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President's Report / Message de la présidente

I hope that you have survived the winter in good form. Vancouver certainly had its share of excitement during the Winter Olympics and Paralympics. We also enjoyed an outstanding array of music, theatre and dance performances during the Cultural Olympiad.

I would like to thank Cheryl Martin, the *CAML Review* Editor, who with the assistance of Cathy Martin, Denise Prince, and Review Editor Desmond Maley, has produced this issue of the *CAML Review*.

Congratulations to Brian McMillan on producing a very attractive March 2010 double issue of the IAML *Newsletter*!

Planning for our conference in Regina with CUMS is well in hand. Janneka Guise is finalizing our program, and Bill Sgrazzutti has worked tirelessly on the local arrangements in cooperation with his CUMS colleagues. CAML and CUMS registrants will be able to attend, at no further charge, the sessions of the other two organizations who are meeting conjointly at the University of Regina, the Canadian Society for Traditional Music and the Canadian branch of the International Association for the Study of Popular Music. Several concerts are planned, and our closing banquet will be enjoyed in the gracious atmosphere of a private dining room in the historic Hotel Saskatchewan. Originally built as a CP Rail hotel in 1927, the Hotel Sask features excellent cuisine and old world elegance. For more information about the conference please visit the CAML website at: http://www.fsc.yorku.ca/caml/drupal/ and click on Conferences.

J'espère que vous avez bien survécu à l'hiver. Vancouver a certes eu sa part d'enthousiasme au cours des Jeux olympiques et paralympiques d'hiver. L'olympiade culturelle a présenté un programme diversifié remarquable comprenant, entre autres, de la musique, du théâtre et de la danse.

J'aimerais remercier Cheryl Martin, éditrice de la *Revue de l'ACBM*, assistée de Cathy Martin, Denise Prince et de Desmond Maley, éditeur des comptes rendus, qui a réalisé ce numéro de la *Revue de l'ACBM*.

Félicitations à Brian McMillan pour la réalisation d'un numéro double très attrayant du *Bulletin* de l'AIBM de mars 2010!

La planification de notre congrès à Regina avec la SMUC est sur la bonne voie. Janneka Guise finalise notre programme alors que Bill Sgrazzutti, avec la collaboration de ses collègues de la SMUC, a travaillé sans relâche à la logistique. Les participants au congrès de l'ACBM ou de la SMUC pourront assister, sans frais supplémentaires, aux présentations des deux autres organismes qui tiennent un congrès mixte à l'Université de Regina, La Société canadienne pour les traditions musicales et la section canadienne de l'Association internationale pour l'étude de la musique populaire. Un bon nombre de concerts sont prévus et notre banquet de clôture aura lieu dans l'ambiance raffinée d'une salle à manger privée de l'Hotel Saskatchewan historique. Construit par le Canadien Pacifique en 1927, l'Hotel Saskatchewan fait partie de la chaîne d'hôtels de luxe de la

A call for nominations for 2 CAML Board positions was posted to canmus-l, and closed on April 2. Nominations were sought for the two-year position of Secretary and for the Vice-President/President-Elect position, which has a four-year term.

The CAML Board met by teleconference in March. The Terms of Reference for the Audit Committee, which were prepared by Peter Higham and Rob van der Bliek, were accepted; they will be posted to the CAML website once they are translated.

Our Membership Secretary, Janneka Guise, reminds you that if you have not already done so, please renew your membership, so that CAML's support of librarians, archivists and researchers in the field of music can continue. Membership fees can now be paid online with PayPal.

The University of Regina campus will be beautiful in early June. I hope that many of you will attend what promises to be an excellent conference, and I look forward to seeing you there.

Kirsten Walsh
University of British Columbia
kwalsh@interchange.ubc.ca

société ferroviaire. Il se distingue par son excellente cuisine et son élégance d'époque. Pour obtenir de plus amples renseignements sur le congrès, veuillez consulter le site Web de l'ACBM à l'adresse suivante: http://fsc.yorku.ca/caml/drupal/fr et cliquer sur Congrès annuel.

Un appel de mises en candidature pour pourvoir deux postes au conseil d'administration de l'ACBM a été transmis par la liste de diffusion CANMUS-L et la date limite de mises en candidature était fixée au 2 avril. À la suite de l'appel de mise en candidatures, l'ACBM visait à combler le poste de secrétaire pour un mandat de deux ans et celui de président désigné ou présidente désignée pour un mandat de quatre ans.

Le conseil d'administration de l'ACBM s'est réuni par téléconférence en mars. Le mandat du comité de vérification, préparé par Peter Higham et Rob van der Bliek, a été accepté. Une fois traduit, le mandat sera affiché sur le site Web de l'ACBM.

La secrétaire aux adhésions, Janneka Guise, vous rappelle, si ce n'est déjà fait, de renouveler votre cotisation. Ainsi, l'ACBM pourra continuer de soutenir les bibliothécaires, archivistes et chercheurs dans le domaine de la musique. Il est maintenant possible de régler les frais de cotisation en ligne en utilisant le mode de paiement sécurisé PayPal.

Le campus de l'Université de Regina sera magnifique au début juin. J'espère que bon nombre d'entre vous assisterez à ce qui promet d'être un excellent congrès et j'ai hâte de vous rencontrer.

Music in the Digital Age:
Downloading, Streaming and Digital Lending

James Mason, University of Toronto
Jared Wiercinski, Concordia University

Introduction

The ways in which we listen to music, and the places we look to find it, have changed radically in the last thirty years. In 1980, Philips and Sony proposed the Red Book standard for Compact Discs (CDs),[1] with a little help from Beethoven.[2] Although it was not the first storage medium for digital audio, the introduction of the CD signaled that the world of digital music was about to go mainstream. The technology behind communications devices such as telephones, radios, and personal computers continued to evolve, and before long, the foundation for the Internet was firmly in place. This multifaceted and complex "global system of interconnected computer networks"[3] was about to revolutionize the distribution of sound recordings. As Leiner says, "The Internet is at once a world-wide broadcasting capability, a mechanism for information dissemination, and a medium for collaboration and interaction between individuals and their computers without regard for geographic location."[4]

Only fifteen years after the introduction of the Red Book, music was being distributed over the Internet. RealNetworks' RealAudio Player, for example, was released in April 1995, and was one of the first media players capable of streaming media over the Internet.[5] Now, recorded music is more accessible than ever before. We enjoy unprecedented access to music through a variety of means, including both web access and via mobile devices such as smartphones, the iPod touch

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[1] British Broadcasting Corporation (BBC) News, "How the CD Was Developed," http://news.bbc.co.uk/2/hi/technology/6950933.stm (accessed March 16, 2010).

[2] "Philips' plan for a CD with a 11.5cm diameter had to be changed when Sony insisted that a disc must hold all of Beethoven's 9th Symphony. The longest recording of the symphony in record label Polygram's archive was 74 minutes and so the CD size was increased to 12cm diameter to accommodate the extra data."

British Broadcasting Corporation (BBC) News, "How the CD Was Developed," http://news.bbc.co.uk/2/hi/technology/6950933.stm (accessed March 16, 2010).

[3] "Internet," Wikipedia, http://en.wikipedia.org/wiki/Internet (accessed March 16, 2010).

[4] Barry M. Leiner et al., "A Brief History of the Internet," Internet Society, http://www.isoc.org/internet/history/brief.shtml (accessed March 16, 2010).

[5] "About Us," RealNetworks, http://www.realnetworks.com/about-us/index.aspx (accessed March 16, 2010).

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and other portable music players. There is a tremendous amount of music freely available on the web, and through public institutions such as libraries; there is also a vast amount offered via subscription or paid services.

Things are changing so quickly that regular stock-taking is essential, in order to ensure that we are aware of the many different places to find music. To this end we will describe and evaluate three different methods of accessing sound recordings online, providing examples along the way. We hope that this information will be helpful to librarians in two ways: first, to provide some assistance to librarians who are frequently required to help their users locate sound recordings; and second, to help librarians to better understand the wide array of options that tech-savvy users now have at their disposal for listening to music – options that will in some cases serve as direct competition to library services.

Downloading audio

Overview

Downloading involves transferring an entire audio file from one computer to another via the Internet. Downloaded files are accessible off-line and can be transferred again to other computers or devices; they can also be edited or modified using digital audio editing software. During the late 1980s and early 1990s, downloading was the only viable option for distributing music over the Internet; existing technologies were insufficient to support other methods of distribution (e.g., streaming technologies).[6]

At the time, music-playing software allowed listeners to play physical CDs and, before long, to also transfer the audio files from the CD to the listener's hard drive (also known as "ripping"). The newly encoded files could also be played with the same music-playing software, which employed a user interface that was closely modeled after those of their physical counterparts (i.e., stand-alone CD players). Though downloading files from the Internet was possible, ripping CDs was the primary method that people used to add music to their computers. Given this model – downloading or ripping audio files to a personal computer, and then playing them in the software of your choice – the user's listening experience was more or less self-determined, and largely out of the control of any particular music distributor. As a result, when it came to playing digital music, the user experience could vary drastically from one listener to the next.

As people started to populate their hard drives with music ripped from CDs, networks of users began to share these saved files – mainly through Internet Relay Chat (IRC) networks and by using the file-transfer capabilities of the IRC software.[7] As a result, downloading audio really took off as a means of acquiring new music. Online music stores were not yet commercially viable, though, given the absence of the technologies required for administering online payments.[8]

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[6] David Austerberry, *The Technology of Video and Audio Streaming* (Burlington: Focal Press, 2005), 133.

[7] "History," Filesharing.com: The Ultimate File Sharing Resource, http://www.filesharing.com/history/ (accessed March 17, 2010).

[8] "History of Ecommerce," Ecommerce-Land, http://www.ecommerce-land.com/history_ecommerce.html (accessed March 17, 2010).

Despite their promise, however, IRC technologies proved to be difficult to use for inexperienced users. There was also a degree of risk involved. First, there was no central database that users could connect to, and download files from. Successfully trading files, then, required the time to develop relationships with liked-minded users in order to establish reliable file sharing networks. Second, acquiring files from IRC networks meant running the risk of downloading a virus, a problem which remains to this day. Furthermore, downloading files in this fashion often involved breaking copyright laws.[9]

Then, in June 1999, Shawn Fanning launched Napster, with its user-friendly interface. A huge community responded, and the game of music distribution changed significantly. Although Napster did not last long – it shut down its network in July 2001 in order to comply with a court-ordered injunction[10] – it set the stage for a massive proliferation of peer-to-peer file sharing networks.

