating live opera performance. Based on her interest in creating a data set and ontology for studying leitmotifs in Wagner's work, Rindfleisch first provided us with an overview of her study of leitmotifs, existing scholarly work on the subject, and the challenges of studying this topic. Rindfleisch then described a pilot project in which she annotated a live performance of a Wagner opera using a tablet interface and an Echo smartpen, making live annotations that could later be automatically imported and matched with the recording of the opera.

Broad Concerns

One of the main advantages of the way DHOxSS is organized is that the individual, thematic workshops are complemented by keynotes and guest lectures that typically deal with broader concerns of interest to all workshop participants. Akin to the *Big Thinking* lecture series that takes place at the annual Congress of the Humanities and Social Sciences, the keynotes and individual lectures at DHOxSS are designed to bring together all participants to experience presentations related to research that asks critical questions and reports on current issues. The following will summarize some of the highlights from last summer's sessions of this nature.

The first keynote of DHOxSS 2015 was by Dr. Jane Winters, Professor of Digital History and Head of Publications in the Institute of Historical Research, School of Advanced Study, University of London. Winters' talk, "How I Learned to Stop Worrying and Love the Digital"[6] focused on the challenges and opportunities faced by humanists (especially historians) in

6. Winters' talk can be viewed here: https://podcasts.ox.ac.uk/how-i-learned-stop-worrying-and-love-digital.

conducting research using web archives and other forms of big data as primary sources. According to Winters, we're at a point where the interest in and importance of using these data in research exceeds the knowledge and tools available to adequately do so. As Winters explained, humanists are not necessarily used to approaching their research from the macro level, and distant reading approaches are considered suspect by some. However, rich data sets documenting recent histories are increasingly becoming available, and it is important for scholars to be able to gain insight from them.

One project that exemplifies this issue is the Big UK Domain Data for the Arts and Humanities project, of which Winters is a primary investigator. The project attempts to both develop a theoretical and methodological framework for studying the massive, 65 terabyte UK domain web crawl that took place between 1996 and 2013, and develop tools to find meaning in it. Progress is being made on this front, but there is much work to be done before web archives of this size can be effectively used for research. Winters cited some earlier projects, including the Digging Into Linked Parliamentary Data project, and the large collaborative project, the Early English Books Online Text Creation Project (EEBO-TCP), as examples of longstanding digital humanities projects that have met the formidable challenge of dealing with large amounts of (previously) unstructured information and making it useful to researchers and readers alike. Winters closed her talk with a call for action that will ring true for music librarians and musicologists alike—the need to develop better tools and techniques for dealing with time-based media—an issue that will take some time to address adequately.

The Digital Transformations Panel brought together four seasoned DH researchers from various disciplines,[7] to discuss how research, teaching, and learning can be better situated to respond to the potential that the changing digital landscape presents.[8] Andrew Prescott noted that the digital transformation, rather than being a linear path, is more a series of subtle changes with no continuum of long-term development. Digital change needs more time for exploration and play; we need to be more open to sharing and remixing in our research and teaching, and be willing to experiment, and even to fail. Tim Crawford focused his talk on the importance of collaboration in the digital humanities. Crawford, a musicologist by trade, has benefited over the years by collaborating with researchers with more technical backgrounds, rightly stating that it isn't realistic to try to learn all the skills necessary to get a successful digital project off the ground. Jane Winters echoed Tim Crawford's point about collaboration, calling for more collaboration between researchers and librarians, a direction I'm sure many *CAML Review*

7. David De Roure, Oxford e-Research Centre, University of Oxford (Chair); Lucie Burgess, Bodleian Libraries, University of Oxford; Tim Crawford, Computing Department, Goldsmiths, University of London; Andrew Prescott, University of Glasgow; and Jane Winters, Institute of Historical Research, University of London

8. The Digital Transformations Panel can be viewed here: https://podcasts.ox.ac.uk/digital-transformations.

readers would support. Winters also focused much of her talk on the issue of infrastructure, especially as it relates to dealing with born-digital materials. Infrastructure problems are only going to get worse, and if the digital transformation in research is to happen, the infrastructure deficit will need to be addressed. Winters also spent part of her talk on the topic of ethics and anonymity in digital research, commenting on "unexpected findings" and the need to protect individuals identified as a result of research using web archival sources. Lucie Burgess' talk dealt with research data management, and the importance of developing better tools for humanists in this regard.

The closing keynote by James Loxley, entitled "Uneasy Dreams: The Becoming of Digital Scholarship"[9] was one of the highlights of DHOxSS 2015, as it helped me to frame what I was learning and experiencing all week from a broad perspective.[10] Loxley, Professor of Early Modern Literature at the University of Edinburgh, gave a thoughtful talk discussing the rise of digital humanities research, and illustrated how we can find longstanding humanistic values and methods inherent in the digital turn. It is essential to understand the differences among being digital, doing digital, and becoming digital; emphasis should be placed on the last, and care must be taken in disciplinary responses to the rise of digital scholarship. In this regard, Loxley cautioned against repeating history, and used the rise of critical theory in the 1960s and 70s as an example of this tendency. Situating digital scholarship as the new critical theory, Loxley warns us not to go "post-al"; there is no "post-digital" phase that we are to expect at any moment—rather, we are *becoming* digital. Loxley used Ernest L. Boyer's influential four dimensions of scholarship as a way to frame digital scholarship,[11] and argued that each of the four dimensions have yet to catch up to the changes wrought by the digital revolution. Loxley left the audience feeling optimistic about the future; digital humanities is about so much more than just creating tools, it is about changing what scholarship means, while staying true to humanistic values.

9. Loxley's talk can be viewed here:http://podcasts.ox.ac.uk/uneasy-dreams-becoming-digital-scholarship.

10. Loxley created a BuzzFeed listicle for audience members to follow, which can be found here: http://www.buzzfeed.com/jamesloxley31/my-talk-for-dhoxss-1pkln.

11. Boyer's four dimensions of scholarship include discovery, integration, application, and teaching. See Boyer, E. L. (1990), *Scholarship Reconsidered: Priorities of the Professoriat,* Carnegie Foundation for the Advancement of Teaching, https://depts.washington.edu/gs630/Spring/Boyer.pdf.

A Foray into Fauré

by Megan Chellew

Two summers ago, I received a request to rush catalogue a manuscript score that was needed for an exhibition. I'm not entirely sure what I was expecting, but I was not expecting the manuscript in question to be a song by Gabriel Fauré. What followed was the most interesting, and exciting, day of cataloguing I have ever experienced.

I had catalogued many scores before, and facsimiles of manuscript scores, but never an actual manuscript, and certainly not using RDA. So I began my cataloguing journey with some trepidation. I quickly discovered, however, that cataloguing a manuscript (or perhaps it would be more accurate to say cataloguing this particular manuscript) was more straightforward than I had expected.

I've developed my own technique for cataloguing any rare item—whether a book, a score, or a graphic. I call it "red carpet" level cataloguing. I assume that the item in hand is unique, and therefore deserving of the most special treatment. I took this approach with the Fauré score, and asked it my three standard red carpet interview questions:

1. Who are you?
2. How did you get here?
3. What are you wearing?

Who are you?

