

# CAML REVIEW REVUE DE L'ACBM

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**The editors invite submissions in the form of articles, reviews, reports, and news items. Deadline for the next issue: October 15, 2010 / Vous êtes invités à soumettre des articles, comptes rendus et informations à la Revue. Date limite du prochain numéro: le 15 octobre 2010**

**Membership Secretary / Secrétaire d'adhésions** : Kyla Jemison, The Banff Centre Library, Box 1020 Stn 43, Banff, Alberta, T1L 1H5. Tel: 403-762-6221; Email: kyla\_jemison@banffcentre.ca. Claims are filled for six months following publication. **Send all claims to the Membership Secretary.** / Les réclamations de numéros manquants sont acceptées durant une période de six mois suivant la date de publication. **Veillez faire parvenir toute réclamation à la secrétaire aux adhésions.**

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**CAML website / Site web de l'ACBM** : [www.yorku.ca/caml/](http://www.yorku.ca/caml/)

**Section québécoise de l'ACBM / Quebec Chapter of CAML**: [www.sqacbm.org/](http://www.sqacbm.org/)

## President's Report / Message de la présidente

It was good to see so many of you at our recent conference in Regina, and I hope that you enjoyed the meeting. The joint program of CAML and CUMS (Canadian University Music Society) offered stimulating sessions on many topics, and included a number of concerts. Some of the twenty-seven CAML attendees also found time to attend sessions of the other two societies who were meeting conjointly, the Canadian Society for Musical Traditions and the Canadian branch of the International Association for the Study of Popular Music.

A big thank-you must go to the friendly and welcoming folks at the University of Regina, especially Bill Sgrazzutti, who handled our local arrangements and worked with his CUMS colleagues to ensure that everything ran smoothly. They also organized several excellent receptions and our closing banquet. The delicious buffet was served in the elegant Hotel Saskatchewan, a CPR hotel which opened in 1927.

Thanks also to Jan Guise and the Program Committee for organizing a great program, and to the session chairs and presenters. The abstracts are included in this issue. One of the highlights was the Keynote session "Great Debate 2010," where four plucky debaters argued the pros and cons of the question: "Be it resolved...music librarians don't need music degrees." Speaking in the affirmative, Brian McMillan and Kenneth DeLong did their eloquent

Ce fut bien agréable de rencontrer un bon nombre d'entre vous lors de notre dernier congrès à Regina, et j'espère que vous l'avez aimé. Le programme combiné de l'ACBM et de la Société de musique des universités canadiennes (SMUC) a offert des présentations stimulantes sur plusieurs sujets et inclus quelques concerts. Parmi les 27 participants de l'ACBM, certains ont trouvé le temps d'assister aux présentations des deux autres sociétés qui tenaient un congrès mixte, la Société canadienne pour les traditions musicales et la section canadienne de l'Association internationale pour l'étude de la musique populaire.

Des remerciements sincères s'adressent aux personnes si amicales et accueillantes de l'Université de Regina, particulièrement à Bill Sgrazzutti, président du comité de logistique, qui a travaillé avec les membres de la SMUC afin de s'assurer que tout marche rondement. Ces personnes ont aussi organisé quelques réceptions exceptionnelles et notre banquet de clôture. Notre délicieux buffet a été servi dans le chic Hotel Saskatchewan construit par le Canadien Pacifique en 1927.

Des remerciements s'adressent également à Jan Guise et au comité de programmation pour avoir organisé un très bon programme, aux présidents de séance et aux communicateurs. Vous trouverez dans le présent numéro les résumés de communications. Un des faits saillants a été la séance plénière II intitulée « Grand débat 2010 », où quatre courageux participants ont

best to convince the audience, while Lisa Rae Philpott and Barbara Reul argued passionately against the resolution. It was both entertaining and thought-provoking, and the affirmative team did sway some votes, but in the end, the majority of the audience vote remained negative.

The results of our spring election were announced at the Annual General Meeting. Jan Guise was acclaimed as Vice-President/President-Elect, and Laura Snyder was acclaimed for her second term as Secretary. Kyla Jemison was appointed Membership Secretary, and Stacy Allison-Cassin joined the Board as Communications Officer. Peter Higham completed his four-year term as Vice-President/President-Elect, President and Past President. I would like to thank Peter for his dedication and contributions to CAML, and for his support during my first year as President. Our first Audit Committee, consisting of Brian McMillan and Lucinda Walls, reported on their review of the accounts. Their work enables us to save paying the considerable cost of an audit, and we thank them for their efforts.

Cathy Martin makes her debut as Editor of *CAML Review* with this issue. Cheryl Martin deserves a special thanks for her many years of dedicated work as Editor, and for providing ongoing support to Cathy as Associate Editor.

Lisa Emberson has handed the responsibility for RILM Canada over to Gilles Leclerc, and has been training him to co-ordinate the

débatte le pour et le contre de la question suivante : « Qu'il soit résolu que... les bibliothécaires de musique n'ont pas besoin de diplômes en musique ». Ceux qui étaient en faveur de cette résolution, Brian McMillan et Kenneth DeLong, ont tenté de convaincre l'assistance avec éloquence, tandis que Lisa Rae Philpott et Barbara Reul ont débattu avec passion contre la résolution. Ce fut à la fois divertissant et inspirant, et l'équipe du pour a obtenu bon nombre de votes, mais à la fin, la majorité de l'assistance a appuyé l'équipe du contre.

Les résultats de notre élection du printemps ont été annoncés à l'assemblée générale annuelle. Jan Guise a été nommée présidente désignée et le mandat de Laura Snyder a été renouvelé au poste de secrétaire. Kyla Jemison a été nommée secrétaire aux adhésions et Stacy Allison-Cassin a joint les rangs du conseil d'administration à titre de directrice des communications. Peter Higham a terminé son mandat de quatre ans à titre de président désigné, président et président sortant. Je tiens à remercier Peter pour son dévouement et son apport à l'ACBM et pour son appui au cours de ma première année à titre de présidente. Notre premier comité de vérification, composé de Brian McMillan et Lucinda Walls, a fait rapport de sa révision des comptes. Le travail du comité nous permet d'économiser les frais considérables d'une vérification, et nous remercions les membres du comité pour leurs efforts déployés.

Avec le présent numéro, Cathy Martin fait ses débuts à titre d'éditrice de la *Revue de l'ACBM*. Cheryl Martin mérite des remerciements bien particuliers pour

submission of abstracts to RILM. Gilles joined the Music Division of Library & Archives Canada last year. Thank you, Lisa, for your many years of dedicated work on our behalf.

Next year's conference will again be held jointly with CUMS, and will take place at Mount Allison University in Sackville, New Brunswick from June 2–5, 2011. Peter Higham has kindly offered to host us, and Suzanne Meyers Sawa will chair the Program Committee. Mark your calendars, and I hope you will be able to attend.

**Kirsten Walsh**  
**University of British Columbia**  
**kirsten.walsh@ubc.ca**

ses nombreuses années de dévouement à titre d'éditrice et pour son appui constant à Cathy comme éditrice adjointe.

Lisa Emberson a transmis ses responsabilités de la section canadienne du Répertoire international de littérature musicale (RILM), section Canada, à Gilles Leclerc et l'a formé pour coordonner les propositions de résumés de communications au RILM. Gilles s'est joint à la Division de la musique de Bibliothèque et Archives Canada l'an dernier. En notre nom, merci, Lisa, pour tes nombreuses années de dévouement.

L'an prochain, un congrès mixte se tiendra à nouveau avec la SMUC, et cette fois-ci il se déroulera à l'Université Mount Allison à Sackville, au Nouveau-Brunswick, du 2 au 5 juin 2011. Peter Higham s'est gentiment proposé de nous accueillir, et Suzanne Meyers Sawa sera présidente du comité de programmation. Notez-le dans votre agenda car j'espère vous y retrouver.

*Traduction française : Pauline Prince, term. a.*

**CAML / ACBM Annual General Meeting**  
**Sunday 31 May 2009**  
**Carleton University Loeb C264**  
**9:00 to 11:00 am**

Present: Peter Higham (presiding), Jan Guise, Cathy Martin, Lucinda Walls, Suzanne Meyers Sawa, Lisa Emberson, Cheryl Martin, Brian McMillan, Brenda Muir, Daniel Paradis, Kyla Jemison, Stacy Allison-Cassin, Rob van der Bliet, Richard Belford, Richard Green, Lisa Rae Philpott, Desmond Maley, Joan McGorman, Kirsten Walsh, Laura Snyder (recording)

The meeting was called to order at 9:00 am. Peter Higham welcomed the group and thanked Cheryl Martin for looking after the CAML camel.

**1. Approval of the agenda**

The agenda was approved with the addition of an item about the new website. Moved by Brian McMillan; seconded by Kirsten Walsh; passed.