Since Napster, the distribution of online music has undergone a process of evolution: user interfaces and online payment technologies continue to improve, while more and more music becomes available online. Selling music online – music which can easily be downloaded to a listener's computer and portable listening devices – has become a very profitable industry.

Advantages and disadvantages

The advantages to downloading audio files include issues of access and sound quality, as well as the ability to transfer and edit files. When you download files you own them, or at least have control over whether or not you want to keep them or delete them. This is not always true with other methods, like streaming audio from web sites, for example, where you rely on a content provider to continue to provide access to the music. Further, when the files are free of digital locks, i.e., digital rights management (DRM) technology, you can transfer the files to other computers or music-playing devices, and listen to them anytime – no Internet connection required. Downloaded audio files, on the average, also tend to have better sound quality compared to streaming audio, which is subject to bandwidth limitations. Online music stores and archival sites – such as Beatport and the Internet Archive, for example – may offer lossless sound quality downloads, whereas streaming audio sites typically use compressed, lossy quality files. You can also manipulate, edit, or remix downloaded sound files, something which is often necessary for DJs, sound artists, and musicians in general – again, with the caveat that the files will need to be DRM-free.

There are some negative aspects to using downloaded audio files: these include discovery and cost. If you exclusively (or primarily) listen to music that you have downloaded, you may be limited in your ability to discover new music. No matter how much memory your computer or portable music player holds, sooner or later you will run into the limitations of your own personal collection. Streaming an Internet radio station, on the other hand, offers the possibility

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[9] Marc Fetscherin, "Importance of Cultural and Risk Aspects in Music Piracy: A Cross-National Comparison Among University Students," *Journal of Electronic Commerce Research* 10, no.1 (2009): 45-46, http://www.csulb.edu/journals/jecr/issues/20091/Paper4.pdf (accessed March 17, 2010).

[10] David Thigpen, "The Digital War," *Rolling Stone* no. 896 (May 23, 2002): 29-30.

of serendipity. It offers the chance to discover new music, often without the effort or costs associated with downloading purchased music.

Examples

1. iTunes (http://www.apple.com/itunes/)

ITunes is the most popular and widely-used commercial music download service available today. With iTunes, Apple offers access to digital music in a user-friendly interface. The success of iTunes is likely due to their business model, which has prioritized a high degree of integration between their iPod music players, the iTunes store, and the iTunes digital media software. This integration adds up to a very streamlined service which can make purchasing and listening to music both simple and enjoyable.

Originally, iTunes offered tracks that featured DRM technology, which limited the use of downloaded tracks to a certain number of computers, and restricted playing of the tracks to an iPod that was linked to the computer used to download the audio file. This could be frustrating from a user-perspective and opened up several questions about long-term access to purchased music. It wasn't until Amazon offered DRM-free MP3 files that Apple removed the digital locks from their files.

Apple may be planning to expand their iTunes service beyond offering digital music for download. Likely due to the success of streaming music services such as Lala (which Apple recently purchased for $85 million), or due to increasing hype around "cloud computing," Apple is thought to be considering the option of allowing users to stream their purchased music from any computer over the Internet.[11] This would provide expanded access to your personal collection, since it would not be tethered to any particular computer or portable device.

2. eMusic (http://www.emusic.com/)

Right from the start, eMusic adopted a different approach from iTunes, its main competitor, in that none of its tracks included DRM technology of any sort. All tracks were high quality MP3s, a DRM-free format. Once purchased, tracks could be copied or transferred to any number of computers or devices, or shared with others. But as a result of its DRM-free policy, eMusic was only able to secure licenses for content from independent labels.[12] Now, however, some major labels have decided to allow eMusic to sell their content.

EMusic's business plan also differs from iTunes in that it operates as a subscription service. Plans currently range from 24 tracks per month for $11.99 to 50 tracks for $20.79. EMusic requires "download manager" software to be downloaded and installed on your

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[11] Ethan Smith and Yukari Iwatani Kane, "Apple Plots Reboot of iTunes for Web," *Wall Street Journal*, December 11, 2009, http://online.wsj.com/article/SB126040631831584643.html (accessed March 17, 2009).

[12] Nate Anderson, "Making Money Selling Music Without DRM: The Rise of eMusic," Ars Technica, http://arstechnica.com/gadgets/news/2006/05/emusic.ars (accessed March 17, 2010).

computer. This software manages downloaded tracks and can automatically add them to folders of the user's choice, including the ability to add them directly into iTunes libraries.

3. Napster (http://www.napster.ca/)

The Napster of today, unlike its notorious predecessor, is a fully legal commercial retailer of downloadable music. Napster offers access to millions of songs on a subscription basis. Subscriptions, or "memberships," start at $9.99 a month. They offer two different options for downloading music. As a member you are entitled to an unlimited number of downloads, which you can keep and use as long as you maintain a membership; therefore, the tracks you download are only "leased" in a sense, and not owned. The second method involves paying an additional fee of $0.99 per track, above the cost of membership. Files downloaded under this option are yours to keep, subscription or not.

4. Amazon (http://www.amazon.com/)

Amazon is a relatively new player in the music download business. Their MP3 downloads are currently not available in Canada, though there has been talk of this changing.[13] One distinguishing characteristic of Amazon's service, one which has been greeted with considerable optimism, is that they offer content from both independent and major labels, all without DRM technology.[14]

Amazon offers millions of tracks for sale with a price range centering around $0.89-$0.99 per track. Special software is required to manage the download process. Like eMusic, this software can deposit the tracks where the user likes, including into an iTunes Library so that the tracks can be easily transferred to an iPod device.

Others:

- ClassicsOnline (http://www.classicsonline.com/)
- Beatport (https://www.beatport.com/)
- Traxsource (http://www.traxsource.com/)
- BravoMaestro (http://www.bravomaestro.com/)

Streaming audio

Overview

At the end of the 1990s several stars aligned: bandwidth capacities increased, as did access to Internet networks; standard protocols such as Transmission Control Protocol / Internet Protocol

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[13] Roberto Rocha, "Amazon MP3 Store: Global Rollout Promised, Not Delivered," *The Gazette*, December 19, 2008, http://communities.canada.com/montrealgazette/blogs/tech/archive/2008/12/19/amazon-mp3-store-global-rollout-promised-not-delivered.aspx (accessed March 16, 2010).

[14] Joshua Topolsky, "Amazon Launches DRM-free 'Amazon MP3' Music Downloads," Engadget, http://www.engadget.com/2007/09/25/amazon-launches-drm-free-amazon-mp3-music-downloads (accessed March 15, 2010).

(TCP/IP) emerged, alongside the development of HyperText Markup Language (HTML); the Internet was also becoming increasingly commercialized. These various factors combined to make streaming media a viable option.[15] Furthermore, advances in home computing, especially with regards to increases in CPU power, meant that users could now stream audio files, largely without the interruptions or delays associated with network problems and long buffering times.

The term "streaming" can refer to two different methods of delivering audio over the Internet. One type is more correctly referred to as "progressive download," as the file is actually being downloaded to a temporary location on your computer. This leads to "buffering" while the computer waits for enough content to be saved before it can start playing. Progressive downloading, which is also referred to as "progressive streaming" or "HTTP streaming," is less expensive than its alternative, which is often referred to as "true streaming." Although progressive downloading is often sufficient for modest traffic, there can be drawbacks. First, since progressive downloading necessarily involves streaming a pre-existing file, this method is not suitable for live broadcasting (e.g., of a live music performance). Second, since progressive downloading uses linear buffering (i.e., the file is downloaded starting at the beginning of the file), jumping around from one point in the audio file to another can involve delays, especially with larger files.[16] Despite these drawbacks progressive downloading technology is very popular, and numerous music and video streaming sites make use of it, including large sites such as YouTube, Vimeo, and MySpace.

True streaming requires proper streaming-server technology and the utilization of appropriate protocols, such as Real-time Streaming Protocol (RTSP), amongst others. It also involves transferring and buffering small amounts of a file at a time. On the user side, the file plays as it is received, and the user can jump around to different locations in the file, often with few or no delays. From the user side, though, there is often not much difference between progressive downloading and true streaming. There is, however, a crucial difference in these technologies: with true streaming the file is only transferred and viewed in small portions; at no time is the entire file ever transferred from the streaming server to the user's computer. And unlike progressive downloading, true streaming allows for the possibility of live broadcasting.

Advantages and Disadvantages

One of the main advantages of using web sites that feature streaming audio technology is that they open up access to a vast amount of content, music that you may not have available in your own personal collection. In effect, it allows you to play music that is stored on another computer or network, which makes it possible to discover music that you would otherwise have no way of accessing.

There are also several disadvantages. In a sense, streaming can be very inefficient. For example, when a user streams the same content repeatedly (e.g., a favourite song) they are using more bandwidth than they would have if they had simply downloaded the song once. From a

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[15] Martin Campbell-Kellyand William Aspray, *Computer: a History of the Information Machine* (Boulder: Westview Press, 2004), 274-275.

[16] "Streaming Video Servers," Media College, http://www.mediacollege.com/video/streaming/server.html (accessed March 16, 2010).

bandwidth perspective, then, streaming a file once or downloading a file are equivalent, assuming the two methods involve files of the same sound quality. While this may not be much of an issue when listening from a home or office computer where bandwidth prices are relatively inexpensive or free, it can make a significant difference in a mobile context where the price of bandwidth tends to be much more expensive. There are other drawbacks as well. Due to the complexities inherent in streaming technologies, technical problems can (and often do) creep up from time to time. This can translate into the music stopping mid-song, which makes for a frustrating listening experience. Further, because of bandwidth issues, music delivered by streaming audio technologies tends to be of lower sound quality than downloaded music, at least on the average. And finally, streaming audio requires a reliable Internet connection, something that is not always possible depending on your location (e.g., while in the subway or when outside of the city), mobile device, or financial situation.

Examples: listen-on-demand services

Music-on-demand style sites allow the user to choose a track and to play it right away.