When I ask this question, I'm really asking the manuscript to provide me with as many elements of the bibliographic description as it can. For me, that begins with "what is your name?" and "who created you?" In this case, the manuscript has a title page:

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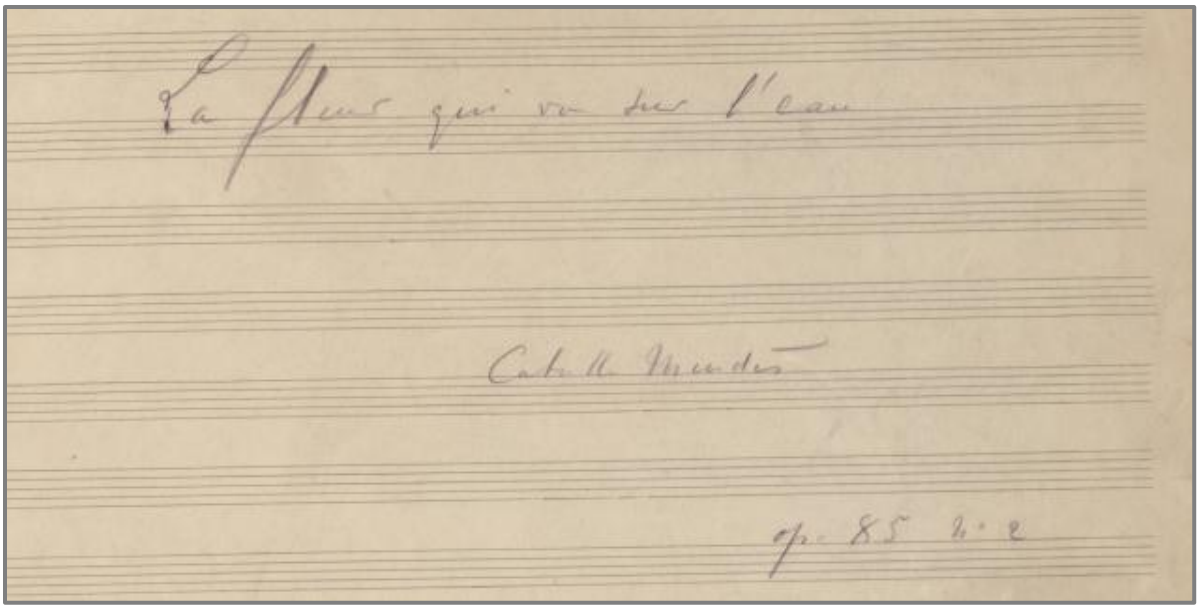
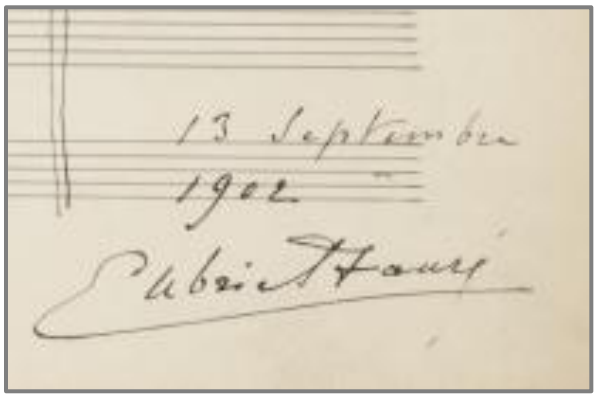


The beginning of the answer, therefore, is that this is a manuscript titled "La fleur qui va sur l'eau" and that it is op. 85 no. 2. The title page also provides the name "Catulle Mendès"—the song is a musical setting of one of his poems.

No credit is given to Fauré on the title page, but I know (from RDA 2.4.2.2) that when there is no statement of responsibility on the same source as the title proper (i.e. when the composer's name doesn't appear on the title page), I can take that information from elsewhere in the resource. In this case, the manuscript is helpfully signed (and dated) at the end:



Working from just those two sources, I can build several MARC fields for my record:

100	1		Fauré, Gabriel, ǂd 1845-1924, ǂe composer.
240	1	0	Mélodies, ǂn op. 85. ǂp Fleur qui va sur l'eau
245	1	3	La fleur qui va sur l'eau : ǂb op. 85, no. 2 / ǂc Gabriel Fauré ; [poésie de] Catulle Mendès.

The 100 and 240 fields are the authorized forms of name and title from the Authority File. The 245 field is a faithful transcription of the title page (RDA 2.3.1.4), and I added Fauré's name, as well as the square bracketed [poésie de] to clarify Mendès's role (RDA 2.4.1.7). I could have reversed Fauré and Mendès in the 245, but I decided that it made more sense to record the composer first (RDA 2.4.1.6).

The next part of my "who are you" question is asking for more personal information: "when and where were you created?" We saw above that the manuscript is signed and dated, so I know the manuscript was produced in 1902 (September 13th, to be precise), and it was produced by Fauré himself. There's no indication of where the manuscript was produced, but an educated guess would be France (I could even guess it was produced in Paris, but France is a safer choice). With this information, I can expand my MARC record:

100	1		Fauré, Gabriel, ǂd 1845-1924, ǂe composer.
240	1	0	Mélodies, ǂn op. 85. ǂp Fleur qui va sur l'eau
245	1	3	La fleur qui va sur l'eau : ǂb op. 85, no. 2 / ǂc Gabriel Fauré ; [poésie de] Catulle Mendès.
264		0	[France] : ǂb [Gabriel Fauré], ǂc 1902.

The 264 field has a second indicator 0, showing that the information in the field relates to the production of the score (as opposed to the publishing, printing, or copyright). The square bracketed [France] shows that the information is inferred. It could also be recorded as "[France?]" with a question mark, but I felt secure enough in my educated guess to go without the question mark. The square bracketed [Gabriel Fauré] is something I would probably do differently if I were cataloguing this today. The manuscript is signed; I'm not inferring that Fauré is the producer, so the square brackets aren't technically necessary.

Now I ask the manuscript for information of an even more personal nature. In cataloguing language, I would ask "what are your physical dimensions?" This seems somewhat akin to asking someone how much they weigh…luckily most things I catalogue aren't offended by that kind of question. In the bibliographic universe, the information I'm looking for is the extent (pagination) and the dimensions (height, etc.) of the manuscript. The pages aren't numbered, but they are easily countable – there are 10. And the height of the manuscript is 35 cm, so with these pieces of information I can add another field to my record:

100	1		Fauré, Gabriel, ǂd 1845-1924, ǂe composer.
240	1	0	Mélodies, ǂn op. 85. ǂp Fleur qui va sur l'eau
245	1	3	La fleur qui va sur l'eau : ǂb op. 85, no. 2 / ǂc Gabriel Fauré ; [poésie de] Catulle Mendès.
264		0	[France] : ǂb [Gabriel Fauré], ǂc 1902.
300			1 score (10 unnumbered pages) ; ǂc 35 cm

I've specified that the pages are unnumbered (the old practice under AACR2 would have been to record the number of pages in square brackets). And there is no period at the end of the field, because cm is now considered a symbol and not an abbreviation.

That generally takes me to the end of the "who are you" question, although along the way I've made several mental notes about other information that I'll put in the record later.

