

# 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: March 15, 2012. / La Revue vous invite à lui soumettre des articles, des comptes rendus et des informations. Date limite pour le prochain numéro : le 15 mars 2012.**

**Membership Secretary / Secrétaire aux adhésions** : Kyla Jemison, Canadian Music Centre, Chalmers House, 20 St. Joseph St., Toronto, Ontario, M4Y 1J9. Tel: 416-961-6601 x202; Fax: 416-961-7198; e-mail: kjemison@musiccentre.ca.

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**CAML Website / Site Web de l'ACBM**

<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

Happy November, everyone! So much has happened since my last report:

From July 24-29, I attended the IAML 2011 conference in Dublin, Ireland, along with a dozen other CAML members. This was my first IAML conference, the first of many I hope! At the "National Reports" session, I presented a report from the Canadian national branch. There were reports given from nineteen other countries at this open session, and it was fascinating to hear about music library and archival activities around the world. The CAML organizing committee for IAML 2012 was busy generating buzz for Montreal; by the end of the week most attendees had the Tourisme Montréal "lips" stickers on their name badges!

The CAML Board met by Skype on September 24 and again on November 26. There are many details for the Board to discuss as we approach the IAML 2012 conference date. One exciting new initiative is the *CAML First-Time IAML Attendee Award*. Thanks to Cathy Martin for preparing the guidelines and Call for Applications, which appears later in this issue. The Board struck the ad hoc *CAML Student Paper Award* Committee, consisting of Kyla Jemison (Chair), Carolyn Doi and Gillian Nowlan. The Committee prepared guidelines and a template for this exciting new award. Their Call for Submissions appears later in this issue. The winner will receive a one-year CAML membership and will have their paper published in the *CAML Review*.

Bon mois de novembre à tous et à toutes ! Bien des choses se sont passées depuis mon dernier message.

Du 24 au 29 juillet, j'ai participé au congrès 2011 de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) à Dublin, en Irlande, avec une douzaine de membres de l'ACBM. Il s'agissait de mon premier congrès de l'AIBM, le premier d'une longue série, je l'espère. À la séance intitulée « National Reports », j'ai présenté un rapport de la section canadienne. À la séance d'ouverture, on y a présenté des rapports provenant de dix-neuf autres pays et c'était passionnant d'entendre parler d'activités de bibliothèques et d'archives musicales de partout dans le monde. Le comité de l'ACBM, organisateur du congrès de l'AIBM 2012 s'active à préparer le congrès pour Montréal. À la fin de la semaine, la plupart des participants avaient leur autocollant des « lèvres » de Tourisme Montréal sur leur porte-nom.

Le conseil d'administration de l'ACBM s'est réuni sur Skype le 24 septembre et le 26 novembre. Plusieurs détails restent à préciser par le conseil d'administration à l'approche du congrès de l'AIBM 2012. L'ACBM présente son initiative enlevante : le *Prix décerné à un membre de l'ACBM participant pour la première fois au congrès de l'AIBM*. Des remerciements s'adressent à Cathy Martin pour la préparation des lignes directrices et de l'appel de candidatures, figurant dans ce numéro. Un comité spécial a été constitué par le CA pour le *Prix pour le meilleur article étudiant décerné par l'ACBM*, composé de Kyla Jemison (présidente), Carolyn Doi et Gillian Nowlan. Le comité a rédigé des lignes directrices et préparé un gabarit pour cette nouvelle distinction. L'appel de candidatures de ce prix figure aussi dans ce numéro. Le ou la récipiendaire se verra offrir une année de cotisation gratuite à l'ACBM et son texte sera publié dans la *Revue de l'ACBM*.

The 2012 Helmut Kallmann Award Committee has been struck: Peter Higham has agreed to chair the committee, aided by Kirsten Walsh and Denise Prince. They recently sent out a call for nominations on CANMUS-L. Nominators should contact Peter Higham by e-mail ([phigham@mta.ca](mailto:phigham@mta.ca)). The Award will be presented at the IAML 2012 conference in Montreal.

I was delighted to attend the fourth annual meeting of the Quebec Chapter of CAML on Friday, October 28 at the beautiful Bibliothèque et Archives nationales du Québec in Montreal. The meeting was a great success, with 48 registered attendees, a wonderful program, a delicious box lunch and a lovely wine and cheese reception at the end of the day. I hope to see many of our Quebec chapter members at the IAML 2012 conference next summer.

As the year 2011 draws to a close it means it's almost time to renew your CAML membership! There has never been a better time to upgrade your membership to include IAML. The IAML 2012 conference in Montreal (July 22-27, 2012) will be a great opportunity to connect with colleagues from across Canada and around the world, and CAML/IAML members will be eligible for an exclusive early-bird registration rate. Remember: CAML will not hold a separate conference in 2012, so our Annual General Meeting will be held during the IAML conference. We hope to see you all there!

Janneka Guise  
University of Manitoba  
[jan\\_guise@umanitoba.ca](mailto:jan_guise@umanitoba.ca)

Le comité du Prix Helmut-Kallmann 2012 a été constitué : Peter Higham en a accepté la présidence et Kirsten Walsh et Denise Prince l'appuieront dans ses tâches. Le comité a envoyé récemment un appel de candidatures sur la liste de diffusion CANMUS-L. Les membres désireux de proposer une candidature devraient communiquer avec Peter Higham par courriel ([phigham@mta.ca](mailto:phigham@mta.ca)). Le prix sera remis au congrès de l'AIBM 2012 à Montréal.

J'ai été enchantée d'assister à la quatrième assemblée annuelle de la section québécoise de l'ACBM qui se tenait vendredi le 28 octobre au magnifique édifice de Bibliothèque et Archives nationales du Québec, à Montréal. L'assemblée s'est avérée un franc succès avec 48 participants inscrits, un merveilleux programme, une délicieuse boîte-repas et une élégante réception de vin et fromage à la fin de la journée. J'espère que les membres de la section québécoise participeront en grand nombre au congrès de l'AIBM 2012 l'été prochain.

L'année 2011 tirant à sa fin, il est temps de renouveler votre adhésion annuelle de l'ACBM. Et il n'y a pas de meilleur moment pour joindre à votre cotisation les droits d'inscription au congrès de l'AIBM. Le congrès de l'AIBM 2012 à Montréal (du 22 au 27 juillet 2012) sera une excellente occasion de rencontrer les collègues de partout au Canada et ailleurs dans le monde, et les membres de l'ACBM-AIBM pourront bénéficier d'un tarif préférentiel de préinscription. Rappel : l'ACBM ne tiendra pas de congrès séparé en 2012, alors l'assemblée générale annuelle aura lieu au cours du congrès de l'AIBM. Nous espérons vous y voir nombreux.

Janneka Guise  
Université du Manitoba  
[jan\\_guise@umanitoba.ca](mailto:jan_guise@umanitoba.ca)

TRADUCTION FRANÇAISE : PAULINE PRINCE, TERM. A.



**July 22-27 juillet 2012  
Centre Mont-Royal  
Montréal, Québec, Canada**

**<http://aibm.montreal2012.info/> (en français)**

**<http://iaml.montreal2012.info/> (in English)**

## **CAML members: We need your help with IAML 2012!**

Right now, we are looking for volunteers to assist with **translating the web site content** into French, English, and German. If you can help with any of these languages, please contact Daniel Paradis at [daniel.paradis@banq.qc.ca](mailto:daniel.paradis@banq.qc.ca). This winter, we may also need more assistance with translations for the programme, and later, with translations of presentations.

If anyone has **fundraising ideas**, please contact Joseph Hafner at [joseph.hafner@mcgill.ca](mailto:joseph.hafner@mcgill.ca).

Next summer, we will also need **volunteers to assist with registration, tours, concerts**, and other tasks and activities. Please let Joseph Hafner know if you are interested.

Feel free to contact any of us if you have comments or suggestions.