1. Grooveshark (http://listen.grooveshark.com/)

Grooveshark is a browser-based service hosting one of the largest collections of music available on the Internet. Currently 22 million tracks are available for streaming. Grooveshark is ad-supported, but the option to remove ads is available for a fee of $3 per month. Grooveshark also allows you to upload tracks from your personal collection, which can then be streamed. This gives users the option of listening to their music from almost anywhere, including mobile devices, provided that they have an Internet connection. Grooveshark allows users to create playlists, to share tracks (i.e., Grooveshark generates a link that can be emailed to others and can be played right in their email client), and to purchase tracks through either Amazon or iTunes. Grooveshark also offers a "radio" feature.

2. Spotify (http://www.spotify.com/int/)

Spotify is another music service which offers a large amount of streaming content. At the moment, Spotify has 5.4 million tracks available. However, the service is currently available only in France. Spotify is a subscription service, requiring software to be downloaded. Spotify puts an emphasis on the social aspect of their service. Tracks and playlists can be shared, and playlists can be created communally. Mobile options are supported, as is an "off-line" mode – this helps to ensure that your music is available whenever you need it. Biographies and suggestion lists are also offered, which contribute to the user experience. Spotify also offers a "radio" feature.

3. we7 (http://www.we7.com/#/)

We7 is an ad-supported streaming music service that uses audio commercials. Currently we7 hosts over 3 million tracks. As with other, similar services, sharing is a prominent feature. Downloading and an ad-free option are both available for a fee. There is no software required for downloading as it is a browser-based service.

4. Lala (http://www.lala.com/)

Lala is another browser-based service hosting over 8 million tracks to be streamed. Each streaming track must be purchased at a cost of $0.10 per track. These tracks are referred to as "web songs." Although Lala is not currently available in Canada, this may change depending on new licensing arrangements with major labels. That said, much is likely to change with Lala as they have just recently been purchased by Apple.[17] It is certainly possible that their technology will soon be incorporated into the iTunes platform.

Others:

- Deezer (http://www.deezer.com/en/)
- YouTube Disco (http://www.youtube.com/disco)
- thesixtyone (http://www.thesixtyone.com/)
- SoundCloud (http://soundcloud.com/)
- CitySounds.fm (http://citysounds.fm/)
- Naxos Music Library (http://www.naxosmusiclibrary.com)
- DRAM (http://www.dramonline.org/)
- Classical Music Library (http://www.alexanderstreetpress.com/products/clmu.htm)
- Naxos Music Library Jazz (http://www.naxosmusiclibrary.com/jazz/)
- Jazz Music Library (http://www.alexanderstreetpress.com/products/jazz.htm)
- Smithsonian Global Sound for Libraries (http://www.alexanderstreetpress.com/products/glmu.htm)

Examples: internet radio style services

Internet radio style sites typically allow the user to select a particular "station" to listen to (which is often based on a particular artist or genre), without allowing for the full control provided by listen-on-demand services.

1. Last.fm (http://www.last.fm/)

With Last.fm your user profile is enriched by every track you play. In a way, it "gets to know you" as you use the service. The web page states: "When you recommend some music to a friend, or you tag it, or you write about it - even just listening to it - you shift the song's importance on the site."[18]

To use Last.fm's browser-based service you need to sign up for a free account, although the radio-streaming service costs around 6 dollars a month on a subscription basis. To start, you enter search terms, such as a song title or artist name, into a search box. Last.fm then generates a playlist for you based on a combination of your search criteria and your past listening habits.

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[17] John Timmer, "Apple Buys Music Streamer Lala, But What's It Getting?" Ars Technica, http://arstechnica.com/apple/news/2009/12/apple-buys-music-streamer-lala-but-whats-it-getting.ars (accessed March 16, 2010).

[18] "About Last.fm," Last.fm, http://www.last.fm/about (accessed March 16, 2010).

You can skip tracks, if you want, but cannot replay tracks once they have already been played. Playlists, biographies and recommendations (based on your own use, and on that of users with similar musical tastes) are interesting aspects of the service.

2. Slacker (http://www.slacker.com/)

Once they have registered for an account, Slacker users have the ability to listen to a genre-based station, to customize a station, or to create a station of their own. The service is free for 30 days, at which point you are required to upgrade to a "pro" account, which costs from $3.99 to $4.99 a month. With Slacker, a user can cache a station to a mobile device for offline listening. Slacker also offers song lyrics, biographies, and reviews.

Others:

- Musicovery (http://www.musicovery.com/)
- Radiolicious (http://www.radiolicious.fm/)
- Pandora (http://www.pandora.com)
- iheartradio (http://www.iheartradio.com/)

Examples: streaming audio as a value-added option

Various organizations, institutions and broadcasters offer streaming audio in order to complement other, more traditional forms of distribution.

1. Canadian Music Centre (http://www.musiccentre.ca/home.cfm)

After creating an account, users can listen to thousands of recordings of music by Canadian composers, all free of charge and completely ad-free.

2. CBC Radio 2 (http://www.cbc.ca/radio2/)

In addition to offering streams to its live radio broadcasts, CBC Radio 2 offers a streaming music feature called "Concerts On Demand". Here, over 700 concerts recorded by the CBC are available for streaming through a web browser at the user's convenience.

3. Bibliothèque nationale de France (http://gallica.bnf.fr/)

Many libraries are experimenting with delivering their content over the Internet. The Bibliothèque nationale de France offers a rich example with their Gallica interface. The Gallica site contains, among other things, digital reproductions of works in the public domain from the collections of the Bibliothèque nationale de France. Here, via the Internet, a user can search for audio files and listen to library content directly from their web site.

Examples: social networking and user-generated sites:

Many social networking sites feature streaming music, as do other sites, such as personal blogs, which rely heavily on user-generated content.

1. iLike.com and MySpace (http://www.ilike.com/)

ILike, a subsidiary of MySpace, is one of the more popular applications available on social networking sites such as Facebook, Google, orkut, hi5 and Bebo. With iLike, users can add their music to their profiles. This music can be searched and played, using the iLike web page and media player. The media player also links to YouTube, so that video streaming can also be a part of the music experience. ILike has 60 million registered users, and according to their web page, "...offers musicians and labels a Universal Artist Dashboard™ from which to reach fans and manage their presence across many channels: Facebook, iGoogle, iLike.com, iTunes, the iPhone, and more. By leveraging iLike's 'artist-fan graph,' a vast database of connections between consumers and their favorite artists, iLike helps artists reach their fans and cultivate the viral spread of their music."[19]

2. Internet Archive (http://www.archive.org/index.php)

At the Internet Archive users can stream or download music chosen from over 75,000 concert recordings, which feature both independent and major label acts, at no cost. The Archive's mission states, "Live recordings are a part of our culture and might be lost in 100 years if they're not archived. We think music matters and want to preserve it for future generations."[20] The tracks vary in quality and recordings often originate from fans. All recordings are free to use and are completely legal, as permission from the artists involved has been provided in written form.

Many of these concerts are made available from the Etree community who, according to their wiki, are an "award-winning leader in lossless digital audio distribution on the Internet" and are "a community committed to providing the highest quality live concert recordings in a losslessly-compressed, downloadable format."[21]

Digital lending

Overview

Digital lending is a very new method of accessing music, one that is still taking shape. In digital lending, a user downloads an audio file from their library's web site, and then is able to play the file on a computer or mobile device. There are two features of this method of accessing music that differentiate it from simple downloading: first, digital lending necessarily involves some form of DRM – typically the downloaded file will stop working or expire after a set amount of time (i.e., the "loan" period); second, digital loans function in the same manner as their physical

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[19] "About iLike," iLike, http://www.ilike.com/about (accessed March 16, 2010).

[20] "What is The Live Music Archive All About?" Internet Archive, http://www.archive.org/about/faqs.php#240 (accessed March 16, 2010).

[21] Etree.org community, "Etree Wiki," http://wiki.etree.org/ (accessed March 16, 2010).

counterparts – when one user has downloaded or "borrowed" a particular album, that album is not available for digital loan to a different user until it has been "returned" (i.e., the file has expired on the first user's computer). As Motoko Rich puts it, "The idea is to capture borrowers who might not otherwise use the library, as well as to give existing customers the opportunity to try new formats."[22]

Advantages and disadvantages

As with other digital technologies, convenience is a major advantage of digital lending. Users can access music without making a trip to the brick-and-mortar library. Another advantage is that, as with streaming audio technologies, digital lending opens up access to a vast array of content, a selection of music that is usually well beyond the limits of a user's personal collection.

On the negative side, digital lending typically involves downloading additional software which is required to access the digital content and also to transfer files to other devices. This can be time-consuming and inconvenient. In some cases – for example, for those with limited computer skills – it can prove to be a significant barrier. There are also issues with compatibility. Apple computers and their popular iPod device, for example, are not always supported. Further, digital lending involves an unusual use of digital technology; the phrase itself seems to be a contradiction in terms. Digital files are, by their very nature, more easily reproduced or copied than their physical counterparts; it is much easier to reproduce the electronic files that make up a born-digital album than it is to create another compact disc or vinyl record. Strictly speaking, you cannot really lend a digital file, as you can a book or CD, you can only copy it. Using DRM technology, then, to introduce the limitations of traditional formats (e.g., compact discs) onto new media (e.g., born-digital albums) is, at the very least, counterintuitive.

Examples

1. OverDrive (http://www.overdrive.com/)

OverDrive is an American company that provides the "infrastructure for distributing...digital content"[23] to public institutions and commercial retailers. They offer "more than 150,000 digital titles including audiobook, eBook, video, and music formats."[24] When it comes to music, they offer over 5,000 titles in a wide variety of genres. The files are available in the DRM-protected Windows Media Audio (WMA) format, and can be played on a computer, burned to a CD, or transferred to a portable device, if the publisher's license agreement permits.[25]

2. Barnes and Noble (http://www.barnesandnoble.com/nook/)

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[22] Motoko Rich, "Libraries and Readers Wade Into Digital Lending," *New York Times*, October 14, 2009, http://www.nytimes.com/2009/10/15/books/15libraries.html?_r=2 (accessed March 16, 2010).

[23] "About Us," OverDrive, http://www.overdrive.com/aboutus/ (accessed March 16, 2010).

[24] "College Download Library," OverDrive, http://www.overdrive.com/products/cdl/ (accessed March 16, 2010).

[25] "Digital Album Downloads," OverDrive, http://www.overdrive.com/resources/mediaformats/music.asp (accessed March 16, 2010).