How did you get here?

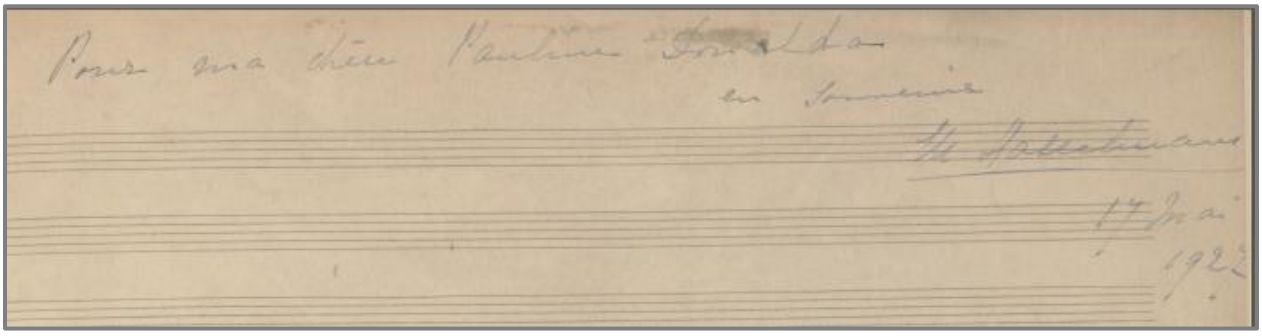
In cataloguing language, this question could translate to "what is your provenance?" In other words, how did this score get from Fauré to McGill? Approaching the question of provenance can be very tricky, and sometimes incredibly frustrating. I've almost always found it easiest to work backwards. Inside the front cover of the score, is this:

This tells me how the manuscript came to McGill (or the "immediate source of acquisition"). Pauline Donalda (1882-1970) was a highly regarded operatic soprano from Montreal. She had a performing career in Europe, and a teaching studio in Paris, and returned to Montreal in 1937 where she later founded the Opera Guild of Montreal.[1] The McGill University bookplate is stamped with an accession date of 1941. That might be the date she presented the manuscript to the Library, but it isn't necessarily safe to assume it was accessioned the same year it was received. When I catalogued the manuscript, I didn't include the date as part of the acquisition information; if I were cataloguing the manuscript today, I likely would include it, possibly with a question mark. This information adds a new field to my record:

541			Presented to McGill University Library by Pauline Donalda, with label "Presented to the Library by Madame P. Donalda"--page 2 of cover.

The 541 field is a "local" field, which wouldn't normally be included in a master record. However in this case, because the manuscript is unique, it does belong there. The 541 is a free-text field, so the information in it can be either transcribed from the source, or paraphrased. In this case, I decided to do a bit of both. I transcribed the label, but also used a slight paraphrase, to include the fuller form of Madame Donalda's name. It would have been perfectly acceptable to just transcribe the label. It would also have been perfectly acceptable to describe the information on the label (which is probably what I would do today). The important thing is to convey the information in a clear and useful way.

To further trace the provenance of the manuscript, the next question to ask is how it came to be in Pauline Donalda's possession. Happily, that information is available on the title page:



1. *The Canadian Encyclopedia*, s.v. "Pauline Donalda," accessed April 26, 2016, http://www.thecanadianencyclopedia.ca/en/article/pauline-donalda/.

M. Hasselmans is Louis Hasselmans (1878-1957), a French opera conductor who directed the French operas for the Montreal Opera Company in 1911-1912.[2] Further research would be needed to determine the exact relationship between Donalda and Hasselmans. It seems likely that he conducted her, but the depth of research I undertook in the cataloguing of the manuscript didn't prove this. However, M. Hasselmans has provided me with enough information for the next link in the chain of provenance:

561			Presented to Pauline Donalda by M. Hasselmans, with inscription: "Pour ma chère Pauline Donalda en souvenir M. Hasselmans 17 mai 1927"--upper centre of title page, blue ink.

In this case, I also provided information about where in the manuscript the inscription is located, as well as the fact that it's written in blue ink. Strictly speaking, neither was necessary (doing so is more in line with descriptive bibliography practices than with cataloguing rules), but since it required very little extra work to include it, I thought it was worthwhile.

And (as so often happens), that's as far as I was able to trace the provenance. There's a gap between 1902, when the song was composed, and 1927, when Hasselmans gave the manuscript to Donalda. In my experience of cataloguing rare books, gaps in provenance are far from uncommon, and a gap of only 25 years is actually pretty good. In this case, it seems possible that the manuscript passed directly from Fauré to Hasselmans, but it is possible that there was an intermediary step. One of the greatest challenges of cataloguing rare materials is learning where to draw the line in terms of ferreting out information. I drew the line here (as I did with trying to establish the direct link between Hasselmans and Donalda), and moved on to my next question.

What are you wearing?

The gist of this question might be less obvious than my first two red carpet questions, but what I'm asking here is for information about the binding. Sometimes the answer is very complex, including information about endpapers, side-edges, spine decorations, etc., etc. In this case, however, the binding is not especially interesting. It is standard blue cloth binding over boards. From the date on the bookplate inside the cover, we can infer that it was bound sometime before 1941, but there's no more specific information about when or who the binder was. The one interesting fact—which briefly had me thinking I had stumbled upon a previously unknown manuscript—is that the binder misspelled the title on the cover label:

2. *The Canadian Encyclopedia*, s.v. "Montreal Opera Company/Compagnie d'opéra de Montréal," accessed April 26, 2016, http://www.thecanadianencyclopedia.ca/en/article/montreal-opera-companycompagnie-dopera-de-montreal-emc/.

I immediately leapt to the conclusion that this had been mis-catalogued for decades, and therefore scholars would have been completely unable to locate it. But, sadly for me, albeit happily for scholars, that was not the case. It did, however, make my note describing the binding slightly more interesting:

563			Bound in blue cloth over boards, with binder's title "Fauré - La fleuve qui va sur l'eau".

And I also added a Varying Form of Title field, in case anyone looked for it by binder's title:

246	1		ǂi Binder's title: ǂa Fauré - La fleuve qui va sur l'eau

Admittedly, the chances of anyone browsing for this by the binder's title are very slim, so including a 246 field (which means the variant title will be included in the same index as proper titles) likely doesn't increase the findability of the manuscript. What it does accomplish, however, is a clear display in the public interface of the catalogue, so the variant title isn't buried in the note describing the binding.