**2. Minutes of AGM, University of British Columbia, 8 June 2008**

The minutes were accepted as submitted. Moved by Richard Belford; seconded by Kirsten Walsh; passed.

**3. Business arising from the minutes -- None.**

**4. President's report (Peter Higham)**

Peter thanked Brenda Muir for her work on local arrangements for the conference, and Cheryl Martin for her work on the program. He highlighted a number of activities of the CAML Executive Board and committees during the past year:

- The recent vote on the ballot to change the constitution was positive. This change will result in major savings for our small budget.
- A new CAML logo has been adopted.
- A CAML/CUMS joint copyright committee has been established.
- The IAML 2012 committee is actively planning for the 2012 conference in Montreal. Contact Joseph Hafner or Brian McMillan for more information.
- Peter and Kirsten have been working on strengthening communications with LAC.

The President's report was received. Desmond Maley moved a vote of thanks to Peter for his work as president.

**5. Canadian Federation for the Humanities and Social Sciences (Nathalie Des Rosiers)**

Nathalie Des Rosiers came to talk briefly about activities and services of the Federation, and to encourage CAML to join. Peter commented that the CAML budget is very small so we cannot afford to join. Membership was considered many years ago, but CAML was too small then. The criteria have changed, however, and it might be possible to arrange a group membership with other

special library groups, or to pay lower fees for only some of the services provided by the Federation. Des Rosiers commented that the Federation would appreciate our participation in copyright discussions. They provide funding for interdisciplinary studies and international speakers, and are also supporting the defense of association journals that have been sued under the Robertson decision.

## **6. Members of new Board (Lisa Philpott)**

Lisa reported that a call for nominations went out on March 14. Joseph Hafner was nominated for a second term as Member at Large. Jan Guise was reappointed as Membership Secretary.

## **7. Review engagements**

### **7a. Review engagements 2004 to 2007**

The Constitution called for annual audits, but these were not done for a few years. Review engagements have now been completed for 2004 to 2007. Reports for these were posted on the website. **Richard Green moved that the review engagements for 2004-2007 be accepted; seconded by Jan Guise. Motion passed.**

### **7b. Review engagement 2008**

This review engagement is also posted on the website. Rob van der Blik read the letter of April 30, 2009 from Posner & Maw that accompanied the review. **Rob moved acceptance of 2008 review engagement as submitted; Jan Guise seconded. Motion passed.**

## **8. Audit Committee for 2009 review**

As a result of the recent successful amendment vote, the Constitution now calls for a two-member Audit Committee to be appointed by the Board, not to include current members of the Board. Terms of reference and procedures will be developed during this year. The Committee will receive materials from the Treasurer prior to the AGM. The Audit Committee could meet during the same time as the Board meeting. The Treasurer would be available to answer questions as needed. The Audit Committee will present its report at the AGM. The Committee may request an outside audit. The 2009 committee will be Lucinda Walls and Brian McMillan, who were thanked for taking on this new responsibility. The appointment is annual, with possible renewal.

Jan Guise reported on the ballot results: 24 yes votes, 1 no vote. A two-thirds yes vote is required for an amendment to the Constitution. **Jan moved that the ballots be destroyed; Lucinda Walls seconded; motion passed.**

Peter will seek approval from Corporations Canada, the final step in making this change to the Constitution.

## **9. Treasurer's report (Rob van der Blik)**

Rob distributed the Treasurer's report showing assets and liabilities as of May 2009 and the proposed budget for 2010. Budget performance has been fairly similar to last year. We tend to bring in about \$10,000 and spend roughly \$500-700 more than that. Investments are currently in

very conservative bond funds; the auditor recommended keeping those in place. Even a decrease by a couple of memberships makes a difference in our small budget. We need to address the fact that our expenses are currently exceeding our income. Points for discussion:

**9a.** Should we consider not printing the *CAML Review*? This would save about \$1500.

Cheryl Martin commented that not printing the *Review* would be a lot easier. It might be possible to increase the amount of advertising in the paper edition, but vendors are not willing to pay a lot. Production costs cannot be reduced by much. Dropping the paper edition may result in a decrease in institutional memberships. Some members expressed concern that the *Review* is less likely to be read if it is only available online, but others were reluctant to support a dues increase in order to maintain the paper version. The online format should be changed to facilitate browsing or printing the whole issue. Cheryl could investigate the implications of making the paper copy optional.

CAML also needs to look for other sources of revenue. There might be a revenue injection with the IAML 2012 conference, but we cannot count on that. Would being a member of the Federation help us find other options?

**Motion: Richard Green moved that the Board discuss this further and come back with a more detailed proposal. Richard Belford seconded.** In further discussion it was suggested that we should look at what other IAML groups are doing, and consider printing one issue per year. **Motion passed.**

**9b.** Could Board travel be cut? This would also save about \$1500 per year.

Current practice is to have one in-person meeting in the fall with some funding for travel, and a teleconference in the spring. The Board could drop the in-person meeting in the fall and replace it with one or two teleconferences. **Motion: Suzanne moved that the Board have the October meeting by phone; Lisa Emberson seconded; motion passed.**

## **10. Conference Committee report** (Brenda Muir and Cheryl Martin)

Everything went well; one complaint was that the breaks were not located near CAML meeting sites. Cheryl thanked the Local Arrangements and Program Committees, the session chairs, and the speakers. The Committees were thanked for their excellent work.

## **11. Cataloguing Committee report** (Daniel Paradis)

Daniel reported that the committee is working on RDA, and sent comments on music-related issues to the Joint Steering Committee. Stacy Allison-Cassin is rotating off of the committee and was thanked for her work. Brenda Muir circulated copies of the FAQ page on RDA from LAC.

## **12. CAML Review report** (Cheryl Martin)

Cheryl welcomes submissions, and is especially interested in adding more French content to the *Review*. Some of the *Review* budget will be used to pay an outside translator, to free up some of Denise Prince's time for getting French content. Cheryl welcomes assistance with the *Review*; she will be stepping down as editor in the near future. In response to a question about copyright, Cheryl stated that authors have copyright for their individual articles; CAML has copyright for the issue as

a whole. Cheryl was thanked for her work as editor, and for the extra duties she took on this year on behalf of CAML.

### **13. New website.**

Stacy demonstrated the new website. The content has now been migrated from the old site. Members are encouraged to let Stacy know about additions or changes that are needed, and to contact her to have slides and other conference information posted. She would also welcome help with the site.

### **14. Membership report (Janneka Guise)**

We currently have a total of 93 individual and institutional members. Last year the total was 104. PayPal was instituted this year, and has proven to be very popular. 36 people paid that way, and this is much easier for the Membership Secretary. Jan thanked Rob and Stacy for getting the PayPal option up and running.

### **15. RILM report (Lisa Emberson)**

Lisa encouraged everyone to submit information about new publications that should be listed in RILM. Students should be encouraged to submit abstracts for their dissertations and theses. Lisa has been coordinating RILM Canada for many years, and will be retiring soon. Peter and Kirsten met with people at Library and Archives Canada to discuss future coordination of RILM. Lisa was thanked for all of her work over the years.

### **16. RISM report (Bill Guthrie)**

Kirsten read the printed report submitted by Bill Guthrie.

### **17. RIPM report (Kathleen McMorrow)**

Kirsten read the printed report submitted by Kathleen McMorrow.

### **18. Quebec Chapter report (Brian McMillan)**

Brian McMillan reported that the chapter now has its own bank account and website. Their fourth annual meeting, held at Université Laval on October 24, 2008, was their first as a recognized chapter.

### **19. Kallmann Award Committee report (Joseph Hafner)**

Joseph chaired this committee, which also included Richard Belford and Kathleen McMorrow. Richard read the report on behalf of Joseph. The award was presented to Marie-Thérèse Lefebvre. Peter reported that Marie-Thérèse was thrilled to receive this award. The Board will determine when to convene another Kallmann Award Committee; the award is not made every year. It was suggested that the next award could be given at the IAML 2012 conference.

## **20. Copyright Joint Committee report (Monica Fazekas)**

Richard Green reported informally that the committee is working with the Federation committee; they anticipate that new legislation will be considered in the fall. A formal report will be submitted by Monica Fazekas later.

## **21. IAML 2012 Committee (Joseph Hafner)**

The work of this committee was reported during the program session on Friday, May 29. Nothing further was reported at this time. A concern was raised that the proposed conference dates include the first Monday of August, which is a holiday in several provinces. The Committee will consider another date. It was also noted that the IAML website needs to be updated to reflect the location of the conference.