Barnes and Noble is an American book retailer who, in addition to selling print books through their retail outlets, also sells eBooks through their "nook" eBook reader. They are currently testing a feature whereby customers can "lend" their purchased eBooks to friends; the eBooks can then be read online or with a variety of devices using free software. Similarly to OverDrive, when a particular title has been lent out to a friend, it cannot be used by anyone else, not even the lender themselves. As Barnes and Noble do not currently sell music digitally, the nook does not support the digital lending of music. We have included them here to provide a second example of a company that is experimenting with this new method of distributing digital content.

Conclusion

The lines between these different models of service are increasingly blurring, and newer sites tend to offer a broad variety of methods for accessing music online. SoundCloud, a relatively new site that allows musicians a high degree of control over how their music is distributed, is a great example. Particular tracks can be streamed on the site or on mobile devices, embedded on other sites, or downloaded, all depending on what distribution methods the musician has enabled.

In the context of a constantly changing digital landscape, we have described three methods for accessing online sound recordings, including downloading, streaming, and digital lending. Furthermore, we have listed relevant examples and have discussed the benefits and drawbacks for each of these methods. We hope that this information will serve as a useful guide to librarians who regularly help their patrons find and discover new music. It may also help with the challenging task of updating collection development policies, as an awareness of new methods of distribution can inform policy decisions.

CAML Review Survey: Preliminary Report
Sondage – *Revue de l'ACBM* : rapport préliminaire

Cheryl Martin, Editor, *CAML Review/* éditrice, *Revue de l'ACBM*

Le français suit l'anglais.

At the 2009 AGM, a motion was passed directing me, as Editor of the *CAML Review*, to determine whether moving to an online-only version or reducing the number of printed issues are viable options.

To gather information from members and subscribers, I developed a survey. An email was sent out on CANMUS-L with a link to the survey, and a notice also appeared in the November 2009 issue of the *Review*. The main purpose of the survey was to collect the opinions of CAML members about moving to an online-only version of the *Review*.

This is a preliminary report of those results. I still need to consult with institutional members and subscribers about how this change would affect them. I also need to do some research into how moving to an online-only version of their journal has affected other organizations. A full report will be submitted during the Annual General Meeting in Regina. A meeting to discuss the *CAML Review* is scheduled during the conference, on Saturday 5 June from 5:00 to 5:30 pm. Any comments about the survey results can be sent to me at cmart29@uwo.ca.

Summary

There were 24 responses in English and 3 responses in French, for a total of 27 respondents. The questions, and the total number of responses to each question, are listed below. Some similar responses to questions 7 and 9 are listed only once.

The majority of respondents now read the print version, but would not have a problem with accessing it online and either reading it online or printing it out. Several people commented that there should be an online version that includes the entire contents of the issue; we have begun to do this, and the link to the entire contents of the issue, in one file, is listed below the individual articles in that issue. The responses were almost equally divided on the question of whether we should print fewer issues per year and update with online content. When asked whether they would be willing to pay additional membership fees to retain the print version, 30% said that they would be willing to pay more, while 70% would not. Several people suggested that we email the table of contents to members and subscribers or use an RSS update to notify them. There was also a suggestion that we use the CAML web site to post current news such as job postings and material to give away.

Generally, these preliminary results indicate that most members would not have a problem with an online-only version, but that we would have to ensure that they are informed when it is published and email the table of contents to everyone.

Responses

1. When you read the *CAML Review*, do you read the print version, the online version, or both?

Print: 19

Online: 1

Both: 7

2. If the *CAML Review* was to be published online, and no print version was mailed to you, would you still read it?

Yes: 25

No: 2

3. If the *CAML Review* was only published online, how would you read it?

I will read it online: 12

I will print it out: 2

It will depend on the contents of the issue: 9

I'm not certain: 3

Other (please specify): 1 (I probably wouldn't)

4. If you do not/would not read the *CAML Review* online, why not? (Please check all that apply.)

I don't want to print it out myself: 1

I don't want to read it online: 3

I like the print version: 6

Other (please specify): 2 (I hadn't thought to access it online; I can't always remember to go to the web site to read it)

5. Would you be willing to pay additional membership fees to have a printed version of the *CAML Review* mailed to you?

Yes: 8

No: 19

6. Should we consider printing fewer issues of the *CAML Review* each year? For example, we could print just one issue, with other content provided online throughout the year.

Yes: 14

No: 13

7. Are there any features or improvements that we could make to the online version that would make it easier for you to access or read it?

- Send a publication reminder email (directly to members and subscribers, or on CANMUS-L).
- Provide a complete PDF file to print the entire issue. [note: this is already being done]
- Have a static area of the website devoted to the newsletter. Much easier than having to find a link in an email message. If I always go to the same place on the site then I can just bookmark it. RSS update would be even better!
- Use HTML/online-friendly format instead of PDF.
- I find the seemingly endless copyright notices distracting and unnecessary for both print/online. It makes us a look like a gated (and guarded) community, when as librarians we should be "public domain."

8. Would having only an online version of the CAML Review affect your decision to remain a member of CAML?

Yes: 0

No: 26

Maybe: 1

9. Do you have any further comments?

- Retain or increase the current publishing schedule.
- Print and mail the table of contents to members, or publish an online table of contents and send to members.
- Funds saved from publication could be spent on other activities / publication / research that are part of CAML's mandate.
- Would CAML lose institutional members, whose annual fees go a long way toward sustaining the association?
- How has this type of change affected other societies?
- Two print issues per year.
- I usually stop reading periodicals when they move online; I already spend enough time in front of a computer monitor.
- I'm fine with it just being online.
- Great idea.
- Some journals which I used to read in print I don't read online, because it's difficult to put aside the time to access and read them online.

- A few journals which I used to read regularly and thoroughly in print, and which are now available only electronically, I read less regularly just because I never seem to set the time to access them.
- The electronic version could include short announcements, job postings, material to give away, etc.

À l'AGA 2009, une motion a été votée en me désignant, à titre d'éditrice de la *Revue de l'ACBM*, pour déterminer si la migration vers une version électronique ou la réduction du nombre de numéros imprimés seraient des options viables.

J'ai d'abord élaboré un sondage afin de réunir de l'information auprès des membres et des abonnés. Un courriel a été transmis par la liste de diffusion CANMUS-L avec un lien au sondage et un avis a également paru dans le numéro de novembre 2009 de la *Revue*. Le but principal du sondage était de recueillir l'opinion des membres de l'ACBM quant à la migration vers une version électronique seulement de la *Revue*.

Les résultats présentés ici constituent un rapport préliminaire. Puisque peu de membres institutionnels et d'abonnés ont répondu au sondage, nous devrons les consulter afin de savoir comment ce changement les affecterait. Je veux aussi poursuivre quelques recherches pour évaluer comment les effets d'une telle migration ont affecté d'autres organismes. Un rapport complet sera soumis à l'assemblée générale annuelle des membres à Regina. Lors du congrès, une réunion pour discuter de la *Revue de l'ACBM* est à l'horaire le samedi 5 juin de 17 h à 17 h 30. Vous pouvez me faire parvenir tout commentaire concernant les résultats du sondage à l'adresse suivante: cmart29@uwo.ca.

Sommaire

Il y a eu 24 réponses en anglais et 3 réponses en français, pour un total de 27 répondants. Les questions et le nombre total de réponses à chaque question figurent ci-dessous. Certaines réponses semblables aux questions 7 et 9 ne figurent qu'une fois.

La majorité des répondants lisent actuellement la version papier de la *Revue*, mais n'auraient pas de difficultés à y avoir accès en ligne. Dans ce dernier cas, deux options sont possibles: soit de la lire en ligne soit de l'imprimer. Bon nombre de personnes ont mentionné qu'il devrait y avoir une version électronique comprenant le contenu complet du numéro. Nous avons commencé à la produire, et le lien au contenu complet du numéro, dans un seul fichier, figure sous chaque article dans ce numéro. Les réponses étaient pratiquement partagées sur la question à savoir si nous devrions imprimer moins de numéros annuellement et mettre à jour le contenu électronique. Lorsqu'on demande aux membres s'ils seraient consentants à payer des frais de cotisation supplémentaires pour conserver la version papier, 30 % ont répondu qu'ils accepteraient de payer davantage; alors que 70 % refuseraient. Bon nombre de personnes ont suggéré que la table des matières soit envoyée par courriel aux membres et aux abonnés ou qu'une mise à jour soit diffusée sous format RSS pour les aviser. Il y avait aussi une suggestion d'utiliser le site Web de

l'ACBM pour afficher l'information d'actualité comme des offres d'emploi et documents à donner.

Dans l'ensemble, ces résultats préliminaires indiquent que la plupart des membres n'y verraient pas de difficultés à n'avoir qu'une version électronique, en autant qu'ils soient informés lors de la publication et que la table des matières soit envoyée à tous par courriel.

Réponses

1. Lorsque vous lisez la *Revue de l'ACBM*, lisez-vous la version papier, la version électronique, ou les deux?

Papier : 19

Électronique : 1

Les deux : 7

2. Si la *Revue de l'ACBM* devait être une version électronique et qu'aucune version papier ne vous serait envoyée, la liriez-vous quand même?

Oui : 25

Non : 2

3. Si la *Revue de l'ACBM* était uniquement une version électronique, comment la liriez-vous?

Je la lirais en ligne : 12

Je l'imprimerais : 2

Cela dépendrait du contenu du numéro : 9

Je suis incertain(e) : 3

Autre (veuillez préciser) : 1 (Je ne la lirais probablement pas.)

4. Si vous ne lisez/liriez pas la *Revue de l'ACBM* en ligne, quelle en est la raison? (Veuillez cocher tout ce qui s'applique.)

Je ne veux pas l'imprimer moi-même : 1

Je ne veux pas la lire en ligne : 3

J'aime la version papier : 6

Autre (veuillez préciser) : 2 (Je n'avais pas pensé y avoir accès en ligne; je ne peux pas toujours me rappeler d'aller la lire sur le site Web.)

5. Seriez-vous prêt(e) à payer des frais de cotisation supplémentaires pour qu'une version papier de la *Revue de l'ACBM* vous soit envoyée?

Oui : 8

Non : 19

6. Devrions-nous imprimer moins de numéros de la *Revue de l'ACBM* chaque année? Par exemple, nous pourrions n'imprimer qu'un seul numéro et d'autre contenu serait accessible en ligne durant l'année.