Many thanks from the Organizing Committee:

Joseph Hafner, Co-Chair, Planning and Finance

Brian McMillan, Co-Chair, Programme

Daniel Paradis, Co-Chair, Communications

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## **L'ACBM souhaite faire appel au concours de ses membres pour le colloque de l'AIBM 2012!**

Nous sommes actuellement à la recherche de bénévoles capables de **traduire le contenu du site Web** en français, en anglais et en allemand. Si vous pouvez traduire dans l'une de ces langues, veuillez communiquer avec Daniel Paradis à l'adresse suivante : [daniel.paradis@banq.qc.ca](mailto:daniel.paradis@banq.qc.ca). Au cours de l'hiver, nous devons également faire traduire le programme et ultérieurement, les présentations.

Tous ceux et celles qui ont des **idées de financement** à proposer sont priés d'en faire part à Joseph Hafner à l'adresse suivante : [joseph.hafner@mcgill.ca](mailto:joseph.hafner@mcgill.ca).

L'été prochain, **des bénévoles devront s'occuper des inscriptions, des visites guidées, des concerts**, et de diverses tâches et activités. Veuillez communiquer avec Joseph Hafner pour offrir vos services.

N'hésitez pas à faire des commentaires ou à offrir des suggestions en vous adressant à l'un des membres du comité organisateur.

Les membres du comité organisateur, dont les noms paraissent ci-dessous, désirent remercier chacun.

Joseph Hafner, coprésident, planification et finances

Brian McMillan, coprésident, programme

Daniel Paradis, coprésident, communications

## **CAML FIRST-TIME IAML ATTENDEE AWARD / PRIX DÉCERNÉ À UN MEMBRE DE L'ACBM PARTICIPANT POUR LA PREMIÈRE FOIS AU CONGRÈS DE L'AIBM**

The CAML First-Time IAML Attendee Award, sponsored by the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), is intended to support attendance (registration, travel, and hotel expenses) at the 2012 IAML Conference in Montreal (<http://iaml.montreal2012.info/>).

The award of up to \$1000 will be received by the winner upon submission of receipts following the conference. Applicants must be members of CAML who are also members of IAML (International Association of Music Libraries, Archives and Documentation Centres) and who will be attending a IAML conference for the first time. Priority will be given to applicants in the early stages of their professional career, recent graduates who are seeking a position as a music librarian, or graduate library school students aspiring to become music librarians. Following the conference, the recipient of the award will contribute a report for publication in the *CAML Review*.

### **Call for applications**

Applications are now being accepted for the **CAML First-Time IAML Attendee Award**, which is sponsored by the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML). The

Le Prix décerné à un membre de l'ACBM participant pour la première fois au congrès de l'AIBM, organisé par l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM), a pour but d'encourager la présence (frais d'inscription, de voyage et d'hébergement) de délégués au congrès AIBM 2012 qui se tiendra à Montréal (<http://aibm.montreal2012.info/>).

Ce prix pouvant aller jusqu'à 1000 \$ sera remis au gagnant lorsque celui-ci présentera ses reçus après la conférence. Le demandeur doit être membre de l'ACBM, ainsi que de l'AIBM (l'Association internationale des bibliothèques, archives et centres de documentation musicaux), et participer à un congrès de l'AIBM pour la première fois. On accordera la priorité aux personnes qui en sont à faire leurs premières armes dans la profession, aux personnes récemment diplômées qui se cherchent un emploi de bibliothécaire de musique ou aux étudiants à la maîtrise en bibliothéconomie désireux de devenir bibliothécaires de musique. Après la conférence, le gagnant devra présenter un rapport qui sera publié dans la *Revue de l'ACBM*.

### **Appel de demandes**

On peut maintenant présenter sa demande pour recevoir le **Prix décerné à un membre de l'ACBM participant pour la première fois au congrès de l'AIBM**, qui est organisé par l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM). Ce prix a

award supports attendance (registration, travel, and hotel expenses) at the 2012 IAML Conference in Montreal, with priority given to those new to the field of music librarianship. The award of up to \$1000 will be received by the winner upon submission of receipts following the conference.

Applicants must be members of CAML who are also members of IAML (International Association of Music Libraries, Archives and Documentation Centres) and who will be attending a IAML conference for the first time. Priority will be given to applicants in the early stages of their professional career, recent graduates who are seeking a position as a music librarian, or graduate library school students aspiring to become music librarians. Following the conference, the recipient of the award will contribute a report for publication in the *CAML Review*.

Applicants must submit the following in PDF format by February 1, 2012:

1. A letter of application which includes your reasons for attending the IAML 2012 Conference, an explanation of why you are a good candidate for this award, and a justification of financial need
2. A budget for travel costs to attend the conference and information about any other grants, matching funds or institutional support you might also receive to cover conference attendance costs

pour but d'encourager la présence (frais d'inscription, de voyage et d'hébergement) de délégués au congrès AIBM 2012, qui se tiendra à Montréal. On accordera la priorité aux nouveaux venus dans le domaine de la bibliothéconomie de la musique. Le gagnant recevra ce prix pouvant aller jusqu'à 1000 \$ lorsque celui-ci présentera ses reçus, après la conférence.

Le demandeur doit être membre de l'ACBM, ainsi que de l'AIBM (l'Association internationale des bibliothèques, archives et centres de documentation musicaux), et assister à un congrès de l'AIBM pour la première fois. On accordera la priorité aux personnes qui en sont à faire leurs premières armes dans la profession, aux personnes récemment diplômées qui se cherchent un emploi de bibliothécaire de musique ou aux étudiants à la maîtrise en bibliothéconomie désireux de devenir bibliothécaires de musique. Après la conférence, le gagnant devra présenter un rapport qui sera publié dans la *Revue de l'ACBM*.

Le demandeur doit nous faire parvenir les documents suivants en format PDF d'ici le 1er février 2012 :

1. Une lettre de demande stipulant les raisons pour lesquelles il participe au congrès AIBM 2012, ainsi que celles pour lesquelles il croit être un bon candidat; il doit également être en mesure de démontrer ses besoins financiers.
2. Un budget auquel sont inscrits les frais de voyage pour se rendre au congrès, ainsi que des renseignements quant à toute autre subvention, subvention égale à la somme versée ou appui institutionnel que le demandeur serait en droit de recevoir et qui seraient susceptibles

3. A curriculum vitae
4. Two letters of support, mailed directly by recommenders (PDF or email)

Please email application and supporting materials to the Chair of the CAML First-Time IAML Attendee Award, Cathy Martin, at the following address: [cathy.martin@mcgill.ca](mailto:cathy.martin@mcgill.ca)

Please mark the subject line: CAML First-Time IAML Attendee Award

The recipient of the award will be notified by March 1, 2012 and announced at the IAML 2012 Conference in Montreal.

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

de couvrir ses frais de participation à la conférence.

3. Un curriculum vitae.
4. Deux lettres d'appui, envoyées directement par le répondant, en format PDF ou dans un courriel.

Veillez faire parvenir les demandes, ainsi que les documents à l'appui, à la présidente du **Prix décerné à un membre de l'ACBM participant pour la première fois au congrès de l'AIBM**, Cathy Martin, à l'adresse suivante : [cathy.martin@mcgill.ca](mailto:cathy.martin@mcgill.ca)

Veillez inscrire « Prix du participant pour la première fois » dans la ligne objet.

On communiquera avec le gagnant d'ici le 1er mars 2012 et son nom sera annoncé lors du congrès AIBM 2012, à Montréal.

Pour obtenir plus de renseignements à ce sujet, veuillez communiquer avec la présidente du prix à l'adresse courriel citée plus haut.

## HELMUT KALLMANN AWARD / LE PRIX HELMUT KALLMANN

This is an open invitation for nominations for the sixth Helmut Kallmann Award for distinguished service relating to music libraries and archives in Canada. The award is presented by the Canadian Association of Music Libraries, Archives and Documentation Centres. Both nominators and nominees may or may not be members of CAML. Other details and previous recipients of the Award may be viewed at <http://www.yorku.ca/caml/drupal/?q=en/kallmannaward>.

The Award is named in honour of Dr. Helmut Kallmann, the pioneering Canadian musicologist, who was Chief of the National Library of Canada's Music Division from its inception in 1970 to 1987, as well as, a co-founder of the Canadian Music Library Association (the predecessor of CAML).