## **22. Conference 2010**

Congress will be meeting at Concordia in Montreal, but this location does not work well for CAML or CUMS. Alternative locations under discussion by CUMS are Brandon, Lakehead, or Regina. CAML also has an invitation from Banff; Kyla will check on whether CUMS could be included at Banff. Interest was expressed in meeting separately, since we haven't done this in awhile. It was also suggested that we should consider doing more music-related presentations at CLA as a way of doing some outreach and perhaps recruiting some new members.

## **23. Other business**

It was suggested that the Board send a letter to Dr. Kallmann, saying how wonderful it was to see him at the meeting.

The recent removal of Encyclopedia of Music in Canada offices from LAC was discussed briefly. CAML could write a letter in response to the situation, but it was felt that little would be gained at this point. Carleton University has offered office space and support.

Helmut the Camel was transferred from Peter to Kirsten, as Kirsten officially became President of CAML.

## **24. Adjournment**

Lisa Philpott moved adjournment. Meeting adjourned at 11:50 am.

Respectfully submitted,  
Laura M. Snyder, Recording Secretary

## IAML 2010 National Report: Canada

The Canadian Association of Music Libraries, Archives & Documentation Centres (CAML) held its annual meeting in Regina, Saskatchewan from June 2-5, 2010, in conjunction with the Canadian University Music Society. The simultaneous meetings of the Canadian Society for Musical Traditions and the Canadian branch of the International Association for the Study of Popular Music offered the unique opportunity to attend the rich array of presentations and concerts offered by those societies, as well as our own. The Québec chapter of CAML held its 2nd annual meeting on October 23, 2009 at the Conservatoire de Musique et d'Art Dramatique in Montréal.

CAML's membership has decreased somewhat from 2009, with 47 individual and 21 institutional members this year. The Board now consists of Kirsten Walsh (University of British Columbia), President; Janneka Guise (University of Manitoba), Vice-President/President-Elect; Laura Snyder (University of Alberta), Secretary; Joseph Hafner (McGill University), Member-at-large; Rob van der Bliëk (York University), Treasurer; Kyla Jemison (Banff Centre), Membership Secretary; and Stacy Allison-Cassin (York University), Communications Officer and Webmaster. Cathy Martin (McGill University) is the new Editor of the *CAML Review*. As of 2009, the Board meets face-to-face only during our annual conference, and several times by teleconference during spring and fall. This cost-saving measure helps to offset our decreasing membership revenues.

A survey done by Cheryl Martin, the previous Editor of the *CAML Review*, determined that CAML members are in favour of ceasing the print publication of *CAML Review* as a further cost reduction measure. Our journal will be available only electronically, beginning with vol. 39 next year. We are in discussions with EBSCO Publishing, who has proposed to include *CAML Review* in their databases, and anticipate that this will increase the visibility of our journal and make the content more widely available.

Lisa Emberson, who has chaired the RILM Canada committee for many years, retired from Library & Archives Canada in 2009. She is training Gilles Leclerc, also of LAC, to take over the submission of abstracts to the RILM Centre in New York. On behalf of CAML I would like to extend sincere thanks to Lisa for her many years of dedicated effort in abstracting scholarly Canadian music materials for RILM.

CAML is looking forward to hosting IAML in Montreal in 2012. Anticipation is building as the Local Arrangements Committee, co-chaired by Joseph Hafner and Brian McMillan (both of McGill University), continues its planning work.

Kirsten Walsh  
President, IAML (Canada)

# **CAML Conference 2010 - Abstracts**

## **Congrès de l'ACBM 2010 - Résumés de communications**

*Traduction française : Lise Viens*

**Friday 4 June / Vendredi 4 juin**

### **CAML / ACMB 1**

9:00 – 10:30 am, Riddell Centre 285  
University of Regina / Université de Regina

**Stacy Allison-Cassin** (York) (session chair / président de séance)

**Karson Jones** (Library Services Manager, The Royal Conservatory of Music, Toronto)  
**Rob van der Blik** (Music Librarian, Sound and Moving Image Library, York University, Toronto)

### **Building a Heavy Metal Collection**

IN 2008, YORK UNIVERSITY purchased the first installment of a large collection of heavy metal music from a Toronto collector. We soon had hundreds of metal CDs but poor coverage of the enormous breadth of styles that the genre encompasses. A decision was made to examine the world of metal and all its myriad subgenres in order to fill out and balance the collection. The result was a collection of heavy metal music and other materials that is likely the largest and broadest of any Canadian library.

This session will introduce the primary subgenres of heavy metal music, paying particular attention to issues of classification and cataloguing, and briefly present some seminal performers and recordings that should be considered in each. We will also speak on the current status of heavy metal music collections in North American libraries and survey other collections and projects that are underway.

### **Constituer une collection de *heavy metal***

EN 2008, L'UNIVERSITÉ YORK a acheté la première tranche d'une vaste collection de musique *heavy metal* d'un collectionneur torontois. Rapidement, nous nous sommes retrouvés avec des centaines de CD de ce genre, mais très peu de documents relatifs aux nombreux styles qu'il englobe. Nous avons donc décidé d'examiner l'univers du métal et sa myriade de sous-genres dans le but d'étoffer et d'équilibrer l'ensemble. Il en résulte que nous possédons sans doute aujourd'hui la plus importante collection de musique et de ressources documentaires liées au *heavy metal* que l'on puisse trouver dans les bibliothèques canadiennes.

Dans notre communication, nous présentons les principaux sous-genres du *heavy metal*, en accordant une attention particulière aux questions de classification et de catalogage, de même qu'à des figures majeures et des enregistrements marquants pour chacun d'entre eux. Nous traitons également du statut actuel des collections de *heavy metal* en Amérique du Nord, en plus de faire état d'autres collections et projets en cours.

**James Mason (Music Librarian, University of Toronto)**

**Jared Wiercinski (Digital Services and Outreach Librarian, Concordia University)**

### **Mobile Music: Streaming Audio to Students' Mobile Devices**

MOBILE DEVICES are in a league of their own when compared to other forms of new technology, and the numbers are staggering. In 2009, 950 million mobile phones were sold, and the worldwide mobile subscriber base grew from 2.1 billion to 2.7 billion. For perspective, 800 million cars, 850 million personal computers, 1.3 billion fixed land-line phones, 1.4 billion credit cards, and 1.5 billion TV sets are in use. Given these numbers, it is clear that many Canadian students will own at least one mobile device. This is important, because mobile technology offers the promise of new ways of learning: it is now possible for students to access educational content anywhere, at anytime. This paper will explore the opportunity open to libraries to make their vast collections accessible on mobile devices. Taking the example of music, we will explore mobile technology in an educational context. We will also discuss Concordia University's mobile streaming audio initiative.

### **Musique mobile : lecture audio en transit sur les appareils mobiles des étudiants**

DANS L'UNIVERS DES NOUVELLES TECHNOLOGIES, les appareils mobiles constituent une catégorie à part, et leur nombre est stupéfiant. En 2009, 950 millions de téléphones mobiles se sont vendus, et le nombre d'abonnés à la téléphonie mobile est passé de 2,1 milliards à 2,7 milliards. En guise de comparaison, on utilise aujourd'hui 800 millions d'automobiles, 850 millions d'ordinateurs personnels, 1,3 milliard de téléphones fixes, 1,4 milliard de cartes de crédit et 1,5 milliard de postes de télévision. À la lumière de ces chiffres, il est clair que beaucoup d'étudiants canadiens possèdent au moins un appareil mobile. Cette constatation revêt son importance, car la technologie mobile ouvre la voie à de nouveaux modes d'apprentissage : les étudiants ont aujourd'hui accès à des ressources pédagogiques partout et en tout temps. Dans la présente communication, nous explorons les possibilités qui s'offrent aux bibliothèques de rendre leurs vastes collections accessibles sur appareils mobiles. Prenant l'exemple de la musique, nous explorons la technologie mobile dans un contexte pédagogique. Il sera également question du projet de lecture audio en transit de l'Université Concordia.

**CUMS/SMUC & CAML/ACBM Plenary Session I / Séance plénière I**  
11:00 am – 12:30 pm, University Theatre, Riddell Centre

**KEYNOTE ADDRESS / CONFÉRENCE PRINCIPALE**

**Deanna Oye** (session chair / présidente de séance)

**Jérôme Blais (Dalhousie)**

**3 IMPROVISATIONS**

FOR MANY YEARS, IMPROVISATION has played an important role in my music. Rather than being a goal in itself, my use of improvisation comes from my fascination with spontaneity in instrumental playing and my desire to exploit the intimate relationship performers develop with their instrument over the years. In order to illustrate how this is achieved in my work, I will use three recent compositions as case studies, each of them written for a solo, unaccompanied instrument, and each of them showing one particular face of improvisation.