Oui : 14

Non : 13

7. Y a-t-il des fonctions ou des améliorations que nous pourrions apporter à la version électronique qui vous en faciliterait l'accès ou la lecture?

- Envoyer un message de publication par courriel (directement aux membres et aux abonnés ou par la liste de diffusion CANMUS-L).
- Fournir un fichier PDF complet pour imprimer le numéro au complet. [note : c'est déjà en cours]
- Avoir un espace statique du site Web consacré au bulletin. C'est plus facile que d'avoir à trouver un lien dans un courriel. Si je vais toujours au même endroit sur le site je n'ai qu'à le marquer d'un signet. Une mise à jour sous format RSS serait même mieux!
- Utiliser le format convivial HTML en ligne, plutôt que le PDF.
- Je trouve les innombrables avis de droits d'auteur dérangeants et inutiles à la fois pour la version papier et la version électronique. Cela nous fait ressembler à un ghetto doré (et une communauté protégée), alors qu'à titre de bibliothécaires nous devrions soutenir l'accès à l'information du « domaine public ».

8. Le fait d'avoir uniquement une version électronique de la *Revue de l'ACBM* affecterait-il votre décision de rester membre de l'ACBM?

Oui : 0

Non: 26

Peut-être : 1

9. Avez-vous d'autres commentaires?

- Conserver ou augmenter la fréquence actuelle de publication.
- Imprimer et poster la table des matières aux membres, ou publier une table des matières électronique et l'envoyer aux membres.
- Les fonds épargnés provenant de la publication pourraient servir à d'autres activités, des publications ou de la recherche qui font partie du mandat de l'ACBM.

- L'ACBM perdrait-elle des membres institutionnels, ceux que leurs frais annuels appuient grandement l'association?
- Comment ce type de changement a-t-il affecté d'autres organismes?
- Deux numéros imprimés par année.
- D'habitude, j'arrête de lire des périodiques lorsqu'ils migrent vers une version électronique; je passe déjà assez de temps devant un écran d'ordinateur.
- Cela me convient qu'il n'y ait qu'une version électronique.
- Excellente idée.
- Certaines revues que j'avais l'habitude de lire en version papier, je ne les lis pas en ligne parce qu'il est difficile de mettre du temps de côté et de les lire en ligne.
- Quelques revues que j'avais l'habitude de lire avec assiduité et de fond en comble en version papier, ne sont désormais offertes qu'en version électronique. Résultat : je les lis avec moins d'assiduité seulement parce que je ne semble jamais prendre le temps d'y avoir accès.
- La version électronique pourrait inclure de courtes annonces, par exemple: offres d'emploi, collections à donner, etc.

Invisible Cities. Music composed and performed by William Beauvais. Toronto: Centrediscs, 2009. CMC CD14809. 1 compact disc (69:09). Contents: *Well tempered choros* (15:13) – *Invisible cities* (10:37) – *Infinity's window* (9:20) – *Turkish delight* (7:22) – *Juxtapositions* (11:28) – *In Joplin's pocket* (15:09). $17.98

Invisible Cities is William Beauvais' second solo CD recording for the Canadian Music Centre's Centrediscs label. The first, *A Bridge Beyond*, published in 1998, featured Beauvais, the guitarist, performing six contemporary works by his Canadian composer colleagues. That recording introduced some significant solo guitar works to the concert repertoire. On this new disc Beauvais remains the featured performer, but he is also the composer of all the works presented. In so doing, he follows the tradition of many plucked string instrumentalists (from Luis Milán to Leo Brouwer) who perform their own compositions. *A Bridge Beyond* included one strong work by each composer—a highlight is the striking duo for two guitars, *Teyata*, by Stephen Wingfield. In contrast, *Invisible Cities*, which the CMC web site describes as an "eclectic anthology of [Beauvais'] works for guitar," includes two pieces for guitar, percussion and bass; two for guitar and percussion; one for guitar quartet; and only one for guitar solo, from which the CD takes its title. Supporting musicians include bassist George Koller, percussionists Alan Hetherington and Barry Prophet, and guitarists Raffi Altounian, Michael Kolk and Rob MacDonald.

Previously I knew only of Beauvais' effective etudes and pieces, some of which appear in the graded repertoire of the Royal Conservatory of Music, where Beauvais has been an instructor since 1980. He has helped to fill a void for student guitarists, who previously had few contemporary Canadian pieces to play. The six works included on this CD mostly imitate other composers' styles, and, as a result, I was left without recognizing Beauvais' own voice.

The program is framed by two sets of three pieces with bass and percussion accompanying the guitar. Beauvais presents three of eight *Well Tempered Choros* (which have been published) as the program opener, and closes the CD with *In Joplin's Pocket*. The first set pays homage to the traditional Brazilian form; the latter is modeled on three rags of Scott Joplin. One might expect to hear these light pieces in a casual venue rather than in the concert hall. I found the percussion too prominent, ordinary, and even irritating at times. The middle and the more substantial pieces of each set are rendered by solo guitar. I enjoyed the languid quality of the "Verdant Summer" choro, but the "Bouquet at Dusk" rag was too familiar and overdrawn. The guitar tone of the final high pitch of each of the last two pieces of the CD was also distorted.

The evocatively titled *Infinity's Window* explores the wide range of the guitar's palette. A tonal canopy is effectively laid down by a bowed cymbal with percussive guitar interjections, which is followed by an extended passage using bottle-neck techniques in a quasi-improvisational manner. A dialogue of seemingly disconnected motives ensues between guitar and the ethereal-sounding glass lithophone which dissolves without fanfare. It contrasts with *Turkish Delight* which calls for steel string guitar with dombek or dumbalak, a goblet-shaped middle-eastern drum. Forward-thrusting rhythms within nine-beat measures are featured in this re-working of an Anatolian song.

The four short pieces for four guitars entitled *Juxtapositions* reference characteristic pieces by other composers. "Alonso's Serenade" is a pastiche of a well-known (at least to guitarists) fantasia by the sixteenth-century vihuelista, Alonso Mudarra. The attractive instrumentation renders the encounter in a gentle and elegant manner. In the program notes, Beauvais writes that "Eastbound Express" was modelled on a dance by Béla Bartók, and that "Toward the Oasis" took as its departure point the textures of *Kaleidoscope* by the Quebec guitarist and composer, Claude Gagnon. The fourth piece transforms themes from one of John Dowland's lute fantasias using percussive rhythms and a "bass solo" to create "Dowland's Calypso!"

Invisible Cities, the substantial single-movement piece for solo guitar, is the most satisfying work on the disc. Dedicated to Canadian guitarist Philip Candelaria, the piece was apparently inspired by imaginary journeys recounted by the Italian writer, Italo Calvino. Rather than imaging Calvino's literary travels, Beauvais creates his own sound cityscapes. The titles and multi-cultural nature of the four seamless sections perhaps relate to the accompanying booklet's cover graphic. It displays three versions of an altered image of the building skyline of the multi-ethnic city of Toronto. The work opens most effectively with a Brazilian rhythm imitating the clave by using the technique of slapping strings against the fingerboard, while executing encircling arpeggios. This melds into a lyrical melody supported by rich harmonies, which is followed by a section evoking mysterious bells, while employing an engaging middle-eastern mode. The final section is a *perpetuum mobile* which rises to a climax of powerfully rhythmic chords with a coda of increased and condensed intensity.

I look forward to William Beauvais' next oeuvre, when I hope to hear perhaps a less eclectic style and a more distinctive compositional voice.

Peter A. Higham
Mount Allison University

Night Chill. Catherine Meunier, marimba. Toronto: Centrediscs, 2009. 1 compact disc (58:44). CMC CD 15109. Contents: *Night chill /* Christien Ledroit (10:58) – *Essai sur la seduction /* Nicolas Gilbert (with Louis-Philippe Marsolais, horn) (6:25) – *The Riff /* Andrew Paul MacDonald (10:20) – *Song of the soul* / Paul Frehner (with D'Arcy Philip Gray, vibraphone and marimba) (4:09) – *diastemas [2005-l] /* alcides lanza (9:08) – *Hésitations /* Nicolas Gilbert (5:03) – *The Illuminations of Gutenberg* / Andrew Paul MacDonald (with D'Arcy Philip Gray, marimba) (12:41). $17.98

Catherine Meunier has become a fixture on the Canadian new music scene over the past decade. On her first solo CD, *Night Chill*, the Sherbrooke-born percussionist includes seven works written between 2003 and 2006. Six of them were commissioned and premiered by Meunier.

One of the notable features of the CD is its focus on young composers. Four of the tracks are by three composers born in the 1970s: Paul Frehner (b. 1970), Christien Ledroit (b. 1975) and Nicolas Gilbert (b. 1979). The title track by Ledroit is for marimba and tape. In the liner notes, the composer states that "the music has a general sense of autumn in its textures, harmonies and rhythms." While one can certainly hear the sounds of rustling leaves (especially in the electronic sounds) and the mysteries of cool nights in *Night Chill*, Ledroit's vision of autumn bears no resemblance to the autumnal vision of, say, Brahms's late works. Instead, this delightful piece is lively, light-hearted and at times humorous.

Frehner's *Song of the Soul* is essentially a song without words. In section A of this ternary form, the vibraphone plays a beautiful melody to the accompaniment of the marimba. In section B, both players play contrasting material on marimbas.

Gilbert is represented on the album by two short programmatic pieces. While *Hésitations* for solo marimba did not leave a strong impression, *Essai sur la séduction* for marimba and horn is quite effective. The instruments—which have little to do with one another at the outset—gradually come together through the act of seduction.

The only work on the CD that was not commissioned by Meunier is *diastemas [2005-l]* for marimba and tape by longtime McGill professor alcides lanza (b. 1929). In this piece, the marimba plays a variety of riffs—some that alternate between just two notes, some with uneven meters, some that sound minimalist, and one that around the three-minute mark seems to reference the tangos of Piazzolla—to the accompaniment of computer-manipulated marimba sounds. Based upon improvisations by Gina Ryan (who commissioned the work), the tape part stays in the background at first, but becomes a stronger partner and more timbrally diverse as the work proceeds. *diastemas* is a fascinating travelogue of styles.