Other parts of the record

To enhance my record, I tucked in other details that didn't really belong in any of the fields I've used so far. For any manuscript, the first general note is exactly that:

500			Manuscript.

The next note, which is specific to music cataloguing, provides information about who, or what, the piece is written for:

500			For high voice and piano.

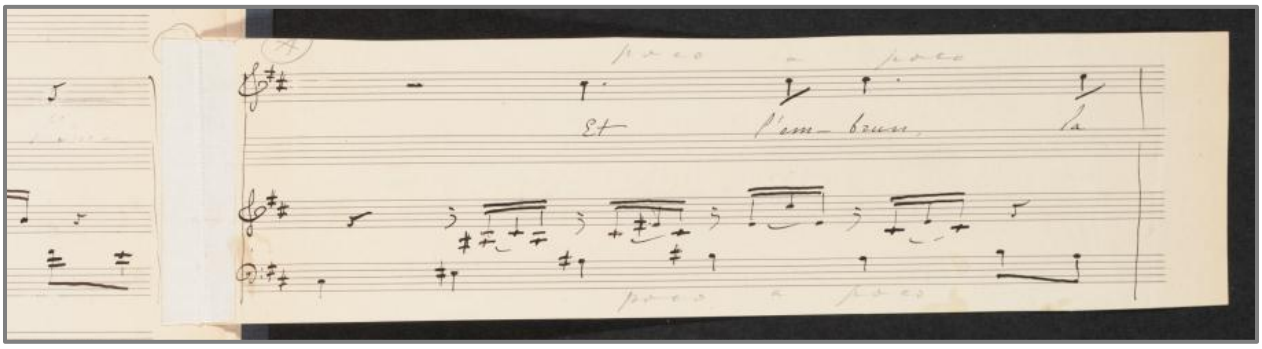
After that, I added a note describing the title page:

500			"La fleur qui va sur l'eau, op. 85, no. 2, Catulle Mendès"--title page, centre, purple pencil.

Once again, this is not really necessary, it's just me going the extra mile. And so is the next note, describing how the manuscript is signed:

500			"13 septembre 1902 Gabriel Fauré"--at end of music, black ink.

The next note, however, is pretty special, and not an example of just going the extra mile. When Fauré was dashing off this manuscript, he left out a bar of music, and had to tip in an extra bar that folds out from page 8:



This was definitely worth mentioning, both because it is interesting in and of itself, but also because it's important to record things that are inserted or added. There is now a permanent record of the fact that this bar was added; if something ever happens to the manuscript…if somehow that addendum walks off…mentioning it in the cataloguing record is one form of proof that it existed in the first place:

500			Added measure tipped in on page 8.

In addition to adding these general notes about the manuscript, I also added a suite of subject-related fields:

600	1	0	Fauré, Gabriel, ǂd 1845-1924 ǂv Manuscripts.
600	1	0	Mendès, Catulle, ǂd 1841-1909 ǂv Musical settings.
650		0	Songs (High voice) with piano.
650		0	Music ǂx Manuscripts.

These access points ensure that: the record will index with other Fauré manuscripts; it will index with any other musical settings of Mendès's poems; it will index with all the songs for high voice and piano; and it will index with all the music manuscripts.

I also traced all three of the "other" people associated with this manuscript:

700	1		Mendès, Catulle, ǂd 1841-1909.
700	1		Hasselmans, Louis, ǂe former owner.
700	1		Donalda, Pauline, ǂd 1882-1970, ǂe former owner.

I might also have given Donalda a relationship designator of "donor" instead of (or in addition to) "former owner".

Fields "just" for cataloguers

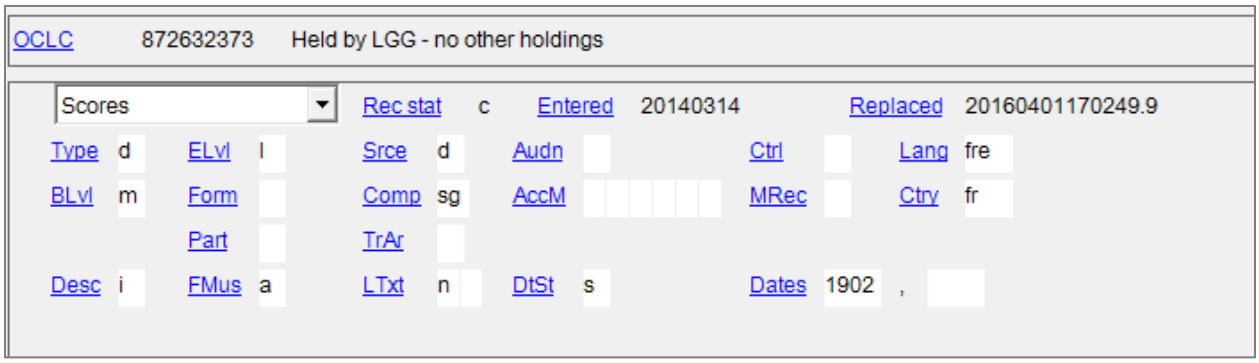
There are also a handful of fields that likely don't have much interest for non-cataloguers, so I will include them very briefly. They are the trio of 336-337-338 fields (content, media, carrier):

336			notated music ǂ2 rdacontent
337			unmediated ǂ2 rdamedia
338			volume ǂ2 rdacarrier

And also the language note:

546			Words in French; ǂb staff notation

And for cataloguers who would like to see the fixed fields:



New MARC fields have been introduced since I catalogued the manuscript, so if I were cataloguing it today the record would also include a 382 field for the medium of performance.

Other business

The whole time I was cataloguing this, I had one question nagging at the back of my brain: just how special is this manuscript? Was it possible that there are many versions of this song floating around out there? What if Fauré went around dashing off manuscripts of this song for all his favourite singers, so having one isn't all that special at all? Here's what I discovered:

- The listing for op. 85 no. 2 in the Grove gives the date of composition as 13 Sept 1902, which is an exact match to the manuscript.[3] So unless Fauré was in the habit of hand-writing multiple copies of his manuscripts all with the same date, the Grove is talking about this manuscript.

- In his *Gabriel Fauré: A Guide to Research*, Edward R. Phillips lists this manuscript under Primary Sources.[4] It also appears to be the only Fauré manuscript located in North America. The copy in the Bibliothèque nationale de France is exactly that—a photocopy of the McGill manuscript.

So, to summarize, this is pretty special!

The manuscript has subsequently been digitized, and is available here:

http://digitool.library.mcgill.ca/webclient/DeliveryManager?&pid=122873

3. Jean-Michel Nectoux, "Fauré, Gabriel," in *Grove Music Online*, Oxford Music Online, accessed April 26, 2016, http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/09366#S09366.4.2.

4. Edward R. Phillips, *Gabriel Fauré: A Guide to Research* (New York: Garland, 2000), 58-59.

As I said earlier, these 10 unnumbered pages (plus unprepossessing binding) provided me with one very exciting day of cataloguing at the time, and many exciting conversations since. Writing this article has given me the opportunity to relive that day. It has also given me the rare opportunity to revisit, and reevaluate, my own cataloguing—in general, doubling back and "re-cataloguing" is not feasible, except to correct errors. I did find two errors in my record which I corrected but didn't mention in the article (one was silly, one was somewhat horrifying). Other than that, the record stands as I created it. I've noted throughout the article things that I could or would do differently if I had a second chance to catalogue this (especially as RDA evolves and affords more or different possibilities for cataloguing). In the end, I've learned a couple of things from the experience. My red carpet cataloguing technique held up well; and, even though I might make different decisions about various things today, the decisions I made at the time are decisions I can stand behind.

At the end of the day, we catalogue to share. The purpose of the MARC record is to reflect the manuscript, and share it with those who are interested. And the purpose of this article is to reflect on the day of cataloguing and the process of cataloguing, and share it with those who are interested. And of course, by extension, to share this wonderful manuscript with the world.

***Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée, 1842-1891*.** By Brian Thompson. Montreal and Kingston: McGill-Queen's University Press, 2015. xxviii + 522 pp., illus. ISBN 978-0773545557.

Calixa Lavallée was the outstanding musical figure in nineteenth-century Canada. His preserved compositions include operettas, concert overtures, a few large sacred pieces, and many piano solos and songs. Among lost items are a symphony and a cello concerto. He was a virtuoso pianist, also played violin and cornet professionally and conducted everything from touring stage bands to opera and oratorio. He was both a successful teacher and a spokesperson for music education. His colorful career embraced studies in Paris and periods of activity in Montreal, Quebec City, New Orleans, New York, and Boston – and it was in Boston that he died, in 1891, aged forty-eight. His song "O Canada," issued originally as "Chant national," was adopted in 1980, the centenary of its première, as the country's official national anthem. Today every native Canadian learns it at school, and every new Canadian sings it at his or her citizenship induction.

Brian Thompson, author of *Anthems and Minstrel Shows*, calculates that in his thirty-year professional career Lavallée spent two years in Europe and twenty-one in the United States, but only seven in Canada. A champion of Canadian music, he became no less fervent in his support of music by U.S. composers, for example performing in 1884 in Cleveland a historic solo concert of piano music by Paine, Chadwick, Buck, and others. He agreed with Wilfrid Laurier and other francophones that Canada should join the U.S., and composed a song for the Ligue des Patriotes in Fall River, Massachusetts, with the title "Restons Français," whose lyrics advocate union with France (Thompson reproduces this piece in his appendix of compositional examples).

Franco-Canadian nationalists in the Duplessis era (1933) brought Lavallée's remains from Boston to Montreal and reinterred them amidst spectacular publicity. The composer became viewed as a cultural martyr. One of the prime movers in the reinterment, the teacher and church musician Eugène Lapierre, compiled a biography entitled *Calixa Lavallée, musicien national du Canada* (Montréal, Fides, 1936; repr. 1950, 1966), and later composed a music-theatre work, *Vagabond de la gloire*, with Lavallée as the central character (Montreal, 1947).

Prior to Thompson's publication, Lapierre's biography has been the only substantial source on Lavallée's life and work. It is a heavily biased study; Lapierre was not a scholarly researcher, and he distorts and invents at will in support of his view of the "musicien national." For example, he

underplays Lavallée's years of touring in the U.S. with various minstrel troupes, excusing this supposed lapse in musical taste with the notion that Franco-Canadians of the period were as oppressed as Afro-American slaves. He takes the composition and first performance of "O Canada" as his main topic, allotting it twenty-four pages compared to only six for the composer's entire remaining output. In the first scene of *Vagabond de la gloire*, the child Calixa imagines the opening four-note rhythm of the future anthem in the anvil strokes of his blacksmith father and its flowing central bars in the burbling of a nearby waterfall.

Lavallée exemplifies a Canadian prototype, the gifted musician who establishes a career outside of the country. His retention of close links with it is shown in many ways, for example his participation in a benefit for the family of the executed Louis Riel in 1885. However, since Lapierre's time there has been little interest in Lavallée by either French- or English-speaking musicologists in Canada, despite a regular spate of performances and recordings of his music and despite celebratory events such as the renaming of his native village, Sainte-Théodosie, as Calixa-Lavallée in 1974.

Thus Thompson's volume fills a genuine need. An expanded version of his University of Hong Kong dissertation of 2001, it gives a vastly fuller picture than any previous study, justifying its subtitle ("life and times") by rounding out the life story with details of political and cultural happenings of those past times. The text and the generous selection of illustrations offer quotes from registry certificates, letters, theatre posters, and concert programs, with many names and precise addresses. Lavallée remains in some respects a mysterious personality, but while we may still be puzzled by who he was, we now know much more completely where he went and what he did.

Especially revealing is the coverage of Lavallée's decade or more as an itinerant performer and director in the most popular stage medium of the mid-century, blackface minstrelsy. The author has scoured newspaper advertisements and reviews and sheet-music publications (a "minstrel show paper trail," xxviii), and gives a fresh and extensive account of the travels, repertoire, and performing style. His work is, he says, "about popular culture" as much as about musical nationalism in more "serious" categories.

His meticulousness is suggested by the two hundred pages of back-matter: a catalogue of works, a selection of representative scores, notes (eighty pages), a bibliography (sixty pages), an index. The bibliography includes twenty-eight titles by Lavallée himself. The catalogue includes publication and recording details. Of the twenty-four works for solo piano, sixteen were published, some more than once, and ten have been recorded, some again more than once (for the once-widely-known concert étude "Le Papillon" seven recordings are listed).

From my experience preparing performances of earlier Canadian music, I developed a high regard for Lavallée's facility and inventiveness. His music rarely departs from the conservative forms of his period, but he exhibits a ready melodic gift. Thompson's selection of five short works for his appendix of sample scores precluded orchestral, band, choral, or stage pieces. A few of these have become well known, the overture *Bridal Rose* and the operetta *The Widow* among them. As it is, the five give a fair idea of the composer at his best. I would only question one item, the song-arrangement "Flag of Green." No doubt it is appropriate as another patriotic number, and no doubt like every nineteenth-century composer in North America Lavallée had to produce an Irish song or two – but it remains an arrangement, not an original composition. In his note (254) for the brief excerpt from the operetta *TIQ (The Indian Question)* Thompson cites "a number of First Nations' music clichés that function in much the same way that Sullivan's *faux* Japanese music does in *The Mikado*." Composed to an English-language libretto, the music exhibits awkward accentuation, belying the composer's fluency in English (a strange discrepancy that is even more prevalent in *The Widow*).

In a familiar engraving of 1873 (114), Lavallée, confident and wax-mustachioed, appears as a fighter for status on behalf of Canadian musicians. In sad contrast is his last known photo (Boston, 1889; 297): now forty-six and battling tuberculosis, he looks twenty or thirty years older. His life was one of brilliance and courage in an often unwelcoming context (he quit Canada for good in 1880 when sponsors refused to pay for the première of a major commission). He deserves to be known as much more than the composer of "O Canada," and this full and careful rendering deserves wide recognition.

John Beckwith
Toronto

***Daniels' Orchestral Music*.** David Daniels. Fifth ed. Lanham, MD: Rowman & Littlefield, 2015. xviii, 885 pp. (Music Finders) ISBN 978-1-4422-4537-2.

Daniels' Orchestral Music is the fifth edition of the reference work previously published as *Orchestral Music: A Handbook*. It may well turn out to be the last print edition, considering that since 2008 it has also been available as an online subscription at OrchestralMusic.com. Nonetheless, this hefty print edition (900 pages) remains an extremely useful option for orchestra librarians and conductors who for one reason or another prefer to work offline, or who prefer to own rather than merely rent the valuable information contained therein.