### Criteria

The award is open to librarians, archivists, academics, and others who, over the course of their career, have made outstanding contributions in one or more of the following areas relating to music in Canada:

- music librarianship or the archivist profession
- development, preservation, and advancement of music libraries and archives
- bibliography, cataloguing, and indexing activities improving access to Canadian resources
- Canadian musicology research and documentation, including outstanding publications, promotion and dissemination activities.

Voici une invitation à soumettre des candidatures à la sixième édition du prix Helmut Kallmann. Présentée par l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM), cette distinction souligne et reconnaît les services exceptionnels rendus par une personne dans le domaine des bibliothèques et archives musicales au Canada. Il n'est pas nécessaire que le candidat ni celui qui propose sa mise en candidature soient membres de l'ACBM. Vous pouvez retrouver d'autres détails ainsi que les précédents récipiendaires du prix, à l'adresse :

<http://www.yorku.ca/caml/drupal/?q=fr/kallmann>.

Le prix a été créé en l'honneur du Dr. Helmut Kallmann, chef de la division de la musique à la Bibliothèque nationale du Canada, depuis les débuts de cette division en 1970, jusqu'en 1987. Le Dr. Kallmann est reconnu, de plus, comme un pionnier de la musicologie canadienne et co-fondateur de l'Association canadienne des bibliothèques de musique (devenue ACBM).

### Critères de sélection

Le prix s'adresse aux bibliothécaires, archivistes, professeurs et autres qui, au cours de leur carrière, ont contribué d'une façon exceptionnelle à l'un des domaines connexes à la musique au Canada :

- bibliothéconomie ou archivistique musicales
- développement, préservation et avancement des bibliothèques et archives musicales
- bibliographie, catalogage et activités d'indexation facilitant l'accès aux ressources musicales canadiennes
- recherche et documentation en musicologie canadienne, incluant des publications exceptionnelles, ainsi que la promotion et les activités de diffusion.

Candidates will be assessed on their achievements at the local, or regional, or national levels.

Nominations, normally considered every two years, will be reviewed by an independent jury of three CAML members appointed by the CAML Board. The jury will select a single recipient, or none if it considers none deserving for that year.

### **Nominations**

Nominations should consist of:

- a signed statement by the nominator, outlining the achievements of the nominee as they relate to the above criteria
- other supporting documentation, including the curriculum vitae of the nominee. Letters of reference may also be appended.
- full address and contact information for both the nominator and nominee.

Nominations should be submitted by either sending an email to: Peter Higham, Mount Allison University at [phigham@mta.ca](mailto:phigham@mta.ca), or, by mailing a paper copy to: The Helmut Kallmann Award Committee, c/o Peter Higham, Alfred Whitehead Music Library, Mount Allison University, Sackville, NB E4L 1A6.

**The nomination deadline is 30 January 2012.**

The Helmut Kallmann Award Committee expects to present the Award at a CAML event during the July 2012 Conference of the International Association of Music Libraries (IAML) in Montreal.

Les candidats seront évalués selon leurs réalisations, soit au niveau local, régional ou national.

Les candidatures, normalement proposées à tous les deux ans, seront étudiées par un jury indépendant composé de trois membres de l'ACBM et nommé par le conseil d'administration de l'association. Le jury ne choisira qu'un seul récipiendaire ou se réserve la possibilité de n'en choisir aucun, si aucune candidature n'est méritoire cette année-là.

### **Mises en candidatures**

Les mises en candidature doivent inclure :

- un exposé rédigé et signé par la personne qui présente un candidat, soulignant ses réalisations et ses liens avec les critères de sélection
- toute autre documentation pertinente, incluant le Curriculum Vitae du candidat, lettres de référence, etc.
- adresses et coordonnées du candidat et de la personne qui le propose

Les candidatures peuvent être soumises de l'une ou l'autre façon :

- par courriel à : Peter Higham, Mount Allison University <[phigham@mta.ca](mailto:phigham@mta.ca)>
- par la poste : Comité du prix Helmut Kallmann, a/s , Peter Higham, Alfred Whitehead Music Library, Mount Allison University. Sackville, NB E4L 1A6.

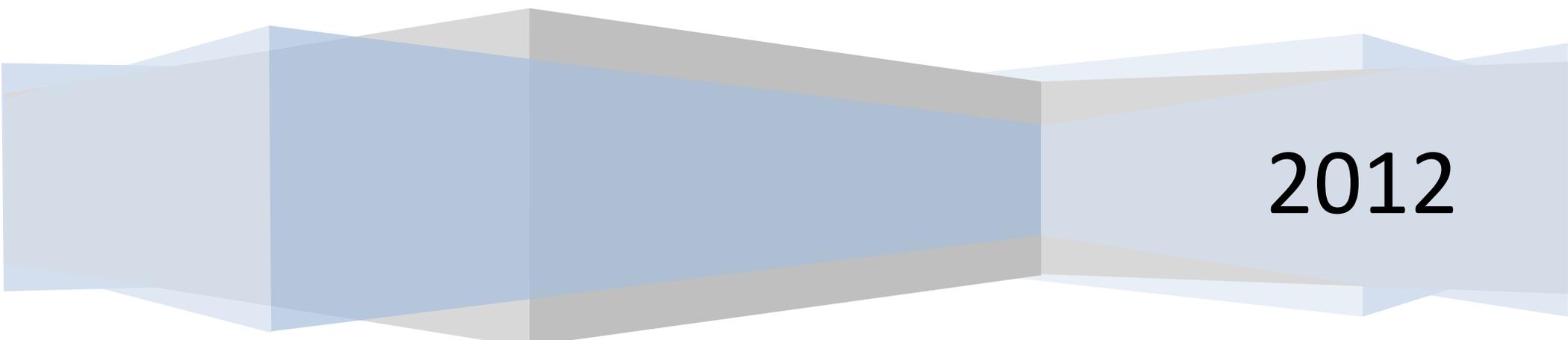
**Date d'échéance des mises en candidature : 30 janvier 2012.**

Le Comité du Prix Helmut Kallmann devrait dévoiler le(la) gagnant(e) et présenter cette distinction au cours du congrès de l'Association internationale des bibliothèques de musique (AIBM) qui se tiendra à Montréal, en juillet 2012.

# CAML Student Paper Award

Call for Papers

Language: English



2012

## How to Qualify?

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The objects of this award are to:

- a. Encourage Masters and PhD Students to submit papers addressing music librarianship
- b. Reward the best paper submission each year
- c. Give students a chance to participate in CAML activities

The target group is students who are enrolled in a Masters or PhD program.

## How to Write

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CAML has provided an abstract/paper template that students can follow when writing their paper for this award.

## More Information

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Please visit the *CAML Review* website at <http://pi.library.yorku.ca/ojs/index.php/caml/index> to see previous issues of the Review.

To apply for the award, students should follow these guidelines:

- Follow the templates provided for requirements for an abstract as well as for style, citation, references etc.
- Candidates should submit their applications by email to [camlstudentpaperaward@gmail.com](mailto:camlstudentpaperaward@gmail.com)

## Criteria

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The criteria to measure the quality and relevance of papers are:

- Relationship to the theme of music librarianship
- Relevant discussion of current issues in the topic field including reference to appropriate literature
- Quality of ideas, research methods, results or argument
- Quality of writing and referencing

## Selection Process

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The papers will be reviewed by the CAML Student Paper Award Committee. Up to three finalists will be recognized by the committee for their outstanding achievements. From these three finalists, one winner will be chosen to receive the award.