Melodic fragments are first put together and then deconstructed in *The Riff,* by Andrew Paul MacDonald (b. 1958). This showpiece is often exhilarating, but I found it ran slightly overlong. The other MacDonald work on the CD, *The Illuminations of Gutenberg* for two marimbas, has a richer harmonic palette and greater rhythmic interest. Inspired by Marshall McLuhan's *The Gutenberg Galaxy*, the work not only imitates the mechanical pounding of a printing press, but

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also "illuminates" the transformative influence of Gutenberg's invention on learning and technological advancement. With its unexpected starts, stops and turns, this playful track is one of the highlights of the CD.

Meunier and her collaborators, D'Arcy Philip Gray and Louis-Philippe Marsolais, are all virtuosi who play with passion and conviction. I hope we will hear more from them in the near future. This recording is highly recommended.

Eric Hung
Westminster Choir College of Rider University

5 x 3. Performed by Trio Fibonacci (Piano trio). Toronto, Ont.: Centrediscs, 2010. 1 compact disc (61:39). Contents: *Portrait parle* / Ana Sokolovic (12:42) – *Quarks tropes* / Paul Frehner (12:10) – *Le projet Mozart, où l'auteur interroge sur la complexité du style et le métissage des genres* / Jean Lesage (12:54) – *Tricycle* / Analia Lludgar (10:43) – *Piano trio* / Chris Paul Harman (13:10). CMC CD15710. $17.98

In the twelve years since its creation in 1998, the Montreal-based Trio Fibonacci has established itself as a world-class ensemble. The group has received high praise not only across Canada, but also from critics on the four continents where it has performed. While the trio's repertoire ranges from the classical period to the twenty-first century, it is the commitment to contemporary works—and, in particular, music by Canadian composers—that has been of vital importance. Over thirty commissions and premieres are listed on the trio's web site.

5 x 3 is Trio Fibonacci's fourth CD, and the works performed were all either written for or commissioned by the group. (The one exception is Analia Llugdar's *Tricycle*; neither the CD booklet nor the composer's web site lists a commission.) The composers range in age from thirty-eight to fifty-two. Given the dates of these five works (2004 to 2007) and the range of musical styles they exhibit, the recording provides a nice sampling of the chamber music of Canada's younger composers (all but Chris Paul Harman undertook graduate studies with a Montreal-based composer). As such, this is an important release.

The disc opens with Ana Sokolovic's thirteen-minute *Portrait parle*. The work was inspired by a table of physiological traits developed by the French police about a hundred years ago as a tool for identifying individuals. The work, like the table, is in twelve sections, each of which exhibits a particular mood, dynamic and tempo. At times the energy is latent and simmers below the surface, such as sections Ia and Ib, subtitled "Forehead: liquid avec accents" and "Hair: instable." Other times, the music is straight ahead and high octane—for instance, section II, subtitled "Nose: danse." Overall, the piece is a true *tour de force*. The virtuosic display of piano with strings is handled by the members of the ensemble with complete aplomb.

Paul Frehner's two-movement *Quarks Tropes* is a modification of sections of the composer's piano work, *Finnegans Quarks Revival*. The "troping" here refers to the addition of violin and cello parts to the pre-existing composition – in essence, creating a new work. The first movement is a passionate, slow introduction that leads to the more brisk, toccata-like second movement. Although the harmonic language and rhetoric is traditional, it is an attractive and effective composition that warrants repeated listening.

I wish I could be more enthusiastic about Jean Lesage's *Le projet Mozart.* The piece is a reinterpretation of music history based on the stylistic ideas of the literary critic and novelist, Umberto Eco. In the program notes, Lesage writes that, "Through my work I

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seek to establish a fertile relationship between the compositional work as it stands today and art as it once was… Thus a playful relationship with the history of music takes shape on several levels simultaneously. It is not my intention to regain a kind of musical 'paradise lost,' but rather to erase the barriers between the past, present and future." However, in my opinion, the composition does not work. Despite the craft and understanding of extended string techniques that it displays, it lacks any perceivable formal logic. One gets the impression the composer has just picked some of his favorite Mozart excerpts and offered random contemporary commentaries on them.

Analia Llugdar writes that the concept of "attack-resonance" served as the point of departure for *Tricycle,* the fourth piece on the recording. Specifically, resonance serves as a metaphor for a response to some action—a trigger—where, as the composer writes, "In this way the image of resonance merely as a remnant of sound is replaced by the idea of resonance as a process of reconstitution." Llugdar's transformations, mutations and deformations of the musical material are exhilarating. There is a remarkable logic to the overarching design of these evolving musical gestures, textures and harmonies.

The final work on the recording is Chris Paul Harman's six-movement Piano Trio. The starting point for the work is J.S. Bach's *Partita* in E Major for solo violin. However, the harmonic and rhythmic material is highly modified and the ordering of the movements is also altered, with only the prelude and gigue retaining their framing positions. The aural effect is that the three instrumentalists are in unison; however, Harman engenders a sense of counterpoint by texturally highlighting a particular instrument, or by subtle canonic material. Like Frehner's *Quarks Tropes*, Harman's composition is more traditional in flavor. For instance, Harman favors the manipulation of music materials such as pitch, harmony and rhythm over the use of extended techniques. Even features such as sequences, repetitions and recapitulations are paramount to the work's design. Nonetheless, this engaging piece illustrates that the neoclassical style of composition remains alive and well.

The recording is outstanding both in terms of balance and sonic quality, for which credit must be given to the recording engineer, Michel Tétreault.   Although the program notes are detailed and complete, the composer biographies are essentially just copies from the Canadian Music Centre's web site. And the trio's biography is taken from its own web site, with no information offered about the individual members.

Still, the stunning and dedicated performances by these three musicians makes this recording essential for all lovers of contemporary chamber music. I eagerly look forward to Trio Fibonacci's next release.

Edward Jurkowski
University of Lethbridge

Chura-Churum / The Merman of Orford. By Harry Somers. Toronto, Ont.: Centrediscs, 2009. CMCCD 15309. 1 compact disc (70:28). Contents: *Chura-Churum* (Teri Dunn, Michele DeBoer, sopranos; Vicki St. Pierre, Laura Pudwell, mezzo-sopranos; Mark Houtman, Stephen Erickson, tenors; Doug McNaughton, Alain Coulombe, bass-baritones; Robert Cram, flute; Sanya Eng, harp; Greg Oh, piano; Bob Becker, Russell Hartenberger, Bev Johnston, Ryan Scott, percussion; Les Dala, conductor) (30:06) – The *Merman of Orford* (Robert Cram, flute; Bardyhl Gievori, French horn; Tom Wiebe, violoncello; Russell Hartenberger, percussion; Les Dala, conductor) (40:22). $17.98.

Harry Stewart Somers (1925–1999) was the foremost English-Canadian composer of his time. After his death, friends and colleagues of the composer initiated the Somers Recording Project under the artistic and administrative leadership of Robert Cram and Barbara Chilcott. While many of Somers' compositions have been performed in public, few were recorded for commercial distribution. *A Window on Somers,* the series of CDs on the Centrediscs label, commemorates the lifework of this seminal Canadian composer with the aim of preserving and bringing his music to a larger public.

Somers composed in a wide variety of genres ranging from the concert hall to the television studio. His eclectic, personal approach to twentieth-century styles is reflected in this set, with the music walking a fine line between elite modernity and popular appeal. The selections on the CD provide a good cross-section of his oeuvre.

Two contrasting works are presented: *Chura-Churum (*1985) and *The Merman of Orford* (1978). *Chura-Churum* was an "obsession" with Somers for almost thirteen years, the final version making its appearance in 1985. The inspiration for the piece began in 1972 when the Montreal Symphony Orchestra commissioned Somers to write a piece for the Swingle Singers, a contemporary ensemble of eight singers that specialized in microphone technique using simple phonetics to articulate the music of Bach. Canadian actress Barbara Chilcott provided Somers with the text in translation from original Sanskrit with phonetics in the form of a *puja.* A *puja* is a ceremony invoking the blessing of the deity and spirits and also functions as an expression of thanks for the imparted wisdom*. Chura-Churum* means "all manifest-unmanifest creation." Scored for eight amplified solo voices, flute, piano, harp and percussion, the work is complex, dense, and virtuosic. Crotale cymbals announce the opening, which reveals that sound and silence are two essential components of this contemplative, sonorous composition. The vocal demands are like a cadenza in their intensity and are commensurate with the mystery and spiritual elevation of the work. It is reminiscent of songs from the Somers' canon such as *Evocations, Kuyas,* and *Shaman's Song.*

Chura-Churum may seem difficult with the first listening, and stylistically even a bit out-of-date. However, there is an astonishing sensitivity and intensity in the emotionally-charged

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delivery of the text, all of which is a testament to Somers' skills in extended vocal techniques. One hears echoes of Ligeti's *Aventures:* vowels and consonants, spoken and chanted sounds tapering off, and rhythmic shouting and clapping. A linguistic logic is transformed into a purely musical one: the need to exploit all the possibilities of the voice. The fragments of sounds chanted, cried, whispered and sung here produce a real "Klangfarbenmelodie" of their own. ("Klangfarbenmelodie" is a German term, meaning "sound-colour-melody.") The evocation of Indian music, from the splendor and the contemplations of the resonances to the basic sounds of inhalations/exhalations, manipulates the listener's emotions. The accumulation and release of tension over an extended arc achieves a high dramatic impact.

The Merman of Orford is a more accessible work. Its inspiration is drawn from the medieval tale of the Orford Merman, a wild man caught in fishing nets by local fishermen in the time of King Henry II. In 1978, the Canadian Mime Theatre chose to mount an "integral mime play combining the arts of mime, music and drama." The Theatre was celebrating its tenth anniversary, but was also having difficulties surviving. The company sought to mount a new production to renew public interest. This was the first time that live music would be presented onstage and Somers was asked to compose the score. Each of the fourteen movements or playing sessions is a short vignette lasting anywhere from forty-six seconds to five minutes and twenty seconds. The atmosphere is bucolic and pastoral, with each movement having its own rhythm and character. This quasi-symphonic work, which is forty minutes in length, was created for just four instruments. The musicians, who are again under the direction of Les Dala, are superb with their clear, rhythmically crisp articulation, meticulous shading and exquisite phrasing.