**Jérôme Blais** completed his doctoral studies in composition at the University of Montréal in 2004. His works, featuring a unique encounter between traditional composition and improvisation, have been performed by several professional ensembles, among which are Symphony Nova Scotia, Ensemble contemporain de Montréal, Quasar Saxophone Quartet, Bozzini String Quartet, Bradyworks, Array Music and Continuum. He is now Professor of Composition and Music Theory at Dalhousie University, in Halifax.

*L'IMPROVISATION OCCUPE DEPUIS PLUSIEURS ANNÉES une place prépondérante dans ma démarche de compositeur. Elle ne constitue pas pour moi une fin en soi, mais découle plutôt de ma fascination pour la spontanéité du jeu instrumental et de mon désir d'exploiter le lien d'intimité que les interprètes développent avec leur instrument au fil des ans. Afin d'illustrer cet aspect de mon travail, je présenterai trois œuvres récentes écrites pour un instrument solo non accompagné et reflétant chacune un visage unique de l'improvisation.*

***Jérôme Blais** a obtenu un doctorat en composition de l'Université de Montréal en 2004. Ses œuvres, caractérisées par la rencontre unique de l'écriture traditionnelle et de l'improvisation, ont été jouées par de nombreux ensembles professionnels, dont le Symphony Nova Scotia, l'Ensemble contemporain de Montréal, le Quatuor de saxophones Quasar, le Quatuor à cordes Bozzini, Bradyworks, Array Music et Continuum. Jérôme Blais est professeur de composition et de théorie musicale à l'Université Dalhousie, à Halifax.*

**Saturday 5 June / Samedi 5 juin**

**CAML/ ACBM 2**

9:00–10:30, Riddell Centre 285

**Kyla Jemison** (Banff Centre) (session chair / présidente de séance)

**Monica Fazekas** (Director, Music Library, The University of Western Ontario)  
**Margaret Martin-Gardiner** (Assessment Librarian, The University of Western Ontario)

**Findings from Music Library Space Study  
(Phase I - Observational Sweeps & Phase II - Interviews)**

IN 2008 MONICA FAZEKAS, Music Library Director and Margaret Martin-Gardiner, Assessment Librarian, conducted observational sweeps of the Music Library at the University of Western Ontario. These sweeps were performed five times a day, every day for a week, for five selected weeks over a year. The observational sweeps method was chosen as it provided quantitative data that could then be used to support (or refute) previously obtained qualitative data (2005 focus groups and 2007 LibQual study). In winter 2010 we conducted interviews of music students and faculty to obtain in-depth qualitative data on Music Library space use. Through the interviews we gained a more comprehensive awareness of user needs and expectations.

We would like to present the results of Phases I and II of the study and offer suggestions both for music library spaces and for further study.

**Résultats d'une étude sur l'utilisation des espaces de la bibliothèque de musique  
(Phase I – Observation et Phase II – Entrevues)**

EN 2008, À LA BIBLIOTHÈQUE DE MUSIQUE DE L'UNIVERSITÉ WESTERN ONTARIO, la directrice, Monica Fazekas, et la bibliothécaire-évaluatrice, Margaret Martin-Gardiner, ont mené des séances d'observation cinq fois par jour durant cinq semaines complètes sélectionnées au cours d'une année. Cette méthode a été retenue parce qu'elle fournissait des données quantitatives pouvant corroborer (ou invalider) des données qualitatives recueillies antérieurement (réunion d'utilisateurs en 2005; sondage LibQual en 2007). Pendant l'hiver 2010, elles ont également réalisé des entrevues auprès d'étudiants et d'enseignants pour obtenir des données qualitatives au sujet de l'utilisation des espaces de la bibliothèque, ce qui a permis de mieux comprendre leurs besoins et leurs attentes.

Elles présentent ici les résultats des phases I et II de cette étude et formulent des suggestions relatives à l'usage des espaces et à la possibilité d'études plus approfondies.

**Cathy Martin (McGill University)**  
**Finding Free Music Journals Online: An Overview of Sites, Sources and Tools**

FREELY AVAILABLE MUSIC JOURNALS live in a variety of online environments. The session begins with an overview of the types of sites that include music journal content, such as national digitization projects, Open Access initiatives, and sponsoring bodies. The latter part of the session is devoted to a survey of additional sources and tools for locating music journals on the Web: specialized directories, portals, and databases; search engines; union catalogues; and professional journals and listservs.

**Trouver des périodiques musicaux gratuits en ligne : sites, ressources et outils**

DIVERS ENVIRONNEMENTS EN LIGNE offrent la possibilité de consulter des périodiques musicaux gratuitement. Dans ma communication je présente d'abord les types de sites qui donnent accès à des périodiques musicaux, comme les projets nationaux de numérisation, les initiatives d'accès libre et les organismes parrains. J'effectue ensuite un survol d'autres ressources et outils permettant de localiser des périodiques musicaux sur le Web : répertoires spécialisés, portails et banques de données; moteurs de recherche; catalogue collectif; périodiques professionnels et listes de diffusion.

**CAML / ACBM 3**

11:00 am – 12:00 pm, Riddell Centre 285

**Brenda Muir (LAC-BAC)** (session chair / présidente de séance)

**Daniel Paradis (Bibliographic Access Librarian, Concordia University)**  
**RDA and Music: An Overview of the Differences from AACR2**

THIS PRESENTATION aims at exposing the main changes that the new standard that is RDA (Resource Description and Access) will bring in the cataloguing of scores and music sound recordings in comparison with the Anglo-American Cataloguing Rules (AACR2). The presentation will address successively the changes affecting the bibliographic description, the choice of access points and the uniform titles.

**RDA et la musique : un survol des changements par rapport aux RCAA2**

CETTE PRÉSENTATION expose les principaux changements que la nouvelle norme de catalogage RDA (Resource Description and Access) va apporter dans le traitement des partitions et enregistrements sonores musicaux par rapport aux Règles de catalogage anglo-américaines (RCAA2). La présentation aborde successivement les changements affectant la description bibliographique, le choix des accès ainsi que les titres uniformes.

## CUMS/SMUC & CAML/ACBM Plenary Session II / Séance plénière II

1:30 – 3:00 pm, Riddell Centre 175

### Great Debate / Grand Débat 2010

ALWAYS A STANDING-ROOM-ONLY EVENT at the Canadian Library Association annual conference, CAML/CUMS is pleased to present the Great Debate! The Great Debate is a high-impact professional discussion in a formal debate format. Mixed CAML/CUMS teams of distinguished debaters will present point and counterpoint arguments to stimulate, captivate, educate, entertain, and ultimately, move the audience to support their position. You can expect to enjoy the circumlocutory combat on this hot topic!

*ÉVÈNEMENT TOUJOURS TRÈS COURU du congrès de l'ACBM, le Grand Débat nous permet d'aborder d'importants enjeux par le truchement d'une discussion professionnelle et formelle. Des équipes alliant des débatteurs distingués de la SMUC et de l'ACBM présentent des arguments destinés à stimuler, à captiver, à informer et à divertir l'auditoire, mais surtout, à le convaincre de soutenir leurs points de vue. Préparez-vous à un combat passionnant autour d'un sujet chaud!*

#### QUESTION / ASSERTION:

Be it resolved...music librarians don't need music degrees /  
Qu'il soit résolu que... les bibliothécaires de musique n'ont pas besoin de diplômes en musique

**Moderator/Modératrice:** Janneka L. Guise, University of Manitoba

#### AFFIRMATIVE / POUR :

**Brian McMillan**, Interim Head, Howard Ross Library of Management, McGill University

**Kenneth Delong**, Professor of Music History and Literature, University of Calgary

#### NEGATIVE / CONTRE :

**Lisa Rae Philpott**, Reference/Instruction/ Collections Librarian, Music Library, University of Western Ontario

**Barbara Reul**, Associate Professor of Music History and Musicology, Luther College at the University of Regina

**CAML / ACBM 4**

3:30 – 4:30 pm, Riddell Centre 285

**Lucinda Walls** (Queen's) (session chair / présidente de séance)

**Cheryl Martin (The University of Western Ontario)**  
**An 18<sup>th</sup>-century Music Collection: Thomas Baker of Farnham, Surrey**

THOMAS BAKER, GENTLEMAN AND MUSICAL AMATEUR, lived in Farnham, Surrey in the 18<sup>th</sup> century. Most of his music collection was acquired by The University of Western Ontario in 1985. Baker collected a wide range of music, including operas, keyboard works, choral music, songs, and string quartets; most of the works are by contemporary composers such as Arne, Burney, Stanley, Corelli, Handel, and Shield. He subscribed to many important English publications, including *Cathedral Music*, edited by William Boyce. I'll discuss the collection and my ongoing research into Baker's life and musical activities.