What is this valuable information, and what is *Daniels' Orchestral Music*? The publisher describes it, accurately enough, as "the gold standard among conductors, music programmers, orchestra librarians, and any other music professional—or student—seeking to research an orchestral program, whether for a single concert or a full season." It all started in 1968 when music teacher and conductor David Daniels borrowed the personal notebook in which conductor James Dixon had recorded the durations of many standard orchestral works as an aid to planning concert programs. While making his own copy, it occurred to Daniels that the instrumentation and publisher of each work would be useful additional information to have, speeding up the logistical legwork of concert preparation such as procuring parts and hiring additional players. And so the book has grown, edition by edition, as both more works and more details have been added. In 2004 Daniels' records were combined with the database of the Orchestra Library Information Service (owned by the League of American Orchestras) just in time for the greatly expanded fourth edition, published in 2005.

This 2015 fifth edition is expanded once again. It now includes approximately 8,500 individual detailed work entries, which is a third more than the previous edition. Dates of composition and revision have been added to the entries, making this book a more useful resource for music students. (The succinct summary of the convoluted publication history surrounding Stravinsky's *Rite of Spring* could have saved me many hours in the library, thirty-five years ago.) Also new are enhanced listings of individual movements, and timings that were previously lacking. The level of supplementary detail accumulated by Daniels as well as contributed by orchestra librarians over the years is remarkable. For example, discrepancies between scores and parts are a perpetual headache for orchestra librarians and a time waster for conductors (Norman Del Mar's 1981 book on this topic, *Orchestral Variations,* runs to almost 300 pages). It can therefore save precious time when rehearsing, say, the concert version of Strauss's "Dance of the Seven Veils" from *Salome* to know in advance that the "last page of [the] Boosey score and Kalmus reprint has a measure missing" but that "the Schott score is correct and matches the Boosey parts," as Daniels notes on page 506. Similarly, if a parsimonious conductor plans to conduct Stravinsky's *Rite of Spring* using the Dover reprint edition, Daniels is there to warn that this budget-priced score "is a reprint of a Muzyka [i.e. Russian unauthorized] engraving of 1965; it has many errors and no set of parts

fully agrees with it." (513) Incidentally, this is something that music students scrutinizing the Dover score should be aware of as well.

The main part of the book organizes works alphabetically by composer, alphabetically sub-arranged by title. It is followed by a dozen appendices, which are essentially indexes designed to provide various ways to access the main listings for many different purposes. They include: author-title listings of works for chorus, solo voices and solo instruments; listings by instrumentation and duration; and listings of works suitable for youth concerts. Each of these particular composer-title appendices also provides cross-references from variant forms of title to those employed in the main section. As an aid to thematic programming Appendix G lists significant composer anniversaries, and Appendix H is devoted to "composer groups." The groups include nationality and ethnicity, from American to Welsh, with "Black," "Jewish" and "Women Composers" as well. Readers curious about the Canadian coverage will want to turn to page 713 to note the twenty-two Canadians listed, from Murray Adaskin to John Weinzweig and Yehudi Wyner. The youngest Canadians to make the list are Maxime Goulet (born 1980), Robert Carl Rival (born 1975), and John Burge (born 1961). The lone woman Canadian composer mentioned is Barbara Pentland. Clearly this work is never going to supplant the Canadian Music Centre as an aid to planning Canadian content in the programs of Canadian orchestras, but it could help to draw the attention of conductors worldwide to the existence of a body of published work by Canadians. And for what it's worth our twenty-two listed composers at least outnumber the Dutch (ten names), Cubans (four names), or Estonians (three names).

In place of a bibliography, Daniels provides Appendix I (for which he has coined the name "Orchestralogy") which lists not just books but also related websites, institutions and organizations of interest to professional orchestral musicians, such as the Major Orchestra Librarians' Association, Orchestralist, and Oxford Music Online. The final appendices are a plain title index (again with title cross-references) and a comprehensive directory of orchestral music publishers and sources, from the American Composers Alliance to Zinfonia (an online service for music rentals and sales).

In his preface to this expanded edition, Daniels ends on a pensive note: "Now having passed the age of 80, I naturally wonder what will happen to this work when I am gone." It seems likely to have a secure future as a purely online resource, following the trend established by such venerable reference works as the *Oxford English Dictionary*, or the *Grove Dictionary of Music and Musicians*. There are obvious advantages to online publication for both publisher and users: continual updates from a broader range of contributors, and keyword searching that in effect provides the equivalent of minutely customized indexes. (Are you looking for Czech-Canadian composers with an anniversary in 2017? How about Oskar Morawetz, 1917-2007?) However, even if this print edition turns out to be the last in this format, it will serve musicians well for years to come.

Alastair Boyd
University of Toronto

***Fancies and Interludes*.** Performers: Jacques Israelievitch, violin; Christina Petrowska Quilico, piano. Toronto: Centrediscs CMC-CD 21315, 2015. 1 compact disc (69:05). Contents: *Duo for violin and piano* / Oskar Morawetz (8:33) – *Drop* / James Rolfe (9:32) – *...and the dark time flowed by her like a river* / Gary Kulesha (11:23) – *Fancies and Interludes VI* / Raymond Luedeke (39:37).

It is tricky to choose pieces for a contemporary classical CD especially when there is no unifying theme connecting the program or the composers. *Fancies and Interludes* is a recording of works for violin and piano written by four eminent Canadian composers and performed by the late Jacques Israelievitch, violin, and Christina Petrowska Quilico, piano. Israelievitch had a distinguished career as a concertmaster, soloist, chamber musician, teacher, and conductor. Christina Petrowska Quilico is an award-winning pianist and professor at York University. In this CD we hear an astounding level of virtuosity. Both performers also deliver eloquent interpretations filled with individuality and rich expression.

Originally titled *Rondo*, Oskar Morawetz's *Duo for violin and piano* was composed in 1947 and premiered in 1948. The work is highly regarded in the Canadian violin repertoire and frequently performed and recorded. However, I find that the music does not leave an original imprint on the listener; it tends to go in one ear and out the other. Israelievitch's performance also lacks somewhat in musical brilliance and, very occasionally, the sound of the violin is not of its best quality. Quilico, on the other hand, is a world-class performer and we enjoy her virtuoso technique and classy presentation throughout.

I also believe Morawetz should have kept the original title of the piece since the work follows the classical rondo form. Morawetz explains that "to my great surprise not only laymen but even professional musicians seem to think that the word RONDO implies a work of a happy nature and that certainly does not fit the character of this composition." Still, as musicians and artists we must always educate, provoke and challenge the audience by being authentic and sincere in our expression in the art medium of our choice, if we wish to see change and progress.

Born in Ottawa, James Rolfe is one of Canada's leading classical composers. *Drop* was composed in 1998 and premiered in Toronto in 1999. In this piece minimalist techniques are employed with rhythmical patterns that escalate and spiral from the opening passages. The piano doubles the violin melody in the memorable middle section; the synchronization of the instruments in unison is admirable. *Drop* has a special authenticity which creates an

atmosphere that fascinates the listener. I applaud the interpretation and superb technical execution of both performers.

Gary Kulesha's mysterious and beautiful composition, ...*and dark times flowed by her like a river,* was written in 1993; the title is taken from a novel by Thomas Wolfe. As a violinist, I was fascinated by the diverse violin techniques and musical language that Kulesha uses, which make the piece very appealing. I can feel the excitement of the musicians and how deeply the piece affects them by the way they transcend the musical execution. The sound is rich and resonates with remarkable impact. There is a variety of nuance, colour, and character infused into the piece that is delivered through the intelligent interpretation of both performers. This is a perfect example where the essence of the composition moves the musicians and the listener.