## The Award

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The award for the first place winner of the CAML Student Paper Award 2012 includes:

- Publication in the *CAML Review*
- 1 year CAML membership

### Important Deadlines:

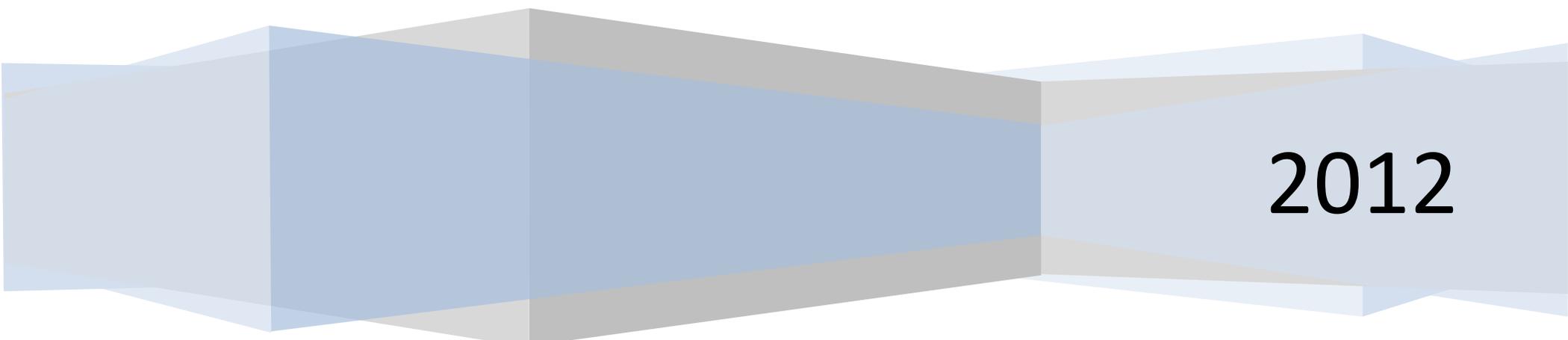
Full Paper Submission – February 10, 2012

Notification of Award – March 9, 2012

# Prix pour le meilleur article étudiant 2012 décerné par l'ACBM

Appel d'articles

Langue : français



2012

## Comment être admissible?

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Les objectifs de ce concours sont :

- a) d'encourager les étudiants à la maîtrise et au doctorat à soumettre des articles sur la bibliothéconomie de la musique;
- b) de récompenser le meilleur article chaque année;
- c) de donner aux étudiants l'occasion de participer aux activités de l'ACBM.

Les étudiants inscrits à la maîtrise ou au doctorat composent le groupe cible.

## Règles d'écriture

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L'ACBM fournit un modèle à suivre aux étudiants qui rédigent cet article.

## Renseignements supplémentaires

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Vous trouverez les numéros précédents de la *Revue de l'ACBM* à l'adresse suivante : <http://pi.library.yorku.ca/ojs/index.php/caml/index>.

Pour faire une demande afin de recevoir ce prix, les étudiants doivent respecter les lignes directrices suivantes :

- Suivre le modèle fourni relativement aux exigences du résumé, au style, aux citations, aux références, etc.
- Les candidats doivent soumettre leur demande par courriel à l'adresse suivante : [camlstudentpaperaward@gmail.com](mailto:camlstudentpaperaward@gmail.com).

## Critères

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Les critères suivants serviront à déterminer la qualité et la pertinence des articles :

- leur relation avec la bibliothéconomie de la musique;
- une discussion pertinente des questions actuelles dans le domaine, y compris des références à des ouvrages appropriés;
- la qualité des idées, des méthodes de recherche, des résultats ou de la thèse;
- la qualité de l'écriture et des renvois.

## Processus de sélection

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Les membres du comité du Prix pour le meilleur article étudiant décerné par l'ACBM réviseront les articles. Ils reconnaîtront jusqu'à trois finalistes pour leurs réalisations exceptionnelles. Un gagnant sera choisi parmi ces trois finalistes.

## Le prix

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Le Prix pour le meilleur article étudiant 2012 décerné par l'ACBM inclut :

- l'occasion d'être publié dans la *Revue de l'ACBM*;
- une adhésion d'un an à l'ACBM.

### Dates butoirs importantes

Soumission de l'article intégral – le 10 février 2012

Notification de l'attribution du prix – le 9 mars 2012

# ***THE ENCYCLOPEDIA OF MUSIC IN CANADA AT 30***

BY DESMOND MALEY  
LAURENTIAN UNIVERSITY

As a librarian, I can attest that reference publications like [\*The Encyclopedia of Music in Canada\*](#) (EMC) are, if anything, all that much more important in the online era. The “born digital” generation, which has little experience with the traditional library, seems disinclined to spend time exploring print collections.<sup>1</sup> But there is strong interest in the digital versions of such publications, which supply authoritative surveys of subjects as well as departure points for further investigation.

EMC has been provided with open access on the Web by the Historica Foundation (now Historica-Dominion Institute) since 2003, when it was incorporated into *The Canadian Encyclopedia* (TCE). The not-for-profit institute celebrates the thirtieth anniversary of the publication of the first edition of EMC as it maintains and builds on that original work.

EMC1, published in 1981 and followed by an expanded second edition in 1992, was a landmark event in the annals of Canadian letters. It also sparked considerable attention internationally. The prefaces to both editions, as well as Helmut Kallmann’s subsequent articles, remain essential reading for the genesis, editorial philosophy, and reception of this classic.

Perhaps the greatest advantage of the print edition is that one can hold this “tree of knowledge” in one’s hands and browse the alphabetical index to discover the variety that may be hidden in today’s online version. Care and attention were lavished on the quality of the writing, which made it accessible to a public readership. Despite the small typeface, one can still read it for pleasure. The lexicon is punctuated with well-chosen illustrations and reproductions of photographs that stimulate browsing. Both editions are admirable not only for the quality of their content, but for the directorial organization, in-depth index, extensive cross-referencing, and thoroughness and clarity of the documentation.

In contrast, with the online EMC, one tends to see only the “branches.” The hopping from branch to branch has made usage more strategic than meditative. For those not accustomed to reading at length on a screen, printing may be required for the longer articles, which the website accommodates with printable versions of all entries. Nevertheless, searchability and the 24/7 universal access are enormous benefits. The online encyclopedia is also a leader in projects funded by the federal Canadian Heritage ministry in that it is the first to have a mobile version. When there is a standard e-reader with wide applicability that includes such features as text searching and note-taking, a downloadable EMC could well be in demand (particularly in the form of a contemporary app) – and reading for pleasure could make a comeback.

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1. The pendulum may eventually swing back in terms of the valuation of print collections. There are unresolved issues of access, ownership, preservation, learning styles across the generations, technological change, and close reading in the online era.

Remarkable progress has been made in updating EMC's entries as well as adding new ones, given the limited funding and small editorial team (six part-time editors). Additions to the encyclopedia include genres previously not covered, or given limited coverage. Photographs, videos and sound files are included, although the video and sound files are often only snippets because of copyright restrictions. All are searchable by media type. Plans are being carried out to embed public video sources within the context of the articles. Full-text searching by keyword is easy and there is a [subject index](#) for those who like to browse. Articles are hyperlinked to related content within EMC and most contain links to related sites such as the Canadian Music Centre, the home pages of individuals and organizations, and videos from YouTube. All external links are vetted for authority and suitability for classroom use.

Updating and expanding content is a priority. Certainly articles have no lack of readers. According to Editor-in-Chief James Marsh, who oversees both the online *The Canadian Encyclopedia* and *The Encyclopedia of Music in Canada*, the site had 505,000 unique visitors during the month of September 2011. Of these, approximately 100,000 went to EMC, vastly more people than have had access to, or read, the print editions. Given the increased emphasis on the measurement of scholarly activity, academic contributors can not only note that they are writing for Canada's premiere e-reference on music, they could also point to the number of visits the pages are drawing.

The institute contracts out to have its site usage analyzed on a monthly basis. Visits to the EMC pages for university music programs are particularly frequent. The institute also tries to keep pace with hot topics such as pop phenom Justin Bieber. But it also remains responsible to its mandate to be comprehensive and inclusive, and less-visited entries are no less important in terms of offering a website of encyclopedic scope and breadth.

The impetus to develop a digital EMC dates to the late 1990s. On the initiative of S. Timothy Maloney, who was then Director of the National Library of Canada's Music Division, the EMC Board and the University of Toronto Press authorized digitization of EMC2 as a National Library project. A text-only version was mounted in 2001 using database software developed by the National Library's information technology staff. EMC2 may still be viewed on the Library and Archives Canada website, although there is a message on the [home page](#) that directs visitors to the Historica-Dominion site.