**Fonds de musique issu du XVIII<sup>e</sup> siècle : Thomas Baker de Farnham, Surrey**

LE GENTILHOMME ET MUSICIEN AMATEUR THOMAS BAKER a vécu à Farnham, dans le Surrey, au XVIII<sup>e</sup> siècle. L'Université Western Ontario a acquis la majeure partie de son fonds en 1985. Baker a réuni un large éventail de musiques, y compris des opéras, des œuvres pour clavier, de la musique chorale, des mélodies et des quatuors à cordes; la plupart de ces pages sont de compositeurs de son temps tels Arne, Burney, Stanley, Corelli, Haendel et Shield. Il était abonné à d'importantes publications anglaises, dont *Cathedral Music*, dirigée par William Boyce. Ma communication a pour objet de décrire le fonds et de présenter mes recherches en cours sur la vie et les activités musicales de Baker.

**Desmond Maley (J.N. Desmarais Library, Laurentian University, Sudbury, Ontario)**  
**Reel Sound: The Burgeoning Bibliography of Film Music**

THIS PAPER DISCUSSES THE GROWTH of the scholarly literature on film music in recent years, with reference to the course taught at Laurentian University. Patterns in the literature are explored as well as Internet sources. There also will be discussion of the impact of technological change and developments in Canada.

**Bande sonore : Essor des ressources bibliographiques sur la musique de film**

LA PRÉSENTE COMMUNICATION PORTE SUR L'ACCROISSEMENT de la littérature savante consacrée à la musique de film ces dernières années, et ce, en lien avec un cours de l'Université Laurentienne sur ce sujet. J'examine différents types d'ouvrages et de ressources Internet. Je traite également des effets des progrès technologiques au Canada.



Photo: Terry Horner

CAML/ACBM Conference 2010 participants gather during the Opening Reception, held at the University Club of the University of Regina on June 3, 2010.

## Rencontre annuelle de la Section québécoise de l'ACBM 2010

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Nous sommes heureux de vous informer que Radio-Canada sera l'hôte de la prochaine rencontre annuelle de la Section québécoise de l'ACBM **qui se tiendra le 29 octobre 2010, à Montréal, à la Maison de Radio-Canada**. Nous vous invitons à inscrire cette journée à votre agenda dès maintenant! La journée comprendra notamment plusieurs conférences, une visite de certains secteurs d'intérêts de la Maison de Radio-Canada, l'assemblée générale annuelle de la Section et une réception.

Pour plus d'information sur la rencontre, veuillez consulter notre site Web à <http://sqacbm.org/rencontre.html>

Au plaisir de vous voir à notre rencontre!

Audrey Laplante  
Présidente, Section québécoise de l'ACBM

## 2010 Annual Meeting of the Quebec Chapter of CAML

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We are pleased to inform you that Radio-Canada will be hosting the next Annual Meeting of the Quebec Chapter of CAML, which will be held on **October 29, 2010, in Montréal, at the Maison de Radio-Canada**. Please mark this date in your calendar! The meeting will include several presentations, a visit to some of the most interesting areas within the Maison de Radio-Canada, the annual general meeting of the Chapter and a reception.

For more information on the meeting, please visit our website at <http://sqacbm.org/rencontre-en.html>

Looking forward to seeing you all at our next meeting!

Audrey Laplante  
President, Quebec Chapter of CAML

# A Librarian's Reflections on the Emerging Bibliography of Film Music<sup>1</sup>

Desmond Maley  
Laurentian University

The impetus for this paper began with an observation: there are more books coming out about film music than ever before. I wondered: has anyone ever talked about this compositional genre at our CAML conferences? A search of both the index and full-text of our online *CAML Newsletter/Review* did not reveal anything. Certainly film music has arrived in university curriculums in recent years. Many institutions are now teaching courses on film music, including Laurentian University. First offered in 2005, Laurentian's course is a three-credit (half term) elective taught by Robert Hall of the Music Department. It is also the department's most heavily enrolled course, sharing the lead with the six-credit elective the department offers on pop music. As a result I have been ordering film-music books. At first I was surprised that there did not seem to be many. Now, however, the scales are tipping in the other direction.

Once I began investigating the topic, it did not take long to realize that film music studies are having a growing impact on research. According to Anderson and Sadoff's *Music and Image Bibliography*, published online in 2003, there were only twenty-two dissertations written from 1970 to 1989. Contrast that with the seventy-six that were written during the twelve-year period from 1990 to 2002.

Formerly the literature was scattered, lacking a critical mass or centre. For example, there were no dedicated journals of a scholarly nature. Now there are three. *Music and the Moving Image*, published by Illinois University Press, is in its third volume this year. The similarly titled *Music, Sound, and the Moving Image* describes itself, on the Liverpool University Press site, as "the first international scholarly journal devoted to the study of the interaction between music and sound with the entirety of moving image media." This journal first appeared in 2007. Finally there is *The Journal of Film Music*, published by Equinox, which has appeared irregularly since 2002.

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<sup>1</sup> This article is an expanded version of a conference paper titled "Reel Sound: The Burgeoning Bibliography of Film Music," presented at the annual conference of the Canadian University Music Society/Canadian Association of Music Libraries, Archives and Documentation Centres at the University of Regina in June 2010.

Music has been a part of film since film's inception in the mid-1890s, but it did not receive much scholarly scrutiny until the 1980s. I can recall when Steven Wescott's *Comprehensive Bibliography of Music for Film and Television* was published in 1985. I was a newly minted librarian at the time at the small college where the Laurentian program (a four-year BA with a music concentration) was taught. I did not order a copy. My rationale: who would look at it? In fact I was right. I never had a question about film music, any discussion of which also failed to materialize in the standard texts of the day. The exception was Aaron Copland's chapter in the 1957 edition of *What to Listen for in Music*, which remains one of the best introductions to the film composer's art.

Only recently did I at last get Wescott's out-of-print survey through interlibrary loan and spend some time with it. There are over 6,300 entries. The literature is vast but also thin. Most of the articles are only a few pages in length. A grand total of eleven entries (with eight "see also" references to elsewhere in the compendium) are slotted under the category, "Surveys of Film Music Research," and here again they are brief. There was, however, one important exception. Martin Miller Marks' review essay, "Film Music: The Material, Literature and Present State of Research," which first appeared in *Notes* in 1979, is indispensable reading. A revised version updating the literature through the 1980s is published in his 1997 book, *Music and the Silent Film*.

Also valuable is Robynn Stilwell's "Music in Films: A Critical Review of Literature, 1980-1996," which Robert Hall pointed out to me. It was published in the inaugural issue of *The Journal of Film Music* in 2002. I was surprised, however, by her comments about Christopher Palmer, who authored many of the articles related to film in the *New Grove Dictionary of Music and Musicians*. Although she praises some of his work, she clearly feels most of the scholarship is not strong. The unresolved question for me is whether Palmer's approach reflects the state of the scholarly literature at the time (1980). Finally, I admire and recommend Annette Davison's *Hollywood Theory, Non-Hollywood Practice* (2004). The first three chapters are a sustained and thoughtful review of a number of the major authors in the field over the years.

Parenthetically, I would be remiss not to note that a bibliography is soon to be published by Scarecrow Press: Warren D. Sherk's *Film Music: A Guide to Books, Articles and Composer Interviews*. The bibliography will cover 100 years from 1906-2005. Sherk, who is the Music Specialist at the library of the Academy of Motion Picture Arts and Sciences in Los Angeles, told me he had worked at the project since the early 1980s.

In the early 1990s I spent a sabbatical developing a librarian's perspective on the emerging literature for Gerontology. I developed what I called "subject literature expertise" through journaling, keeping a card index of all the works consulted, interviews with faculty, and visits to other library collections. A similar approach has worked with respect to developing my "subject literature" knowledge of film music, although the time frame unfortunately has been far shorter, and all of my "visiting" has been electronic, either to web sites or through email.

It strikes me there are some functional similarities between the two literatures. For instance, film music, like Gerontology, has always had a *professional practice* literature. From the silent era, this would include Erno Rapée's *Encyclopedia of Music for Pictures* (1925), a landmark compilation of specially composed pieces indexed by mood or action. From this compendium the

accompanist would pick music best suited for particular scenes. There is scholarly debate over the nature and extent of accompaniment during the silent era.

Guides and manuals comprise another segment of the professional practice literature. Current examples are *On the Track: A Guide to Contemporary Film Scoring* by Fred Karlin and Rayburn Wright and *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema* by David Sonnenschein. Trade publications (*Film Score Monthly* is an example) and professional societies like the Guild of Canadian Film Composers also fall under this rubric. The latter has a searchable database for its membership.