Raymond Luedeke's piece, *Fancies and Interludes VI,* was written for Israelievitch. A virtuoso display piece for violin and piano, it is almost forty minutes long and at times is repetitive. The interludes are played pizzicato by the pianist plucking the strings inside the instrument. Each of the interludes consists of between two and five notes that bring the listener to a quiet point before the new material is introduced. Throughout the composition the dominating percussive rhythms of the piano are in contrast to the violin, which often has lyrical melodies or shimmering chains of notes in fast rhythm. In all of the fancies we hear layers of diverse rhythm that sound increasingly agitated at places. The development of each fancy episode, as well as the transitional interludes, is essential for the form of the piece. The violin enters in the last interlude and finishes with a cadence that concludes the piece. Jacques Israelievitch and Christina Petrowska Quilco deliver a performance of excellent musicality.

The music of this CD will challenge many listeners, but the performers are presented in a most favourable light. I recommend this recording to listeners who enjoy contemporary classical music. The program notes are quite thorough and the sound quality is exceptional.

Ralitsa Tcholakova
Ottawa

From Kitchen to Carnegie Hall. By Maria Noreiga Rachwal. Toronto: Second Story Press, 2015. viii, 197 pp., illustrations. ISBN: 978-1-927583-87-6.

I must admit that before reading this book, Ethel Stark was a name I knew only peripherally. Clearly I was the poorer for this omission for, as Maria Noriega Rachwal outlines in her book, Stark's achievements as a musician and conductor are nothing short of stunning. I am persuaded to say that Stark's story should be required material for courses in Canadian social history—and not just those contained in a music curriculum.

Although well researched, Rachwal's prose is geared more towards the general public rather than the music professional. This is not to dismiss the author's achievement; on the contrary, her wise decision ensures that Stark's story will reach a wider audience. Nonetheless, the author's somewhat casual writing style does occasionally get her into problems, a point about which I will comment later.

Rachwal devotes the opening chapter to Stark's childhood, family environment, and college education at the Curtis Institute of Music. The author makes a convincing argument that her family's passionate commitment to civic duty and human rights was vital in shaping the dogged independence that was a part of Stark's personality.

Born in 1910, Ethel Stark's amazing life includes several firsts: she was the first Canadian to be accepted to the Curtis Institute of Music; while at Curtis, her steadfast resolve led to her being accepted as the first female student in Fritz Reiner's conducting class—no mean achievement, as Rachwal points out, given the Hungarian conductor's notorious male chauvinism. Indeed, Reiner did not favour female musicians in general, and especially soloists. The fact that Stark was hand-picked by the conductor to be the violin soloist for a nationwide radio broadcast of the Tchaikovsky Violin Concerto with the Curtis orchestra makes the circumstances surrounding this performance all the more remarkable.

While it is clear that Stark was an excellent violinist, garnering a respectable CV both as a soloist and chamber musician, her most significant contribution was as the founding artistic director and conductor of the Montreal Women's Symphony Orchestra. The account of Stark's fortitude to cultivate and shape an amateur orchestra to a high level of musicianship within a short period of seven years is astonishing. As Rachwell notes, at the time of the orchestra's formation, prejudices were ample against women not just performing in an orchestra, but even particular instruments (for instance, brass, double bass, and percussion). There are other noteworthy aspects of the orchestra, though. For instance, women from all socioeconomic levels were admitted; Stark's sole requirement, regardless of skill level, was a commitment and love of music. Even more unusual was

Stark's invitation to Violet Louise Grant to be the first clarinet of the orchestra. It is quite likely that Grant was the first black musician to hold a regular chair of any North American orchestra.

The orchestra's greatest achievement was its performance at Carnegie Hall on October 22, 1947, which also ranks as a milestone for Canadian culture overall. Despite its mere seven-year existence, Stark's orchestra was the first Canadian group to perform at Carnegie. The accomplishment is all the more impressive when one considers that older, more high-profile orchestras such as the Toronto Symphony Orchestra had been attempting to schedule a concert at the venue for decades.

With the ever-higher standards Stark placed on the orchestra, members during the 1960s began to leave the group to accept positions with other, predominantly male, orchestras. Further, with the changing societal expectations for women musicians, the need for a venue where they could be heard gradually became redundant, and in 1968 the orchestra disbanded. During its thirty-year existence, Stark's ensemble advanced the cause of equity and human rights, shattering many barriers; this remains its lasting legacy.

Rachwell's narrative style occasionally runs into trouble. For instance, Stark is identified at various points as Ethel Stark, Ethel, Stark, and Ms. Stark. Further, the book contains grammatical lapses that could have been resolved with a keen pair of editorial eyes. The book is well researched, although there are some glaring, unexplained gaps. Consider, for instance, the narrative surrounding the orchestra's first rehearsal. Rachwell goes to great lengths to describe the work leading up to the rehearsal, including obtaining the space and instruments—she even builds up the tension by describing Stark's initial downbeat. Yet Rachwell neglects to identify one key element: what was the first work the orchestra performed at the rehearsal? Another gap involves the repertoire the orchestra played during the early years. While the standard Austro-German, French and Russian composers are noted on page 90, one name stuck out for me: the English composer William Walton, who also is the sole twentieth-century composer on the list (unfortunately, the work is not identified). I would have very much liked to have read how and why Walton came to be the composer the orchestra performed—since he was definitely not a household name in Canada during the 1940s.

The book contains a wealth of photos both of musicians and the orchestra. There is an appendix of endnotes (oddly entitled "footnotes") and a serviceable bibliography. Surprisingly, there is no index.

This is an important story of a remarkable woman whose push against the established norms led her to form one of the most remarkable music ensembles of the mid-twentieth century. *From Kitchen to Carnegie Hall* is highly recommended for all Canadian libraries.

Edward Jurkowski
University of Lethbridge

***Glass Houses for Marimba*.** Music by Ann Southam; arranged by Greg Harrison and Jonny Smith. Performers: Taktus (Greg Harrison, Jonny Smith, marimbas). Toronto: Centrediscs CMC-CD 21415, 2015. 1 compact disc (46:21). Contents: No. 5 (5:21) – No. 13 (9:34) – No. 1 (6:08) – No. 7 (7:26) – No. 8 (9:38) – No. 9 (7:30).

Ann Southam (1937-2010) was a member of the Canadian League of Composers, a Canadian Music Centre (CMC) Associate Composer, and the first president of the Association of Canadian Women Composers. Among the honours bestowed on her were the CMC's Friends of Canadian Music Award and the Order of Canada. For many years, Southam was known chiefly as a composer of electronic music, much of which was conceived to accompany modern dance. But after creating about thirty electronic works for the Toronto Dance Theatre 1968-1983, she pivoted toward writing for acoustic instruments.

Southam became drawn to minimalist music, which she likened to the kinds of tasks women have traditionally performed such as weaving, sewing, mending, and washing dishes. She heard beauty in the music's understated simplicity, which is built on ostinatos, often layered unusually on consonant harmonies, undergoing incremental alteration, recombination, and repetition.