There were efforts to publish a third print edition of EMC. Canada Council grants were obtained to hire a contract researcher-writer, and Maloney volunteered to edit approximately 200 of the articles that were subsequently written. Proposals were also made to the Heritage ministry. Funding, however, was not forthcoming, and this time there was no Floyd Chalmers, the benefactor to whom both print editions were dedicated.

Maloney, who by this point was EMC Board Chair, worked with James Marsh and the Historica Foundation to obtain funding from the ministry to incorporate the full content of EMC into the TCE website. The application was successful, whereupon the EMC Board dissolved and all of the rights were given to Historica (in 2009, Historica merged with the Dominion Institute to create the Historica-Dominion Institute). The institute, through

TCE, assumed responsibility for EMC under the editorship of Marsh with associate editor Laura Bonikowsky and a small but dedicated team.

Given the fluid nature of websites, when can it be said that a new edition of EMC really emerged? A touchstone would be the revision of the major articles as well as new material on the twenty-first century musical landscape. One need look no farther than the pages of *CAML Review* to see how much Canada's musical culture has evolved over the past twenty years – highlighted, for example, in Patricia Debly's impressive survey of the shifting currents of musicology,<sup>2</sup> or in the CD and book reviews on a rising generation of composers and performers.

One theme, however, does remain a constant. It is incumbent upon Canadians to tell the story in all of its complexity and variety. That was true in 1981, and it remains no less true today. Occasionally there are worthwhile contributions from the international sphere, but nothing can match EMC for its comprehensiveness and richness. Let us hope that scholars, musicians, composers, librarians, teachers, journalists and other interested parties will take up the torch both in terms of providing content and ensuring that funding continues to be available for this important national resource.

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The author gratefully acknowledges email correspondence and/or telephone interviews with Laura Bonikowsky, Sarah Church, Florence Hayes, S. Timothy Maloney, and James Marsh.

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2. Patricia Debly, "Pirates, Humpty Dumpty and a Brazilian Bishop: The Myth of Musicology," *CAML Review* 29, no. 2 (2001): 33-40.

**Jalsaghar.** Vivienne Spiteri, harpsichord. Toronto: Centrediscs CMCCD 16410, 2010. 1 compact disc (60:18). Vivienne Spiteri, harpsichord, on all tracks, with various performers and ensembles. Contents: *In the Beginning was the End* / Hope Lee (17:08) – *Blurred Lines* / John Beckwith (10:31) – *Sancerre* / Bruce Mather (9:22) – *Swift Silver* / Linda Bouchard (3:50) – *Ringaround* / John Beckwith (7:24) – *Lines Overlapping* / John Beckwith (8:50) – *Insect Variations: My Life as a Bug* / Kirk Elliott (8:40) – *...Was the End...* (0:42). \$13.98.

The unusual title of this disc comes from the Bengali word meaning “music room.” It also refers to a 1958 film set in Bengal in the 1930s relating the tragic story of a music-loving landlord who refuses to change with the times. However, this reference is only partially apt. While harpsichordist Vivienne Spiteri does indeed create a vivid acoustic space—a virtual music room—filled with wonderful sounds, there is no sense whatsoever of lingering in the past or resisting progress. She instead takes an instrument rich in traditional historical conventions and embraces its modernity with works that display the harpsichord’s capacity to participate in contemporary musical styles and languages. Spiteri demonstrates a remarkable sense of vision in selecting works that treat the harpsichord with striking imagination.

The innovative nature of this recording is due largely to the realization of Spiteri’s philosophy regarding the role of the instrument in the compositional process, the timbral possibilities of instrumental combinations, and the dramatic possibilities of the recording studio. Spiteri advocates separating the harpsichord from its historical role, so that the instrument’s associations do not dictate musical style. “What *Jalsaghar* proposes,” writes Spiteri in the liner notes, is that the instrument takes a secondary role, “a mere medium for the transport of Music,” in the scheme of things. She cautions that “*Jalsaghar*’s harpsichord may sound unlike its conventional self, perhaps even unrecognizable,” but this is an outcome of her goal “to make it, the harpsichord, adapt to, and be in the service of, *Music*, rather than vice-versa.” Spiteri’s discomfort and dissatisfaction with the harpsichord’s traditional instrumental pairings led her to explore compositions in which the harpsichord is combined with the accordion, banjo, and lever harp. These are hardly obvious choices, but they share in common either a similarity of timbre—what Spiteri calls “timbral harmony”—or a similarity of mechanism: all but the accordion produce sound by plucking strings. In the recording of these pieces, Spiteri draws inspiration from the example of Glenn Gould to exploit the potential of the recording studio. Rather than attempting to capture the equivalent of a concert performance, the wider perspective of controlled acoustic parameters and space is explored by recording the instruments in separate spaces and manipulating the sound design through left-right panning and spatiality. “Space,” observes Spiteri, “participates as a dramatic and dynamic device, and provides a sonic depth-of-field.”

Spiteri’s unusual approach results in a disc that is refreshingly different from most recordings of contemporary music. The disc also achieves a strong sense of coherence despite presenting seven compositions by five different composers. Much of this is the result of a shared conception of instrumental combinations. Although Spiteri complains of the difficulty in convincing contemporary composers to move beyond traditional instrumental combinations with the harpsichord, she found in Hope Lee and John Beckwith her “first happy and willing collaborators.” By this, Spiteri refers to the willingness of both composers “to explore different instrumental combinations based on homogeneity of timbre [or] timbral

harmony.” The resulting works are wonderful studies in timbre that demonstrate the effectiveness of Spiteri’s approach.

Lee’s *In the Beginning was the End* combines rich, sustained chords in the accordion with fragile notes from the harpsichord to produce a shimmering glow. Much of the piece unfolds at a gentle pace allowing the sounds to be savoured and appreciated. In contrast, Beckwith exploits timbral differences by presenting the instruments in dialogue. In *Ringaround*, the harpsichord presents a harshness that is tempered by the lever harp’s soft, dreamlike tones. In *Lines Overlapping*, Beckwith contrasts the refined elegance of the harpsichord with the unsophisticated bluegrass ramblings of the banjo. One could easily imagine here a dialogue between a country hick and a city slicker. This becomes especially amusing when the harpsichord is eventually brought into the banjo’s stylistic world.

The concept of timbral harmony also informs Bruce Mather’s *Sancerre* and Kirk Elliott’s *Insect Variations: My Life as a Bug*. In *Sancerre* for harpsichord and lever harp, Mather makes brilliant use of quarter-tone tuning in both instruments. The texture is so wonderfully brittle and transparent that the quarter-tones convey an otherworldly calm that soothes like wind chimes. Elliott’s *Insect Variations* is an evocation of a bug’s fleeting existence in three continuous movements: “Conception and Birth,” “Childhood, Work, and Mating,” and “Death, Ascension, and Compost.” Scored for harpsichord, banjo, and lever harp, the trio’s unusual sound takes on vivid dramatic meaning.

Two compositions on the disc, Beckwith’s *Blurred Lines* for violin and harpsichord, and Linda Bouchard’s *Swift Silver* for harpsichord, harmonium, and celesta, appear to be at odds with Spiteri’s approach. The violin is one of Spiteri’s “non-desired instruments” and the instrumental combination of *Swift Silver* demonstrates “dissimilarities in individual timbre and mechanism.” For the listener, neither piece seems out of place as both are fully at home in the ways they continue the explorations of timbre found elsewhere on the disc. The brooding drones and quarter-tone inflections of *Blurred Lines* remove it decisively from any harpsichord-violin traditions of the past, whereas the shimmering tones of the celesta in *Swift Silver* add to the already rich sonic palate. The final piece on the disc—not credited and not discussed in the notes—is the short ...*Was the End*.... It appears to be Spiteri’s response to, and summary of, the disc as a whole.