Film music, like Gerontology, has a large corpus of *narrative* literature. In Gerontology there has been interest in scholarly circles in reminiscence, autobiography and life review. In contrast, the prime narrative vehicle in film music has been the published interview. Wescott's bibliography, for instance, is replete with entries for articles of this kind. A current example would be Christian Desjardin's book, *Inside Film Music: Composers Speak*. There are few publications by scholarly publishers, however. Indeed this literature, unlike in Gerontology, is looked upon with skepticism because of its variable quality. Nonetheless some of it is worthwhile reading.

Film music parallels Gerontology in that *advocacy* is another dimension of the literature. In the case of film music, this means the concern for preservation. The Film Music Society was founded in 1983 as the Society for the Preservation of Film Music. Preservation also informs the mission of the Film Music Roundtable of the Music Library Association, founded in 1986. There is unpublished material in collections across North America, much of which is difficult to locate and/or inaccessible. And of course, an immense amount has already been lost. It raises the question: what steps are we Canadian librarians and archivists taking to preserve the papers of film composers? Perhaps we need our own Canadian roundtable.

With respect to the *educational* literature for film music, the first appreciation book did not appear until 1998, namely Larry Timm's *The Soul of Cinema*, which was greatly expanded in its 2003 edition. In 2006, Roger Hickman's *Reel Music* was published; this is the text used at Laurentian University. Both are chronological tours of Hollywood with commentaries on a number of landmark films. They contrast with Peter Larsen's *Film Music* (2008), originally published in Norway in 2005. Larsen's is a more theoretical approach, with a chapter on the psychology of film music and several detailed case studies.

Also of interest is *Hearing the Movies: Music and Sound in Film History* by James Buhler, David Neumeyer, and Rob Deemer (2008). It discusses the relationship between the sound and image tracks, and illustrates how sound and music may be analyzed in films. A substantial portion of the book is devoted to the evolution of sound technology, including high fidelity, Dolby stereo and digital.

Turning to recordings, the Naxos Music Library has over 500 film-related recordings. The Classical Music Library is about to add 400 classic soundtracks and it already has the Chandos Movie series. There also are specialty record labels such as Varese Sarabande, Intrada and Tribute Film Classics.

The three videos used in the Laurentian course are worth noting. Directed by Joshua Waletzky, *Music for the Movies – Bernard Herrmann* (1992) chronicles the life and work of one of cinema music's acknowledged masters. *Music for the Movies – The Hollywood Sound* (1995), also directed by Waletzky, features an interview with David Raksin and a number of film excerpts with contemporary orchestral performances of music from the Hollywood Golden Age. And *Lights, Action, Music* (2007) features interviews with a number of contemporary composers.

*The Bibliography of Online Resources in Film Music* is a splendid web site compiled by Patrick Dorian, a music professor at East Stroudsburg University of Pennsylvania. It lists books, reference works, journals, composer web sites, interviews, case studies, organizations, conferences, and National Public Radio broadcasts on the subject. The annotations are extensive and the site is regularly updated.

With respect to the *research* literature, instead of compiling a booklist, I decided to follow the librarian's adage that we should study publishing houses. I also contacted a number of editors. The university presses are active. The Music, Popular Song and Film Music division of Oxford University Press has a number of titles, including the soon-to-be-published *Hollywood Film Music Reader*, an anthology of composers' writings. Oxford's Music/Media Series is under the editorship of Daniel Goldmark, a music professor at Case Western University. Launched in 2006, the series has several books that are either published or forthcoming. Goldmark himself has also written a study of Hollywood cartoon music (*Tunes for 'Toons*, 2005).

Edinburgh University Press, under the editorship of Kevin Donnelly of the University of Southampton, also has several books in its Music and Moving Image Series. There is one forthcoming publication, *Music Video and the Politics of Representation* (2011).

Cambridge University Press published Mervyn Cooke's massive *History of Film Music* in 2008. Over 1,700 films are listed in its index and it also has a nineteen-page bibliography. Cooke's history spans a number of national cinemas worldwide – but not Canada's, although he does pay homage to the work of the Scottish-Canadian animator, Norman McLaren. It should also be noted that Cooke wrote the authoritative article on film music for the second edition of *The New Grove Dictionary of Music and Musicians* (2001) that is available on the Oxford Music portal.

The University of California Press has several entries including *How the West Was Sung* (2007) by Kathryn Kalinak, which analyzes director John Ford's films. Forthcoming is an anthology, *Celluloid Symphonies*, edited by Julie Hubbert of the University of South Carolina.

Besides the university presses there are other publishers of film music research. Routledge's Music and Screen Media Series, under the editorship of Neil Lerner, has a recently published book on the horror film. Forthcoming is a book on music in television, edited by James Deaville.

Routledge has also published James Wierzbicki's *Film Music: A History* (2009). This excellent study analyzes how film music evolved in the context of changes in the industry, technology, and society. The depth of the research is revealed in the notes and the quotations that punctuate the narrative.

The Scarecrow Press series of film score guides is reminiscent of the *Norton Critical Scores* and the *Cambridge Music Handbooks*. Each volume is an in-depth exploration of the music crafted for a particular film, such as *Erich Wolfgang Korngold's The Adventures of Robin Hood* (2007). Forthcoming studies include Nino Rota's music for *The Godfather* trilogy and Zbigniew Preisner's music for the *Three Colors* trilogy. The series is under the editorship of Kate Daubney of the University of Leeds. Other handbooks are in the works (*Rebecca*, *Ben-Hur*, and *On the Waterfront*). This summer, Scarecrow is also publishing *A Research Guide to Film and Television Music in the United States* by Jeannie Gayle Pool and H. Stephen Wright.

Equinox Books, a new publisher founded in London in 2003, has a series under the editorship of Mark Evans, an Australian scholar. Among the publications in preparation is a three-volume *Encyclopedia of Film Music and Sound* that will be the first major reference work on the subject. Evans indicates that work is progressing well on the project, which is expected to be completed in 2013. Canadian contributors are welcome.

The field already has its first scholarly handbook in *Sound and Music in Film and Visual Media* (2009), published by Continuum under the editorship of Graeme Harper. This ambitious, wide-ranging survey explores the intersections of sound and music with technology, culture, genre, theoretical approaches and biography. Altogether there are forty-seven essays, with extensive bibliographies, by an international group of authors. The same publisher has also reprinted Theodor Adorno and Hanns Eisler's *Composing for the Films*, a classic of Marxist scholarship that first appeared in 1947.

McFarland has issued a number of titles in the past decade. They include *Music and Mythmaking in Film* (2008) by Timothy Scheurer and *Sounds of the Future: Essays on Music in Science Fiction Film* (2010), edited by Mathew J. Bartkowiak.

Ashgate is perhaps the most prolific publisher of popular music studies. It has six film-music books listed in its *Popular and Folk Music* series, and is planning to publish a book titled *Popular Music in Film and Television* sometime next year.

I could go on. But the point of this snapshot tour is to illustrate that the tectonic plates of scholarship have shifted. Film music is firmly planted on the research agenda of many institutions and publishers. Second, there is a trend towards analyzing pop music in films and soundtracks around the world, including Bollywood. And third, the music of the small screen, television, has overcome its formerly "low" status and is receiving more attention as well. The same can be said of the music of video games.

Film music scholarship has been influenced by the theoretical approaches of film studies. For instance, Claudia Gorbman's seminal book, *Unheard Melodies* (1987), is a psychoanalytic study. The Scarecrow Handbooks on the other hand are more traditional – or "neo-formalist" in the lexicon of film studies. Film music is still a young field. Both study and teaching are a challenge. Royal S. Brown's tome, *Overtones and Undertones* (1994), though impressive in many ways, opens with a rather awkward primer on the major-minor scale system. Yet it reflects the fact that some readers have no music background, others have no film background, and still others have neither.

Meanwhile, what about Canada? Let me quote from the “Film Scores” article of the 1981 edition of *The Encyclopedia of Music in Canada*: “By 1980 a detailed and analytical history of Canadian music for feature films had yet to be written, and no retrospective production record existed. This report will confine itself therefore to a brief survey, based on incomplete documentation, taking into account the fact that because production companies often have a short and tenuous existence, there are seldom archives that can be studied” (p. 330).

This assessment, which remains to this day on the online EMC2 Historica site, is, in fact, an accurate reflection of the current situation. The bibliography has been updated, but the article itself has not been substantively rewritten. There are books available on Canadian film, but most are on the “great directors” or are historical studies. I am not aware of any Canadian scholar who is currently writing about Canadian film composers, although there are resources and *fonds* that could be consulted at Library and Archives Canada and other institutions.

A biography of Louis Applebaum, by Walter Pitman, did appear in 2002. Applebaum was one of the leading figures of his day when it came to writing for film, theatre and television. However, the focus of the book is on his career as an arts administrator, not as a composer.