Beginning with *Rivers* (1979-81; revised 2004) and *Glass Houses* (1981; revised and expanded 2009), both of which were recorded by the pianist, Christina Petrowska Quilico, Southam went on to write numerous minimalist compositions for a variety of instrumental forces over the next thirty years, including *Song of the Varied Thrush* (1991) for string quartet, *Webster's Spin* (1993) and *Music for Strings* (2000), both for string orchestra, and *Full Circles* (1996/2005) for Arraymusic, the Toronto new-music ensemble. Collaborations with another pianist, Eve Egoyan, led to a major series of late keyboard works including *Figures* (2001) for piano and orchestra, and *Qualities of Consonance* (1998), *In Retrospect* (2004), *Simple Lines of Enquiry* (2009) and *Returnings* (2010), all for solo piano.

The CD under review features six of the fifteen pieces that make up Southam's *Glass Houses,* performed by Taktus, the marimbist duo of Greg Harrison and Jonny Smith. In the CD booklet, Harrison comments that he was inspired to arrange the work by Quilico's performance of one of the pieces from *Glass Houses* on a CMC podcast in 2009. However, he soon realized that the music was impossible to arrange for a single marimba, so instead he re-scored it for two performers, one playing the ostinato and the other the melodies.

About *Glass Houses,* Southam explained that the work was playfully devised along the lines of Terry Riley's *In C.* The music itself takes up very few pages, but the instructions for performance ("the rules of the game") take up many more. The organizing principles are pitch and choice, in which one performer's choice determines the possibilities available to the next person or group entering.

It comes as no surprise to learn that Southam was thrilled with the results when Harrison and Smith played some of their transcriptions for her. The sound of these two instruments serenely spinning out Southam's triadic and pentatonic patterns, with their unpredictable offbeat accents, hemiolas, and meters offset between the two parts, brings to mind fortuitous echoes that are likely absent when hearing piano performances of the work: I'm thinking especially of the diatonic marimba traditions of Central and West Africa, but also of passing hints of Caribbean steel-drum music (in tracks 1 and 6).

As presented by Taktus, this set of pieces from Southam's *Glass Houses* is mesmerizing. The playing is impeccable and sensitive, the pick-up is clean, and the playback sound is rich. My one regret is that the disc lasts only forty-six minutes, leaving ample room for more of this captivating music. I would have been very pleased to hear the duo perform additional pieces from *Glass Houses* or another of Southam's works. Nevertheless, I give this disc my highest recommendation.

S. Timothy Maloney
University of Minnesota

***Montage*.** Performers: The Saint John String Quartet. Saint John, NB: Leaf Music 73875992505, 2014. 1 compact disc (61:09). Contents: *String Quartet No. 2* / Anthony Genge (14:59) – *Subway Thoughts* / Eldon Rathburn (5:10) – *Selections from "Watercolours for Ten Fingers"* / Martin Kutnowski (10:52) – *Peter Emberley's Dream* / Martin Kutnowski (3:04) – *Five Argentinean Folk Pieces* / Martin Kutnowski (8:15) – *Little Suite for String Quartet* / Talivaldis Kenins (7:24) – *Fantasy on Themes by Beethoven* / Michael R. Miller (8:35) – *Pastorale* / Richard Kidd (3:03).

Based in Saint John, New Brunswick, the Saint John String Quartet has become a widely recognized ensemble over the past twenty years. The performance schedule on their website identifies approximately 125 concerts a year in venues throughout Canada as well as the United States, Europe, and East Asia. Released in 2014, *Montage* represents their fifth recording.

According to Andrew Schartmann's program notes, Canadian culture is challenging to define—a point of irony, given that our country's diversity is often celebrated as one of the nation's strengths. It is this broad range of geographical and cultural influences that the quartet has captured in *Montage*. The recording contains eight varied and fascinating works by six Canadian composers.

The disc opens with Anthony Genge's three-movement String Quartet No. 2. Minimalist textures emphasizing non-functional intervals of thirds, fourths, and fifths pervade all three movements. Particularly effective are the many short sections made distinctive by the rapid contrasts in tempi and musical energy, engendering a mosaic of musical materials.

Eldon Rathburn's *Subway Thoughts* is a programmatic interpretation not so much of the actual sound of a subway train, rather the physical experience one would have of a subway train approaching and leaving a station. The piece is an arch design, where the calm opening—the experience of waiting for a train—gradually increases in rhythmic and dynamic energy as the train approaches the subway station, only to return to the calmness as the train leaves.

The next work on the disc is the first of three by the Argentinian-born composer Martin Kutnowski. *Watercolours for Ten Fingers,* a transcription of pedagogical piano pieces for children, consists of six short movements, each of which represents a distant memory of the composer's homeland. The vignettes are tonal in flavour, with clear ternary formal designs. One effective feature is the frequent interplay of melodic material between the viola/cello and the two violins. Despite the ubiquitous use of the minor mode, there is ebullience to the light-hearted character of these pieces.

Kutnowski's *Peter Emberley's Dream* builds on the New Brunswick folk song, "The Ballad of Peter Amberley." The ternary-designed movement is full of exuberance, perfectly capturing the lively character portrayed in the poem.

Kutnowski's third work, *Five Argentinian Folk Pieces,* draws its inspiration from traditional folk dances, incorporating their characteristic rhythms in a tonal framework, with overt formal designs (ternary design predominates the set) and expressive melodic gestures.

The next work on the recording is the Latvian-born composer Talivaldis Kenins' three-movement *Little Suite for String Quartet.* Neoclassical in style, each of the movements is evocative of Béla Bartók's harmonic language and approach to string writing. The outer fast movements, ternary in design, surround an expressive slow middle movement that is also ternary in design, although the opening material is abridged substantially.

Michael Miller's *Fantasy on Themes by Beethoven* is a reflection on the past, effectively integrating both tonal and atonal harmonic languages—at times juxtaposed almost simultaneously. The work is in four sections. The opening is an allusion to the Fifth Symphony's "fate knocking" motive; section two is a series of nine variations on the "Ode to Joy" theme; section three contains a kaleidoscope of various themes, including an overt reference to the Fifth Symphony's motive; the final section contains vague allusions to the Fifth and Ninth Symphony's themes, bringing the work to a calm repose.

The final composition on *Montage* is Richard Kidd's brief, three-minute *Pastorale*. The composer identifies the work as a response to the landscape overlooking his home in Darlings Island, New Brunswick. This slow, meditative piece is the most overtly tonal work on the recording, with occasional dissonances and subtle metric shifts generating interest. The soft opening of this arch-designed work gradually increases in rhythmic and textural complexity, only to return to the opening material, creating the calm repose that ends the work.

To sum up, this is a stimulating release that celebrates our cultural diversity through the music of six Canadian composers with very different musical influences. Along with the top-notch performances by the Saint John String Quartet, full marks are given to the producer and recording engineer, Jeremy VanSlyke: there is an immediacy and clarity to the recording that serve both the ensemble and the music well. The recording contains serviceable program notes by Andrew Schartmann, with translations in both French and Chinese.

Edward Jurkowski
University of Lethbridge