*Jalsaghar* draws together some of Canada’s finest composers and performers who deliver imaginative compositions and highly convincing performances. Still, it is the conviction of Spiteri’s artistic vision that really molds and unifies the album. Despite presenting compositions by multiple composers writing for different instrumental combinations, *Jalsaghar* conveys wonderful continuity and a strong sense that these pieces belong together. Although unconventional, the works are consistently interesting and thoroughly enjoyable in their explorations of instrumental timbre and effect. Spiteri articulates her ideas clearly and persuasively in the liner notes. The quality of this disc affirms their validity.

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*University of Texas at San Antonio*

**Louis Riel.** Music by Harry Somers, text by Mavor Moore with the collaboration of Jacques Languirand. 1 video disc (2:06:26). Roxolana Roslak, Mary Morrison, sopranos; Patricia Rideout, mezzo-soprano; Donald Rutherford, Bernard Turgeon, baritones; Joseph Rouleau, bass; Canadian Opera Company Chorus and Orchestra; Victor Feldbrill, conductor. Toronto: Centrediscs CMCDVD 16711, 2011. Contents: Act 1 (40:40) – Act 2 (35:20) – Act 3 (47:12) – Interview with Mavor Moore and Harry Somers (10:21) – Introductions by Mavor Moore (7:14 and 3:48). \$29.98.

*Louis Riel* commands a position of prominence in Canadian opera and must be counted among Canada's most significant cultural achievements. Written by composer Harry Somers and librettists Mavor Moore and Jacques Languirand, it was first performed in 1967 as part of Canada's centennial celebrations. The opera embraced the spirit of these celebrations, if perhaps not the tone, with a plot addressing historical events that resonate deeply for Canadians and which played a crucial role in establishing an early sense of nationhood. The librettists found a distinctly Canadian means to convey the tensions and allegiances among Protestant English Ontario, Catholic French Québec, and Riel's Métis by taking a multilingual approach involving the English, French, Cree, and Latin languages in situations appropriate to each character's background and circumstance. Somers complemented the linguistic diversity of the libretto by embracing a range of musical styles that placed diatonic melodies, popular song, and lyricism in juxtaposition and superimposition with abstract atonal writing, *Sprechstimme*, and electronically generated sounds. The opera is a dramatic tour de force that brings the story of Riel vividly to life while acknowledging many of the fundamental challenges faced by Canada throughout its first century.

For a sophisticated new work in an idiom that was largely unfamiliar to Canadian audiences, *Louis Riel* achieved a remarkable initial success with both critics and the general public. The opera was performed five times in Toronto and twice in Montreal during the 1967-68 season and broadcast in its entirety on the CBC's FM and AM radio networks. The CBC subsequently undertook a special television production of the opera with the original cast and company. It was broadcast coast-to-coast in colour on the English television network in October 1969 to an estimated audience of 1.41 million viewers. The Canadian Opera Company revived *Louis Riel* in 1975 for performances in Toronto and Ottawa and took it to Washington, DC, as part of Canada's contribution to the US's bicentennial celebrations. On this occasion an American critic writing in the *Washington Star* proclaimed it "one of the most imaginative and powerful scores to have been written in this century."

Since then, however, there have been disappointingly few opportunities for audiences to experience the opera in any medium. A broadcast tape from the 1975 US performance was used to produce a three-LP recording for the Centrediscs label in 1985, but it has been unavailable for years and never re-released on compact disc. The only staging was an acclaimed production at McGill University in 2005 as part of the celebrations of the one-hundredth anniversary of the university's music program. Given these

circumstances, this first commercial video release of *Louis Riel* almost forty-five years after it first appeared is as much a welcome event as it is long overdue.

The DVD release of *Louis Riel* is the twelfth and final installment in the *Window on Somers* series. It presents the CBC-TV version of 1969 produced by Franz Kraemer and directed by Leon Moore. The original broadcast included introductions by Mavor Moore to parts one and two [*sic*] of the opera and an interview with Somers and Moore by Warren Davis at its conclusion. All three items are included as special features on the DVD. In adapting the opera for television, the producers rethought the sets and staging to make them more realistic. They also exploit the possibilities of multiple camera angles to provide a strong sense of intimacy in many of the scenes. Kraemer's production delivers a riveting experience of the drama even though some details of the production place it jarringly in the 1960s. These included occasional allusions to political issues and the Prime Minister of the time, Pierre Trudeau, and a set for Sir John A. Macdonald's office in the House of Commons that emphasizes the colours of the Union Jack to an extreme that suggests psychedelic extravagance.

For the most part, the dated aspects of the production are easily transcended as the intimate staging and camerawork reveal the brilliance of the performances and the writing. Bernard Turgeon's singing and acting is excellent, enabling him to deliver a portrayal of Riel that is utterly convincing. The historical Riel was perceived as both a visionary and a madman, and Turgeon manages a balance that shows both Riel's inner turmoil and his charisma. This is especially apparent in Riel's soliloquy to God in act 1 and his address to the congregation in act 3. Marguerite's "Kuyas", easily the best-known number from the opera, is devastatingly poignant in the context of the full opera. Sung with great beauty and sensitivity by Roxolana Roslak, the music for this scene establishes a powerful reference point for all that Riel stands to lose by returning to Canada to resume his mission. Sir John A. Macdonald is rendered by Donald Rutherford with strong elements of farce and vaudeville leading to genuinely humorous scenes. At the same time, there is an underlying toughness to the character, so that we never doubt the negotiating powers of the man who overcame enormous obstacles to achieve Canada's confederation.

The only commentary in the DVD booklet is an excellent essay by Andrew Zinck on the enduring nature of *Louis Riel*. Zinck argues compellingly for the continued importance of this work in the construction of a Canadian identity in the twenty-first century. He further explains the dramatic significance of Somers' stylistic eclecticism, outlines the importance of Riel's mysticism, and shows how the "Kuyas" aria of Riel's wife, Marguerite, is used to create coherence throughout the second half of the opera. Beyond this, however, the booklet is sadly lacking in essential information. Although it lists the names of the cast and provides biographical details for Somers, Moore, and Languirand, there is no information at all on the details of the production: no names of producers or directors, no date of original broadcast, and no indication of the motivations behind the production. Since the DVD performance of *Louis Riel* is clearly an historic document, it would have been wholly appropriate to follow the conventions found in similar historical audio and visual recordings to provide information on the

production. In this case, a short note supplementing Zinck's essay could have been easily added by gleaning the information in R. Murray Schafer's 1972 article, "Harry Somers' *Riel* on Stage and Television," reprinted in *R. Murray Schafer on Canadian Music* (1984).

An even more problematic issue with the booklet concerns the libretto. Although the full text of the opera is included in the booklet, only the stage directions are translated into French and English. Otherwise, the text is given only in the language in which it appears in the opera. The exception is the "Kuyas" aria which is translated from Cree to English, but not French. This leaves large portions of the opera inaccessible to viewers who are not fluent in both French and English. This in itself would not be a serious issue if the disc at least contained subtitles. Unfortunately, this is not the case. Subtitles do not appear when the language changes and there is no option to select subtitles from the main menu. At a time when subtitles are ubiquitous on opera videos, their absence here is inexplicable. Even the navigation on the disc is cumbersome. Although the main menu offers an option to select chapters, the twenty-six individual chapters each appear on a separate screen that can only be navigated by scrolling through them consecutively. This means, for example, that selecting the scene with "Kuyas" in act 3, scene 1, requires scrolling through seventeen separate screens. One gets the impression that the primary concern was converting the video to a DVD format with little thought given to any additional features or functions that might have made the performance more appealing or accessible to a wider audience. Certainly *Louis Riel* deserves better.

Despite the flaws in the DVD's presentation and packaging, there is no question that the release of *Louis Riel* on DVD is an important accomplishment. This is a definitive performance of a major work that is central to the Canadian operatic repertoire and musical culture. *Riel* should be part of the teaching curricula in Canada and prominent in the repertoire of opera houses. As a reviewer for the British publication, *Opera*, suggested in 1967, *Riel* "may do for Canadian opera what *Grimes* did for English opera. It is a massive, moving and probably exportable historical opera." As we approach the fiftieth anniversary of *Riel*'s premiere this has clearly not come to pass, but this release is certainly a confident step in the right direction.