But there is one major publication that has received little critical attention: *Mychael Danna’s The Ice Storm*, by Miguel Mera, published in 2007 as part of the Scarecrow series mentioned previously. Mera, who teaches at the Royal College of Music in London, provides a thorough, scholarly account of Danna’s life, career and working methods. Particular attention is paid to Danna’s music for the film *The Ice Storm*, directed by Ang Lee. Danna, a University of Toronto music graduate, is known especially for his work with director Atom Egoyan. Their collaboration was explored in a doctoral thesis by Michelle Bozynski in 2004. Bozynski also discusses the work of film composers Lesley Barber and Mark Korven in director Patricia Rozema’s films. The most prominent Canadian film composer is Howard Shore. Perhaps someday there will be a book on his collaboration with David Cronenberg.

To sum up, this literature is of growing significance. University music curriculums are changing and this in turn is affecting faculty hiring, scholarship and the direction of research. Consequently, as librarians we need to develop and refine our “subject literature” knowledge in this area. We should also be in contact with our colleagues in film studies to further our understanding of the methodologies of the field. And in terms of the future development of our collections, it is essential to complement books with relevant video and sound recordings. Certainly it was a source of frustration for me to encounter case studies where recordings were not available for consultation. Finally, we should advocate the importance of preservation and make efforts to identify composer papers that ought to be included in archives or special collections. In these ways, we will be seen as effective partners with the faculty in promoting teaching and scholarship of this musical genre both in the immediate and the long term.

## Works Consulted

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The author gratefully acknowledges interviews and/or correspondence with Daniel Bédard, Debra Ann Begg, Raymond Bisha, Heidi Bishop, Hoi Cheu, James Deaville, Sean Delaney, Kevin Donnelly, Patrick Dorian, Liz Dutton, Mark Evans, Daniel Goldmark, Richard Green, Robert Hall, Florence Hayes, Myrna Layton, Neil Lerner, Stephen Ryan, Warren Sherk, and Robynn Stilwell. Special thanks to Irene Golas for her critical input on this paper.

All web sites listed below were verified using Mozilla Firefox on July 5, 2010.

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**3 Concerti.** Christina Petrowska-Quilico, piano; with various orchestras and conductors. Toronto: Centrediscs CMCCD-15610, 2010. 1 compact disc (71:25). Contents: *Concerto for piano and orchestra* / Alexina Louie (32:02) – *Piano concerto no. 1 for piano and orchestra* / Violet Archer (18:32) – *Piano concerto* / Larysa Kuzmenko (20:51). \$17.98

Christina Petrowska-Quilico is one of Canada's most celebrated pianists. Although her repertoire is broad and extensive—from Bach to the present day—she has truly distinguished herself in her passionate advocacy of the music of our time. Petrowska-Quilico has premiered sixteen piano concertos and over one hundred new compositions. The composers she has championed are a “who's who” of Canadian art music. Her dedication was recognized in 2007, when the Canadian Music Centre and the Canadian League of Composers honoured her with the prestigious Friends of Canadian Music award.

Petrowska-Quilico's latest recording contains piano concertos by three Canadian composers—Violet Archer, Larysa Kuzmenko and Alexina Louie. As the pianist notes in the CD booklet, the idea for the recording came from a Gender and Performance course she taught at York University. She writes that, “I wanted the students to hear the brilliance of Canadian women composers, especially in live performance.” None of these works have been commercially released before, nor are the performances new. Rather they are broadcast performances from the past for such CBC radio programs as “In Performance” and “Two New Hours.” Given the quality of all three pieces and the stature of the composers, the disc is an essential purchase for all music libraries.

The first work on the disc is Louie's Concerto from 1984. The piece was a CBC commission written for Robert Silverman, who premiered the work with the Manitoba Chamber Orchestra, conducted by Simon Streatfield, in February 1985. The present recording dates from 21 June 1986, with Alex Pauk conducting the National Arts Centre Orchestra. The Concerto is in the traditional three movement format of fast-slow-fast. The first movement is itself a type of ternary design: the arresting, aggressive opening gives way to the more lyrical, subdued middle section. The second movement is also a ternary design: the contemplative and atmospheric opening gradually develops into the thrilling tutti in the middle, only to return to the subdued nature of the opening. The final movement, cast in theme and variations form, is energetic and sparkling. Along with the bravura piano writing, the extensive use of percussion instruments such as the glockenspiel and crotales contribute to the movement's brightness.

Violet Archer's Concerto dates from 1956 and is the result of a residency project while at the MacDowell Colony in Peterborough, New Hampshire. The work was premiered in 1958 by pianist William Stevens with the CBC Orchestra; Victor Feldbrill conducted the performance. The present recording was recorded on 13 November 1981; John Eliot Gardner conducted the CBC Vancouver Orchestra. Like Louie's work, Archer's Concerto is written in three movements. However, where Ravel's influence is found in Louie's Concerto (particularly in the

second and third movements), Bartók is the spiritual figure behind Archer's composition. Neoclassicism is a hallmark of Archer's style and this Concerto is a textbook example. The first movement is a straightforward sonata design, complete with an invigorating, propulsive first theme that contrasts with the subdued and lyrical subordinate theme. The second movement is an attractive arch-design. It opens with the solo piano and orchestra in dialogue. The plaintive, hymn-like material gradually develops to the soaring and lengthy melodic lines played by the strings. The opening dialogue returns, bringing the movement to a gentle repose. The final movement is, like the first, a sonata. Here the thematic contrast is more rhythmic in nature, where the propulsive opening theme gives way to a scherzando subordinate theme.

Larysa Kuzmenko's Concerto is the only one on the recording that was specifically written for Petrowska-Quilico. The composition was premiered by the Winnipeg Symphony Orchestra with Bramwell Tovey, conductor, on 23 January 1996. A revised version of the piece was performed with the Toronto Symphony, conducted by Jukka Pekka Saraste, on 10 October 1996; it is this version that appears on the disc.

The first movement, marked "Preludio con Cadenza," is a type of rondo: the refrain is a piano and orchestra dialogue that contrasts with two solo piano cadenzas. The second movement is a theme with four variations—although an arch design, one based on texture, correlates with these variations. For instance, the opening theme is peaceful and ethereal; the material in the first two variations becomes gradually more animated in character, leading to the dark and ominous third variation; variation four and the short coda gradually return to the tranquil restfulness of the opening. Movement three, marked "Toccata," is simply high octane energy from beginning to end. The first theme is a barbaric, propulsive dialogue between the orchestra and soloist. The subordinate theme is also aggressive, with the orchestra taking a supportive role for the piano's melodic material. Like the other two works, a spiritual influence is felt throughout—Shostakovich, in this case, particularly in the piano writing.

Petrowska-Quilico's playing is nothing less than stunning, and the three orchestras give first-rate performances under their respective conductors, negotiating difficult and, at times, virtuosic music. An unfortunate weakness is the quality of the recording in Archer's work. An inexplicable reverb in the piano seriously mars the enjoyment of this composition that, in the words of Kenneth Winters (quoted in the CD booklet), "leaves the listener appalled that a work of this calibre should be played so seldom." The informative booklet in French and English contains valuable details about the composers, works and conductors.

*Edward Jurkowski*  
*University of Lethbridge*

**To Music: Canadian Song Cycles.** Wanda Procyshyn, soprano, Elaine Keillor, piano. Ottawa: Carleton Sound CSCD-1013, 2009. 1 compact disc (76:43). Contents: *To Music* / Healey Willan (7:30) – *Love in a Life* / Gena Branscombe (15:56) – *Limericks* / Edward Manning (3:28) – *Secrets* / Robert Fleming, (4:37) – *Of Time and the World* / John Weinzweig (6:11) – *Amour comme un oiseau captif* / Jeanne Landry (12:37) – *Divertimenti* / Euphrosyne Keefer (4:36) – *Autumn* / Patrick Cardy (12:35) – *Three Poems from the Sanskrit* / Deirdre Piper (9:13). \$20.98

Carleton Sound is to be commended for the release of this important album of previously unrecorded Canadian song cycles that features the versatile gifts of soprano Wanda Procyshyn and pianist Elaine Keillor. *To Music* is a rich compilation of songs, dating from 1904 to 2002, by a distinguished lineup of composers.

Procyshyn is an accomplished singer whose light, bright soprano voice perfectly suits this repertoire. She is brilliantly partnered by Keillor, a Distinguished Research Professor Emerita of Carleton University. Their performances are enchanting. One is carried along by their sensitive response to the ebb and flow of feeling and drama in this portrait gallery.

The album's title, *To Music*, is also the title of the opening song cycle, written by Healey Willan in 1904. Procyshyn expressively communicates Robert Herrick's text. In the third song, "To Becalme a Sweet, Sick Youth," the musical motives from the opening song are heard, bringing the cycle to a triumphant close.