The influences of baroque counterpoint, twelve-tone techniques, and Gregorian chant are all part of the compositional framework. Tension is produced by sharp fluctuations in volume (Somers calls them "dynamic unrest") which may be applied to single notes or to segments of a melodic line. The growth pattern of the phrases is an extension of a crescendo/decrescendo dynamic shape, working around the build-up, achievement, and release of tension. Of particular mention, Robert Cram on flute delivers crystalline clarity of articulation with a lovely singing quality that permeates the elegiac quality of *The Merman of Orford*.

All of the performances on the CD are polished and compelling, reaching the same exalted artistic level of the other recordings in this series. From the minimalist Gregorian melodies to the more complex, dense and demanding tonalities, the phrases and enigmatic harmonies are conveyed with a solid artistic intensity. The abundant energy is matched by an equal sensitivity in the gentle passages. The ensemble singing and playing has a remarkable clarity as well as a wealth of rich tonal shading. The album comes with an eight-page booklet in both English and French, with liner notes by Somers himself discussing his inspiration and creative process.

Highly recommended.

Jane Leibel
Memorial University of Newfoundland

Earth Songs. Music by Stephen Chatman. Toronto: Centrediscs, 2009. CMCCD 14709. 1 compact disc (62:58). Contents: *Earth songs* (University of British Columbia Singers, CBC Radio Orchestra; Alain Trudel, conductor) (22:56) – *From pent-up aching rivers* (Gwen Thompson, violin; Eric Wilson, cello) (10:24) – *To the garden the world* (Julia Nolan, alto saxophone; Sandra Joy Friesen, piano) (10:21) – *Creatures of earth and sky* (Joy Yeh, harp) (10:29) – *Mountain spirit* (Sara Davis Buechner, piano) (4:56) – *Or from that sea of time* (Eric Wilson, cello; Patricia Hoy, piano) (3:53). $17.98

The music of Canadian composer Stephen Chatman is admired worldwide. He is probably best known for his choral compositions, of which he has written over eighty. But his symphonic works have also entered the repertoire of Canadian orchestras in addition to garnering performances from the symphony orchestras of Berlin, Sydney, Seoul, and San Francisco, to name only a few. This compilation of Chatman's works highlights his talent as a choral composer, but it also features some of his lesser-known chamber works. Four of the items included on the disc are recent compositions (commissioned 2005 or later), while two of the chamber works date from the early 1990s, when Chatman was in residence in Wiltshire, England.

The title, *Earth Songs,* neatly describes the disc's theme: the beauty of our natural world. It binds together all the selections on the recording, including, of course, the title track, which was commissioned for the University of British Columbia's centenary celebrations and performed at a gala concert at the Chan Centre on September 28, 2008. This grand piece for chorus and orchestra is drawn from diverse sources including the Book of Genesis, poets George McWhirter, Robert Stephen Hawker, Walt Whitman, and Zhang Jiuling, as well as the composer himself.

The first movement, "Et in luminent terram," explodes with full fortissimo and *marcato* choral effects, complete with clashing cymbals and strident brass, in a clear nod to Carl Orff. Although conductor Alain Trudel and the CBC Radio Orchestra do a marvelous job, I found the orchestra was occasionally overbalanced against the choir. The second movement, "Earth and Sky," features solos for clarinet and violin in the opening that capture the "audible death of a leaf in autumn," to quote McWhirter's words. Similarly, "pieces of dust and rain" is beautifully illustrated by the scalar patterns of the woodwinds. The University of British Columbia Singers and its director, Bruce Pullan (who is not credited on the back cover), deserve commendation, as does Jane Long for her haunting soprano solo at the end.

The next three movements are evocative of nature. The central image of Hawker's "The Butterfly" is portrayed by overlapping scales in the choir, particularly noticeable in the upper voices. The rendering of "The Waterfall," Zhang's eighth-century poem, takes us into the exotic realm of gongs and other Chinese instruments. Chatman's own poem, "Danse des pluies," is a multilingual extravaganza. The music builds to a frenzy that ends ominously with "the storm!"

Again, one cannot help thinking of *Carmina Burana* as this movement segues directly to the finale, "Smile O voluptuous cool-breath'd earth!," with a return of the opening theme and orchestration of the first movement. Like Orff's "O Fortuna," the piece ends with a bang, not a whimper.

The second work on the disc, *From Pent-Up Aching Rivers*, is a duet for violin and cello. The piece was commissioned in 2005 by Gwen Thompson, who is the violin soloist on this recording. Extracts from a Whitman poem serve as the titles of the five movements, each of which calls for a vibrant musical depiction. The first movement portrays the title line in an explosive manner that recalls the string writing of Sibelius. Chatman chooses quiet *pizzicato* effects to portray Whitman's "soft sliding of hands" in the second movement. Chromatic scales in the violin, fighting against an *ostinato* in the cello, sing "the true song of the soul fitful at random," while long, sustained double stops evoke "the long sustain'd kiss upon the mouth or bosom." Finally, "the mystic deliria, the madness amorous" is brought to life in a dramatic *moto perpetuo*, which makes the two instruments sound like a full string ensemble. The performances by Thompson and Eric Wilson on cello are outstanding—brilliant, exciting and tightly controlled.

Another Whitman tribute, *To the Garden the World* for alto saxophone and piano, is played seamlessly by Julia Nolan and Sandra Joy Friesen, respectively. The five-movement piece was composed for the 2006 World Saxophone Congress in Slovenia. Among other techniques, it makes use of bird-like effects in both instruments, bringing to life Whitman's "cradle endlessly rocking" and the notion of "Demon or bird! (said the boy's soul)."

The rhythms of the natural world, however fast or slow, are a common thread throughout the three other chamber works on the disc. *Creatures of Earth and Sky* (1991), featuring harpist Joy Yeh, is a tour de force. Also in five movements, it aptly depicts darting sparrows, jumping spiders and lamenting angels. *Mountain Spirit*, for solo piano, was commissioned by pianist Sara Davis Buechner for a performance on August 6, 2008. The piece was inspired by the landscapes of the Group of Seven artist, Lawren S. Harris, whose oil painting, *Isolation Peak*, also appropriately graces the album's cover.[1] The music constantly climbs in a style reminiscent of Debussy's prelude, *La cathédrale engloutie*. The final piece, *Or From That Sea of Time* (1991) for cello and piano, was commissioned by the Canada Council for cellist Eric Wilson, and pays homage again to Whitman (clearly a favourite of Chatman's). Beginning with ethereal harmonics, the cello pushes through a long, slow crescendo, moving to a clear peak, then dissolving to harmonics again to close.

The liner notes in English and French include an extensive biography of the composer, shorter notes on all the featured performers, and brief but well-written commentaries on the music by the Vancouver writer and musician, Tara Wohlberg. However, the CD track numbers and performers' credits are provided only on the back cover. This appears to be a house policy with Centrediscs (I have noticed it with other recordings) in order to save space. But I believe that a repetition of this essential information in the accompanying booklet's list of contents would be helpful to the listener.

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[1] Chatman previously wrote a piano quintet entitled *The Lawren S. Harris Suite* (2003). A recording of the quintet is available on the Centrediscs CD, *Vancouver Visions.*

The CD's title track is the last commercial recording made by the CBC Radio Orchestra—North America's last remaining radio orchestra before its lamentable (and publicly protested) demise in November 2008.[2] For this reason alone, *Earth Songs* is an important recording. But one also cannot overlook the high quality of the music, the top-notch performances of the artists, and the generally polished presentation of the disc, despite the inherent dangers of such a compilation, when recording conditions and venues can often vary. *Earth Songs* achieves this balance remarkably well and, as a representative collection of Chatman's art, it is well worth the price of purchase both for libraries and lovers of Canadian music.

Brian E. Power
Brock University

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[2] The orchestra subsequently rose from the ashes as the National Broadcast Orchestra, debuting at the Chan Centre in January 2010.

The Ashgate Research Companion to Experimental Music. Edited by James Saunders. Farnham, Surrey: Ashgate Publishing, 2009. xviii, 394 pp. ISBN 978-0-7546-6282-2. $144.95 US

In his introduction, editor James Saunders observes that "it is meaningless to define experimentalism in a closed way." He suggests instead that "a series of indicators might suggest where much of this work is located" and offers several criteria. They include "not trying to build on the past, but starting from scratch…not working with traditional formats…challenging our assumptions about music, art and life, and the apparent boundaries between them…[and] accepting circumstantial outcomes as readily as planned outcomes" (p. 2). The slippery nature of a music that, by definition, redefines boundaries and makes radical departures in technique is thus acknowledged immediately. Its elusive nature is addressed in the binary division of the book: part one consists of nine chapters exploring issues central to experimental music, while part two documents the work of contemporary figures to demonstrate a broad scope of practices and possibilities.

The difficulty in establishing the defining features of experimental music is the focus of Christopher Fox's opening chapter, "Why experimental? Why me?" Fox revisits Michael Nyman's 1974 book, *Experimental Music: Cage and Beyond,* to challenge as overly simplistic its central thesis, "that a music called 'experimental' existed in a directly oppositional relationship to another music called 'avant-garde'" (p. 8). The disparity between experimental and avant-garde traditions is also addressed in chapter six by Edwin Prévost. Noting that the act of improvisation allows for an immediate moment of discovery, he contrasts this with the embedded "capitalism" of a chronological avant-garde in which sound is appropriated and maintained by the composer/controller-genius.

The intervening chapters focus on the relationship between composition, notation, and performance. Michael Pisaro examines the act of notation and argues that "the writing of the score, the process of its creation and the object of the score, in all its materiality, are seen to play a decisive role in the music itself" (p. 27). Philip Thomas questions "what a performer does in response to a score (in the broadest sense of the term) of experimental music" and attempts "to understand whether or not that response—generally termed 'interpretation' —is significantly different to a score of music which might not be considered experimental" (p. 79). Ronald Kuivila focuses on the possibilities of a live electronic approach as an aspect of sonic experimentation and Andy Keep discusses the notion of instrumentalizing, a practice in which a performer "seeks to discover the performability, intrinsic sonic palette and possibilities for sonic manipulation of objects" (p. 113). By examining the sonic potential of, at times, even banal objects, Keep aims "to outline a practical method that can offer new performers and interested listeners an

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insight into this, all too often elusive, artistic practice" (p. 114). The final two chapters by Will Montgomery and John Levack Drever explore different aspects of the soundscape and soundwalking to illuminate the ways in which environmental sound has been approached by a broad spectrum of artists.