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**Rush, Rock Music, and the Middle Class: Dreaming in Middletown.** By Chris McDonald. Bloomington: Indiana University Press, 2009. 255 pp. ISBN 978-0-253-22149-0. \$22.95.

Chris McDonald's *Rush, Rock Music, and the Middle Class* situates itself in the context of other recent critical studies of single artists or groups, such as *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* and *Neil Young and the Poetics of Energy* as well as ethnomusicological studies such as *Heavy Metal: The Music and Its Culture*.<sup>1</sup> Like those works, McDonald's book identifies specific aspects of Rush's history, performance practice, and reception, and examines them through various theoretical lenses. What sets this work apart, however, is the overarching use of social class as a means to unite the theoretical strands. *Rush, Rock Music, and the Middle Class* is "not intended as a biography" (7). Rather, the concept of social class is used as a tool to weld together various elements including biographical details of Rush's members (Geddy Lee, Alex Lifeson, and Neil Peart), the band's audience, and the sociological aspects of rock music.

Individual chapters in the book take different approaches to this position, such as the study of subjectivity, professionalism and virtuosity, and representation and criticism. In chapter 1, McDonald looks at the "suburban desire for escape" (27). He examines the difference between previous rock formulations of lifestyle as engaged and engaging, even if tough and working class, and this new formulation of suburban middle-class life as something from which to escape. Chapter 2 expands on the theme of escape and looks at the construction of middle-class individualism in Rush as an extension of lyricist Neil Peart's interest in Ayn Rand's philosophy as well as the value placed by the middle class on self realization, self expression, and individual freedom. This identification of the band with middle-class subjectivity allowed Rush to "[use] individualism as a wellspring for optimistic, inspiring messages, as well as a framework for making social and political critiques" (63). Following this discussion of lyrical style and content, chapter 3 examines professionalism and virtuosity in Rush's musicianship. Given that one of the most readily identifiable aspects of Rush's performance style is its extreme levels of professionalism—associated with middle-class rather than working-class values—the rejection of professionalism by the working-class orientation of much rock music and criticism becomes an important element in McDonald's study. Chapter 4 discusses the question of discipline in performance, while chapters 5 and 6 explore the questions of reception by audiences and critics respectively.

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1. Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford: Oxford University Press, 2001); William Echard, *Neil Young and the Poetics of Energy* (Bloomington: Indiana University Press, 2005); and Deena Weinstein, *Heavy Metal: The Music and Its Culture* (New York: Da Capo Press, 2000).

The question of the extent to which Rush can be usefully associated with Rand's objectivism, or libertarianism more broadly, is an interesting one. Rand's work was explicitly referenced by the band from 1974, and in 1978 it was the subject of an extended piece in the *New Musical Express* which ascribed fascist tendencies to the band members (especially Peart). McDonald sees Rush's focus on individualism as a sign that rock music was making a transition from the more collectivist ethic of the working class to the suburban privileging of the individual, which he argues formed the basis of middle-class values and experience. Rush's youthful enthusiasm for unregulated individualism and laissez-faire capitalism, and its rejection of the collectivist ethos of the rock and folk of the 1960s, has moderated since the 1970s. Nevertheless, it remains characteristic of the band's outlook.

Despite eschewing biography, McDonald considers the middle-class origins of Rush and its audience to be of primary importance. In his view, Rush originally delivered a hard-rock sound generally associated with the working class, signified by an intentional lack of virtuosity and straightforward lyrics which exemplified stereotypical working-class concerns and occupations. The adoption of a blue-collar viewpoint was ironic, McDonald suggests, because of the middle-class, white-collar backgrounds of all three band members. In the transition from working-class characterizations to more poetic, intellectual, aesthetic, and even existentialist concerns, Rush began to appeal to a new audience. The band's adoption of specifically middle-class imagery and performance style also signaled a new attitude.

This attitude, in McDonald's view, involved a broadening of the parameters of escapism as one of the genre's primary functions. In the 1970s, rock music began to provide the middle class with a new aesthetic of escape from class and social constraint based on that which had defined working-class rock. "The potential of hard rock's working class defiance and machismo for use in reclaiming—if only vicariously and temporarily—a sense of masculine and rebellious vitality for middle-class, suburban boys is certainly part of the genre's appeal" (33). The significance of this change was that performer and audience now shared and belonged to the same social class, rather than being from different class backgrounds, which until then had been a significant feature of popular music culture.<sup>2</sup>

Rock music's capacity to provide a narrative escape from socially determined norms of behaviour, sexuality, aesthetics and affective response also makes it more than capable of supporting the perspectives that McDonald brings to the Rush phenomenon. However, social class—especially middle class—is a difficult notion to pin down. McDonald notes that his "emphasis on the North American middle class as the primary contextual frame for Rush was the most challenging theoretical hurdle I faced when writing this book" (19). While noting the difficulty of defining the middle class, given its

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2. An interesting example of this from the world of jazz is the fact that the audiences for Miles Davis's albums were predominantly white, leading Davis to actively court black audiences. See: Ian Carr, *Miles Davis: The Definitive Biography* (New York: HarperCollins, 1998): 226.

size and wide distribution both in terms of geography and other factors, like income, McDonald does a good job analyzing the dominant theoretical conceptions. Despite the fact that his “class-focused approach challenges some of the prevailing thinking on the creation and reception of popular music” (21), McDonald ends up combining several schools of thought to arrive at his own pragmatic formulation. The principal characteristic of the middle class throughout the book is geographical. Following Rush’s own lead in songs such as “Subdivisions,” McDonald identifies the suburbs as the salient feature of the North American middle class.

On the whole, *Rush, Rock Music, and the Middle Class* is an important contribution not only to the scholarship of one of the most successful and long-lived Canadian rock acts, but to the application of social class to rock culture. The tone is lively and the arguments well-structured, coherent, and engaging. While there are no transcribed musical examples, discussion is not restricted to Rush’s lyrics, and the originality and complexity of Rush’s musical contribution is fully explored.

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**The Six Piano Sonatas: Sophie-Carmen Eckhardt-Gramatté.** Marc-André Hamelin, piano. Toronto, ON: Centrediscs CMCCD 16611, 2011. 2 compact discs (119:21). Contents: CD 1. Sonata No. 1 (12:29) – Sonata No. 2 (22:36) – Sonata No. 3 (26:26). CD 2. Sonata No. 4. (28:49) – Sonata No. 5 (14:27) – Sonata No. 6 (14:34). Reissue of the 1991 Altarus recording (AIR-CD-9052). \$23.98.

Eckhardt-Gramatté was a respected European composer and performer who spent the final two decades of her life as a naturalized Canadian citizen in Winnipeg. She has been adopted as a Canadian composer, although her piano sonatas display an eclectic mix of European models since they were all composed prior to her immigration to Canada. Born in Moscow, Eckhardt-Gramatté's musical training took place during the first decades of the twentieth century in Paris, Berlin, and Barcelona, where she was exposed to the major innovations of the European avant-garde; these works are influenced by the many composers whose compositions she heard and performed. A virtuoso pianist and violinist, Eckhardt-Gramatté also wrote these works to serve as showpieces for her prodigious abilities.

The compact First Sonata, written in 1923, is light and concise in texture, at times almost Baroque in its flavor; its mosaic-like thematic treatment is reminiscent of Scarlatti. Completed shortly after her taking up residence in Barcelona, it is also influenced by the ornamental and rhapsodic style of the Spanish composers of that time, perhaps more akin to Granados than Albéniz.

The next three sonatas are all large-scale, four-movement essays in neo-Romantic style. The writing for the piano is wonderful in its variety of sounds and technical display, ranging from Scriabin and Berg to Debussy and Messiaen, with an abiding reliance on Chopin in the more lyrical movements—the Nocturne of the Fourth Sonata is, in fact, an “Hommage à Chopin.” These are all effective works in their use of the instrument and their virtuosity. Individual movements stand out—the Storm movement of the Second Sonata, or the scherzo movement of the Third Sonata, or the left-hand toccata (“Bullfight of the Field Rats”) of the Fourth Sonata are all impressive stand-alone works. However, as a group, these sonatas are not as convincing from a compositional point of view, in that they do not sustain the tautness or rigor of thematic treatment necessary to project architecturally long lines. As a result, even though they are intended to be epic works in scope and pianism, they are not held together by a comparable level of compositional holism.