*Love in a Life* (1911) is Gena Branscombe's setting of Elizabeth Barrett Browning's *Sonnets from the Portuguese*. In listening to Branscombe's cycle, one cannot help but compare it with the more familiar settings by Oskar Morawetz and American composer Libby Larsen. In both of these later settings, the dialogue is transformed into a musical metaphor of resolved and unresolved harmonies which inform the harmonic language. Branscombe's setting, although written in a late nineteenth-century lush musical language, is sparer, featuring speech-like recitative and lyrical passages. The expression of love and loss in life is sensitively delivered by both performers.

Comedic, understated music is revealed in Edward Manning's *Limericks* of 1911. The brevity and simplicity of the musical writing effectively captures the humour in each of these three songs. The five-line limericks pack a punch in the quasi-recitative, *parlando* delivery. The final song, "The Monk of Siberia," quotes Mendelssohn's *Wedding March*.

Robert Fleming is represented with *Secrets* (1945), a collection of three songs with texts by William Henry Davies. Procyshyn displays her vocal nimbleness in these engaging, fanciful pieces.

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John Weinzweig uses his own texts in *Of Time, Rain and the World* (1947). The elements of melody, harmony and structural progression are ordered into a twelve-tone row or series that provides the unifying basis for the songs. Weinzweig's texts are highly sensual and full of expressive possibilities in dealing with the mysterious, spiritual elements of time, rain and the world. The soprano's use of straight-tone, devoid of vibrato, is the right choice here.

Jeanne Landry uses her own poems in *Amour comme un oiseau captif* (1999), a romantic setting of eight songs. Prochyshyn negotiates the high-tessitura vocal writing and sustained phrases of the cycle with aplomb.

Euphrosyne Keefer's *Divertimenti* (2002) is drawn from the composer's texts written for children. This is a delightful addition to the recital program, with the performers playfully engaging in renditions of a cat, an elephant and a bear. There is an exotic reference to South Indian flute music in the second song, "The Elephant."

Patrick Cardy's song cycle, *Autumn* (1993), consists of three short songs with texts by the composer. The first song, "Alba," is an impression of the mystery and grandeur of an autumn dawn. The second, "Aspects of Rain," is a patter song with a tongue-twisting text suggestive of rain. The third song, "Twilight," nostalgically evokes the power and sorrow of memory. The authoritative performances of these songs are the highlight of the album.

Deirdre Piper's *Three Poems from the Sanskrit* (1999) is an appropriate close to the album. The cycle, a "world music" fusion of Western art music with Indian inflections of harmony and rhythm, brings us to the twenty-first century. The sensual poems are a translation of the Sanskrit. The rich harmonic language is notable for its accessibility and exotic lyricism.

The recording, which was made at City View United Church in Ottawa in August 2009, is well captured and consistently balances the soprano and piano. Keillor's notes on the composers, works, and performers are excellent. The song texts are given in English or in their original language with translations.

Overall, the album's aim is successfully achieved in a program in which the whole is greater than the sum of its parts. Although I was only familiar with the cycles of Willan, Weinzweig and Cardy, I look forward to including all of these gems in my own and my students' programming repertoire.

*Jane Leibel*  
*Memorial University of Newfoundland*

**Piano Atlantica.** Barbara Pritchard, piano. Halifax: Centrediscs CMCCD 15210, 2010. 1 compact disc (72:19). Contents: *Con Stella* / Jérôme Blais (7:53) – *Variations* / Ian Crutchley (22:56) – *Four quiet preludes* / Anthony Genge (8:12) – *[Selections]: from 25 Preludes* / Richard Gibson (19:36) – *Variation* / Richard Gibson (1:50) – *Last dance* / Clark Ross (11:52). \$17.98

When first presented with Barbara Pritchard's *Piano Atlantica*, I interpreted the title as an indication that the disc would contain piano compositions presenting colourful portrayals of the geography and the musical traditions of Canada's East Coast. Thinking along the lines of Sibelius's *Finlandia*, I anticipated vibrant renderings of maritime landscapes and folk music in the tradition of the *Atlantic Suite* of Phil Nimmons, *Petite Suite Maritime* by Maurice Dela, and *Newfoundland Sketches* of Howard Cable. Even the CD booklet, with its insistence that "whether native to the region or 'from away,' artists living on the East Coast are inspired by their coastal existence," appeared to confirm my initial assumption. Turning to the music, however, I was confronted with something entirely different: six compositions, mostly with generic titles (variations, preludes, and a dance), and no verbal references to anything coastal, regional, or Canadian in either the titles or the program notes. Clearly this was a disc seeking to assert its Atlantic approach through more than surface references.

The program assembled by pianist Barbara Pritchard consists of works written in the last fifteen years by a diverse group of Canadian composers working in a wide range of musical styles. What they share in common is their current residency in Atlantic Canada. All of the composers, along with Pritchard, now live and work in the Maritime provinces although only one, Richard Gibson, is native to the region. Jérôme Blais was born in Montreal where he also studied and then taught until moving to Halifax in 2004. Ian Crutchley grew up in British Columbia and studied both there and in Great Britain before moving to Sackville. Anthony Genge was born in Vancouver and worked as a jazz performer before pursuing formal composition studies in Buffalo and Tokyo and ultimately moving to Antigonish. The most circuitous route to the East Coast was taken by Clark Ross. Born in Venezuela to Canadian parents, he made his way to St. John's via Peru, Quebec, New York City, and Belgium.

The repertoire on the disc presents a satisfying mixture between pieces that are methodical and contemplative in their compositional approaches (Blais, Crutchley, Gibson) and pieces that are introspective and atmospheric (Genge, Ross). Blais' *Con Stella* (2001) is a powerful demonstration of the piano's tremendous resonance. From the stark opening chords played at the extreme ranges of the instrument to the closing passages executed directly on the strings, this is a thoughtful exploration of the sonic potential of the instrument. Crutchley, in his *Variations* (2001-04), uses an eleven-note pitch series as a source of both melodic and harmonic ideas. The variation approach allows for multiple and often radically different views of the material without losing a sense of unity. "Although each variation is a discrete entity," writes Crutchley, "the set has its own overall shape, and at the end one feels as though a journey has been undertaken, from

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a sparse and uncertain starting point to a conclusion that seems inevitable in its confident, yet basic articulation of the source melody.” Gibson’s *Preludes* (1995-97) and the short *Variation* (1995) allow for a similar focus on concise musical ideas in concentrated form. Although only eleven of the twenty-five preludes are included on the disc, one sees the ways in which Gibson uses specific aspects of pianism to demonstrate the expressive possibilities of the piano. In *Four Quiet Preludes* (1995), Genge draws on his jazz background to create a quietly contemplative set of pieces rich in subtle colours. As with the Crutchley and Gibson works, there is a tendency to explore minimal materials in full detail. “The compositional idea,” notes Genge, “evolved, in part, from an interest in exploring the way a single musical idea could suggest a larger idea or form, similar to the manner in which a *Haiku* can express a much larger idea with a few carefully chosen words.” The only work on the disc that might be considered programmatic is Ross’s *Last Dance* (1999). A haunting slow tango with a fiery middle section, Ross suggests that it evokes “a nostalgic, bittersweet feeling, as if in remembrance of something (or someone) beautiful that has been lost.”

For the most part, the pieces on this disc are complex and challenging. The musical language is sophisticated, there is a wide range of musical styles, and the pieces display a variety of pianistic techniques. The music is nevertheless highly rewarding for the listener. The contrasts from piece to piece are striking and the use of bold colours and gestures make for compelling listening. This is due to the high quality of the music and to the excellence of the performances. Pritchard is clearly committed to this repertoire and demonstrates a strong affinity for the music. Her playing is finely nuanced to maintain interest throughout. The loud passages are executed with a sense of power that is warm and rich while the quiet passages achieve a delicate intimacy. I was impressed by her consistent ability to draw me into the music through her interpretations.

Given that none of the compositions on the disc refer explicitly to Atlantic Canada, I initially wondered about the validity of the title. Is the residency of the artists enough to merit the disc’s “Atlantica” claim? However, upon further reflection, I found the title provided a useful interpretive framework that placed the music into a richer context. I began to seek in the music evidence that the artists, as the CD booklet claimed, had “responded to their maritime life with an intense dedication and creativity that reflect the diversity of culture, geography and lifestyle at the heart of an area where the four provinces touch the sea.” Whether intended by the composers or not, I became aware of parallels between the music and the landscape. I perceived in the music a rugged beauty, a profound sense of solitude, and respect for a natural unfolding of time that is entirely appropriate to the geography and lifestyle of Canada’s East Coast. But even without this admittedly subjective reading, the disc celebrates undeniably the vibrancy of a region that can nurture and attract composers and performers of such a high calibre.

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