A central strength of this book is the obvious engagement of the authors in the experimental tradition. All, in some way, are active in the creation and performance of experimental music and their observations are clearly informed by their practical experience and personal familiarity with the subject. Their insights allow for rare glimpses into a scene that is often marginalized and not fully understood. Still, although the authors are adept at conveying the issues surrounding experimental music, they are not always successful in conveying the sounds. The text contains surprisingly few musical examples. Moreover, the relationship between the verbal descriptions and the musical examples is often unclear and lacking explanation. Given the unconventional nature of this music, examples could have been more numerous and better integrated into the text. Similarly, readers wishing to pursue experimental music performances in more detail are largely left on their own. At twenty-five items, the list of recordings in the bibliography is disappointingly and inexplicably brief.

The book's second part consists of interviews with fourteen musicians that explore the ways in which representative individuals approach experimentalism in music. Established figures such as Alvin Lucier and Christian Wolff are placed alongside younger musicians such as Jennifer Walshe, Manfred Werder, and Christopher Fox. Interviewer James Saunders decided to forego the more traditional face-to-face format in favour of a series of email interviews. Although this potentially precluded the spontaneity of a live interview, it allowed participants more time to consider the questions and formulate responses in a thoughtful way to provide a clearer view of their work. The interviews display an impressive variety of responses to the issues outlined in the first part of the book and, as Saunders observes, "provide a snapshot of experimental musical practices at the beginning of the twenty-first century" (p. 229).

For Canadian readers, a serious concern with this book is the presentation of an overwhelmingly British viewpoint. In the book's foreword, English composer Gavin Bryers identifies the three major new musical developments since the Second World War as: "(i) the music of John Cage, (ii) American minimal music, and (iii) English experimental music" (p. xiii). Although clearly an opinion that would strike many as debatable, this statement appears to inform the overall conception of the book. The editor is British, seven of the nine chapter authors are British (the remaining two are American), and eight of the fourteen interviewees are British (of the remaining six, three are American, two are German, and one is Swiss). Canada boasts a vibrant experimental music scene, but there is almost no mention of Canadian music or musicians.[1] The sole exceptions occur in the soundscape and soundwalking chapters in which the philosophies of R. Murray Schafer, Barry Truax, and Hildegard Westerkamp are mentioned, yet none of their compositions is discussed or even identified. In 1977, John Beckwith wrote:

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[1] For example, see Sounds Provocative: Experimental Music Performance in Canada, http://www.experimentalperformance.ca.

"Read a book on Canada and you will find little in it about music. Read a book on music and you will find even less in it about Canada."[2] Has there been so little change in the past thirty years?

J. Drew Stephen
University of Texas at San Antonio

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[2] John Beckwith, *Music Papers: Articles and Talks by a Canadian Composer, 1961-1994* (Ottawa: Golden Dog Press, 1997), p. 50.

Glenn Gould. By Mark Kingwell. Toronto: Penguin/Viking Canada, 2009. xii, 237 p. (Extraordinary Canadians) ISBN 978-0-670-06850-0. $26.00

This book is an outstanding contribution to Penguin/Viking's series of studies of "extraordinary Canadians." In the two years since its commencement in 2008 the series has grown quickly, and now includes volumes on such figures as Nellie McClung, Big Bear, and Mordecai Richler, on politicians Pierre Trudeau, René Lévesque, and Lester B. Pearson, and on communications theorist Marshall McLuhan. In his introduction to the series, editor John Ralston Saul remarks to his readers that "each one of these people has changed you." While in some cases this "you" is principally a national, Canadian, audience, in the case of Glenn Gould it certainly has wider applicability, since Gould continues to be discovered by many outside of Canada's geographic border. Furthermore, no one who has heard Gould's playing and learned even a small amount about the man, can fail to have been at least affected and maybe changed profoundly by the experience. Extraordinary people—Canadian or not—challenge us to examine our own preconceptions, prejudices, and, sometimes, our whole world view. Therefore Gould justifiably has a place within the series.

It is always difficult to integrate studies of musicians into a multidisciplinary collection such as this one. Should the series editor commission a practicing musician—perhaps another performer? Or will a musicologist do? The risk is that the performer may become bogged down in discussion of questions of performance technique, which may lose the attention of the general reader. The musicologist may take an exclusively positivistic approach that rarely, if ever, permits leaving the safe harbour of established fact. And, if established fact based on existing sources is all that is being offered, well, who wants to read *that* again? Thus the choice of Canadian superstar-philosopher Mark Kingwell to write this study of Gould is inspired and, as it turns out, liberating. Since a number of books about this most polarizing of pianists have already appeared, our author has also sensibly decided to write a different sort of study from any of its predecessors. This is not to say he has rejected previous scholarship in the pursuit of novelty, however, for he references several standard works in his acknowledgments, including Peter Ostwald's *Glenn Gould: the Ecstasy and Tragedy of Genius*, and Geoffrey Payzant's *Glenn Gould, Music and Mind*. Furthermore, it is easy to see how these and other works that he cites have shaped his own thinking (the phrase, "shaped an agenda," would probably overstate his intention, since this book has no "hero" to be worshipped or dethroned) as he composes what he calls his "philosophical biography."

The first novel feature reveals itself even before the reader has reached the first page of narrative, for, turning instead to the "contents" page, one will find a list of twenty-one short chapter headings, each with a single word as its title. Two of these—the opening "aria" and later "quodlibet"— use musical terminology. Others call upon more abstract concepts such as "silence," "existence," or "time." One almost anticipates—hopes, perhaps—that the initial letters of each of these chapter headings will spell out, in

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acrostic, something about the man himself or reveal some half-hidden secret about the author's methodology. They do not, in fact, although twenty-one does turn out to have some symbolism, being the number of recorded takes that Gould required in order to perform to his own satisfaction the opening aria of Bach's *Goldberg Variations* on his 1955 recording for Columbia Records.

Did Gould himself care about his "Canadian-ness?" If so, this is not a feature that Kingwell chooses to emphasize. Instead he shows himself to be fascinated, on the one hand, by the concept of genius as evidenced and lived out by his subject; and on the other by Gould's frequent justifications for his withdrawal from the concert platform in 1964. Given the amount of effort that Gould himself went to in order to explain this withdrawal, it would seem that he found his reasoning somewhat unconvincing.

If I have, up to this point, dwelt more on this book's approach than on its content, this is not because it lacks coherence as a biography. However, potential readers should not expect to find a day-by-day account of what Gould did, where he did it, and perhaps whom he did it with (he was, of course, famously solitary). Kingwell chooses, rather, to pull up a few important facts that interest him, and examines them from a philosopher's viewpoint. Of Gould's birth and childhood we learn quite a lot; of his death, virtually nothing. Gould's two, contrasting, recordings of the *Goldberg Variations*, from 1955 and 1981, are frequently referenced. His glory days in the late 1950s, when his performances in Moscow required hundreds of extra chairs to be brought to concert halls in a futile attempt to accommodate all who wished to hear him, are given generous treatment in the "Quodlibet" chapter; but his physical and mental idiosyncrasies/weaknesses /shortcomings (call them what you will) are also brought in as a corrective, along with mention of his being booed at a concert in Florence in 1958. Scattered along the way are many thought-provoking observations, and if the later chapters may sometimes be criticized for being a little *too* philosophical for some people's taste, one cannot deny that the final section, "Takes," provides a satisfying conclusion to this enthralling and intriguing book.

John Wagstaff
University of Illinois at Urbana-Champaign

Recordings Received

A Chatman Christmas. Music of Stephen Chatman. Toronto: Centrediscs, 2009. CMCCD 15509. Performers: University of British Columbia Singers, Bruce Pullan, director. Contents: Love came down at Christmas – Little child in a manger – A cradle song – [etc.]. $17.98

Due East. Music of Stephen Chatman. Toronto: Centrediscs, 2008. CMCCD 13608. Performers: Vancouver Chamber Choir, Jon Washburn, conductor. Contents: Due east – Elves' bells – How sweet and fair – Unseen buds – Musica, Dei donum optima – A magical machine – Voices of earth – Time pieces – Seattle red. $17.98

Entre Belacqua et Nell. Music of Michelle Boudreau. Toronto: Centrediscs, 2008. CMCCD 13808. Performers: Various soloists; Ensemble de SMCQ. Contents: Entre Belacqua et Nell – L'améga Gap Gareg – Huragam Pavaag – Tétraktys. $17.98

Renew'd at Ev'ry Glance. Music of David Eagle and Hope Lee. Toronto: Centrediscs, 2008. CMCCD 13708. Performers: Accordes String Quartet; Banff Centre Ensemble; Joseph Macerollo, accordion; New Music Concerts Ensemble. Contents: Renew'd at ev'ry glance – Breath – Fei yang -- Voices in time. $17.98

So You Want to Write a Fugue? A Celebration of Glenn Gould. Toronto: Centrediscs, 2008. CMCCD 13208. Various piano soloists. Summary: Gala concert recording of the music of eleven Canadian composers, each of whom was commissioned by the CBC to write a prelude and fugue for piano in tribute to Glenn Gould's seventy-fifth birthday (Sept. 25, 2007). $17.98

This Will Not Be Televised. Music of Nicole Lizée. Toronto: Centrediscs, 2008. CMCCD 13508. Performers: Various soloists and ensembles. Contents: This will not be televised – RPM – Girl, you're living a life of crime – Carpal tunnels – Jupiter moon menace – Télévision. $17.98

Watershed Stories. Music of David L. McIntyre. Regina: [Independent recording, www.prairiepridechorus.com], 2007. Performers: Prairie Pride Chorus, David McIntrye, director. $20.00.

Vikings on Vacation. Ensemble Polaris. Toronto: [Independent recording, www.ensemblepolaris.com], 2009. $14.00

Index to *CAML Review / Revue de l'ACBM,* Volume 37

This index includes personal and corporate names, titles, and subjects of articles, reports and reviews in one alphabet, plus an added title list of reviews. Names are identified as author (*a*), composer (*c*), editor (*e*), letter writer *(l),* performer (*prf*), or reviewer (*r*); names not so identified are subject entries; titles of articles are contained in quotation marks; titles of reviewed works are italicized; titles in square brackets have been supplied.
Citations are in the form: volume/issue:pages.

The cumulated index to all volumes appears at <www.yorku.ca/caml>

Reviews