After a hiatus of almost two decades, Eckhardt-Gramatté returned to write her final two piano sonatas in the early fifties. Both of these three-movement works are smaller in scope, at about half the length of their predecessors, and substantially tighter in their construction. The Fifth Sonata juxtaposes tonal and serial themes, and the sonorities seem less derivative in their concept; the treatment of materials in the theme and variations finale keeps the listener engaged throughout. The Sixth Sonata plays an interesting structural “game.” The first movement is a *bis* of the tonal left-hand toccata of the Fourth Sonata; the second is a right-hand sonority piece in atonal style. The finale

then admirably combines the two previous movements in a showcase of compositional intelligence.

This recording is a re-issue of the 1991 Altarus recording; it is an excellent decision by the Canadian Music Centre to keep it available in its catalogue. It is difficult to imagine that there could be better performances of these works than those given here by the renowned Canadian pianist, Marc-André Hamelin. The formidable writing is handled by Hamelin with apparent ease. Furthermore, he does an outstanding job in capturing and projecting the contrasting styles among the various movements; for example, the lightness of texture of the First Sonata is pristine in its clarity, compared to the large Romantic sweep and sound palette of the Second Sonata. He never over-romanticizes, and he ties together the structural fragmentation through his dynamism. As a pianist who is also a fine composer in his own right, Hamelin has understood the need to tighten the formal aspects of these works, and he holds them together as well as anyone could. If there is a sense of the epic in the middle-period sonatas, it is entirely due to his grasp of the performance demands. Because Hamelin has made these works better than the sum of their individual parts, this is an outstanding CD set, and the sheer quality of the performance will reward repeated listening.

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**Still Rollin'.** Mike Murley Septet: Mike Murley, tenor saxophone; Tara Davidson, soprano & alto saxophones; Kevin Turcotte, trumpet; Terry Promane, trombone; David Braid, piano; Jim Vivian, bass; Ted Warren, drums. Toronto: Cornerstone Records CRST CD 135, 2010. 1 compact disc (65:06). Contents: *Still rollin'* (6:32) – *Minas mist* (9:12) – *Joanie's steps* (9:47) – *Johnny has gone for a soldier* (7:22) – *Tide line* (9:14) – *Sonny's way* (6:49) – *Cascade* (6:37) – *Tunnel* (1:57) – *Rundle* (6:57). \$20.00.

Mike Murley has been a fixture on the Toronto jazz scene since the early 1980s, having contributed to groups such as the Shuffle Demons, Time Warp, Boss Brass, Metalwood and, more recently, DMBQ and his own groups. Aside from performing, Murley is also an active educator and, since 2005, he has been an area coordinator of the jazz program at York University. *Still Rollin'* features a number of Murley's compositions arranged for a septet of some of Toronto's finest jazz musicians.

The first song is the title track and it begins with bass/piano ostinato over a straight-eighth beat. The melody is largely played in unison, occasionally breaking into harmony. Murley takes the first solo and his distinctive tone makes an immediate impression. He has a unique voice on the tenor and, although he is harmonically creative, it's his melodic sensibility that is his greatest strength. He uses long phrases and colours the longer notes with inflections and enharmonic doubling (i.e., the practice of playing one note using different fingerings to produce different timbres) in a way that lends a lot of individuality to his sound. After the saxophone solo, Terry Promane takes a trombone solo and then the rhythm section vamps for a few bars, with Ted Warren making a succinct percussion statement before the band heads back to the melody.

The album continues with a track called "Minas Mist," which starts with a tenor solo. Murley evokes a pensive mood by playing a series of harmonics to create a kind of nebulous atmosphere. This all sets up the melody as the rhythm section sneaks in followed by a melody statement with the horns backing up Murley. Jim Vivian takes the first solo and the bass is the perfect choice for soloist in this song. His intonation and articulation on the acoustic bass is spot-on. Some nice background figures by the horns complement the solos. Murley follows with a plaintive solo that continues his theme in the opening with the use of a lot of colours and sounds until he opens up the altissimo register to conclude the solo.

"Joanie's Steps" is a wordplay since the song is based on the harmony of John Coltrane's *Giant Steps*, and here we get the first piece of the album that feels like a septet is playing. The previous songs have used all seven voices, but mostly they are heard in unison or backing up a soloist. This time, the melody is stated in harmony by all, which creates the feeling of a small big band. Tara Davidson's solo is prefaced by a short duet by Davidson and Murley that is reminiscent of Lee Konitz and Warne Marsh. Davidson takes her solo and navigates the chords and metric changes with apparent ease. It's an inventive solo that is calm, measured, and tightly controlled. It's almost compositional in nature, but it does not lack for personality. Davidson utilizes the whole horn and demonstrates why she is an up and coming jazz artist on the Toronto scene. Murley comes in again at the end of her solo to bookend this section with another duet. The piano player, David Braid, enters with a cerebral solo that combines flowing lines with staccato chord shots and navigates the double time section with ease. Finally, Kevin Turcotte takes a solo with his usual fiery approach. It's a refreshing contrast to the previous solos which were much more restrained.

Following “Joanie’s Steps” is “Johnny Has Gone for a Soldier” which, as Murley puts it in the liner notes, “[is a] traditional song...which evolved from the Celtic piece entitled Shule Agra.” He seems to have a strong emotional connection to this piece because his solo is quite touching. With the help of Warren and Vivian, Murley’s solo builds to a gushing crescendo that is one of the highlights of the album. Braid’s beautiful, delicate solo follows, supported by a chorale-like statement of the melody by the horn section.

“Tide Line” which, like “Joanie’s Steps,” feels more like a piece for septet. The wonderfully arranged melody by Murley shows off the palette of colours he’s working with here. While other tracks often feel like a quintet is playing, this song is a much more successful in that it fully explores the dynamics of the septet. Davidson’s solo on this track is worth mentioning. Rhythmically, the solo shines as she demonstrates a real knack for playing over the bar line.

“Sonny’s Way” is Murley’s homage to Sonny Rollins and, as such, it starts off with a swaggering statement of the melody on solo tenor. This is repeated by the whole band, which then leads to mini solos for each of the players. The band seems to enjoy the tune, which contains a few “Sonnyisms,” with everyone just digging in and swinging for the first time on the album. Murley solos first and he continues the song’s swagger, obviously having a great time until he hands it off to Promane who turns in an exceptional performance. This is a strong arrangement which helps to offset some of the other less successful ones.

The last three tracks—“Cascade,” “Tunnel” and “Rundle”—comprise a suite dedicated to three mountains in Banff, Alberta. “Cascade” is just that: a wash of sounds cascading against each other. Vivian begins by bowing the melody with support from Warren and Braid before the horns come in with a restatement of that melody. There is no strict meter here as the song is navigated using cues until the piano solo where they go in and out of strict time. Rather than a septet, this piece again feels like something for a standard jazz quartet or quintet with a couple of extra voices thrown in.

“Tunnel” is very short solo bass piece credited to Jim Vivian. It leads into the bass intro for “Rundle,” the last piece on the album, which again I have to say just feels underdeveloped as a piece for septet. The horns are used in a background figure for the melody, which is played by a soloist, and then the figure is repeated behind the solos.

The playing on this album is of the highest quality. I want to make that clear. This group is comprised of some of the best jazz musicians in the country and they all shine. As an album for septet, however, it is not convincing. As I have pointed out above, there are several songs that feel like they were developed for seven voices. But no one would have been the wiser had the rest of the album appeared on Murley’s next quartet or quintet outing. Compared to some of the other “little big bands” out there, such as Joe Lovano’s nonet, the arrangements of many of the songs on this album fall flat. That said, the album is still worth purchasing since it provides valuable original source material for solo transcriptions by jazz students.

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