

CAML REVIEW REVUE DE L'ACBM

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CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. Contributions are invited for articles, reviews, and reports pertaining to music in Canada, music librarianship, and music-related topics of current interest. Deadline for the next issue: March 31, 2013.

La **Revue de l'ACBM**, publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue* vous invite à lui soumettre des articles, des comptes rendus et des rapports relatifs à la musique au Canada, à la bibliothéconomie de la musique et aux sujets d'actualité reliés à la musique. Date limite pour le prochain numéro : le 31 mars 2013.

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Message from the President / Message de la présidente

CAML held its Annual General Meeting in Montreal on July 26, and we now have some new faces on the Board. I am thrilled to announce that Cheryl Martin (Western University) was acclaimed as President-Elect. I am also delighted to introduce Carolyn Doi (University of Saskatchewan) who was acclaimed as our new Secretary. As well, the Board re-appointed Rob van der Blik (York University) as Treasurer, and Kyla Jemison (Canadian Music Centre) as Membership Secretary. My sincere thanks to Kirsten Walsh, whose term as Past President has ended, and to Laura Snyder, whose term as Secretary has ended, for all their hard work on the CAML Board.

With this issue of *CAML Review*, Cheryl Martin is stepping down as Associate Editor in order to assume her new role on the Board. I would like to thank Cheryl for her many years of service, in various capacities, related to CAML's official publication. A hearty welcome to Megan Chellew (McGill University) and Deborah Wills (Wilfrid Laurier University), who have joined the *CAML Review* team as Associate Editors.

Canada hosted the [International Association of Music Libraries conference](#) July 22-27 in Montreal, and it was a huge success! I received many compliments from delegates

L'ACBM a tenu son assemblée générale annuelle à Montréal, le 26 juillet, et de nouveaux visages font maintenant partie du conseil d'administration. Je suis enthousiaste de vous annoncer que Cheryl Martin (Université Western) a été élue par acclamation à titre de présidente désignée. Je suis aussi ravie de vous présenter Carolyn Doi (Université de la Saskatchewan), élue par acclamation à titre de secrétaire. Le conseil a aussi reconduit le mandat de Rob van der Blik (Université York) comme trésorier et de Kyla Jemison (Centre de musique canadienne) comme secrétaire aux adhésions. Mes sincères remerciements s'adressent à Kirsten Walsh, dont son mandat d'ancienne présidente s'est terminé, et à Laura Snyder, dont son mandat de secrétaire s'est terminé, pour leurs efforts inlassables au sein du conseil d'administration de l'ACBM.

Avec la publication de ce numéro de la *Revue de l'ACBM*, Cheryl Martin se retire du poste d'éditrice adjointe afin d'assumer son nouveau rôle au sein du conseil. J'aimerais remercier Cheryl pour ses nombreuses années de service, à ses différentes fonctions, liées à la publication officielle de l'ACBM. Nous accueillons chaleureusement Megan Chellew (Université McGill) et Deborah Wills (Université Wilfrid-Laurier), qui ont joint les rangs d'éditrices adjointes de l'équipe de la *Revue de l'ACBM*.

Le Canada a été l'hôte du congrès de l'[Association internationale des bibliothèques, archives et centres de documentation musicaux \(AIBM\)](#) du 22 au 27 juillet, à Montréal, et a remporté un vif succès! Au cours de la semaine, j'ai reçu de

throughout the week on the organization of the conference, the quality of the concerts and tours, and the welcoming and helpful attitude of all the volunteers. Congratulations to our local organizing committee—Joseph Hafner (McGill University), Brian McMillan (McGill University) and Daniel Paradis (BAnQ)—who did a wonderful job planning and executing this fun and stimulating event. Congratulations also to Cathy Martin, who coordinated the volunteers throughout the week. Cathy and her team of volunteers greeted all our delegates with a smile every day and ensured everyone got where they needed to be on time.

I look forward to attending the annual meeting of the Quebec Chapter of CAML on November 12 at the Grande Bibliothèque (Bibliothèque et Archives nationales du Québec) in Montreal. This event is always well attended and I welcome the opportunity to connect with Quebec colleagues. The program will highlight several local collections and services.

Mark your calendars! From June 6-8, 2013, CAML will meet with the [Congress of the Humanities and Social Sciences](#) in beautiful Victoria, British Columbia. Watch for a call for proposals, and information on local arrangements, on CANMUS-L and in the next issue of the *CAML Review*.

nombreux compliments de la part de délégués quant à l'organisation du congrès, la qualité des concerts et des visites, l'accueil chaleureux et l'amabilité des bénévoles. Félicitations à notre comité organisateur local composé de Joseph Hafner (Université McGill), Brian McMillan (Université McGill) et Daniel Paradis (BAnQ), lesquels ont fait un travail remarquable de planification et de réalisation de cette activité agréable et stimulante. Des félicitations s'adressent également à Cathy Martin, laquelle a fait la coordination des bénévoles au cours de la semaine. À tous les jours, Cathy et son équipe de bénévoles ont accueilli les délégués avec un sourire et se sont assurés que tous se rendaient à l'endroit désigné à l'heure prévue.

Je me réjouis de participer à l'assemblée annuelle de la section québécoise de l'ACBM, le 12 novembre, à la Grande Bibliothèque (Bibliothèque et Archives nationales du Québec), à Montréal. Cette activité attire toujours beaucoup de monde et j'accueille favorablement la possibilité de réseauter avec les collègues du Québec. Le programme mettra en valeur plusieurs collections et services locaux.

Veuillez noter dans vos agendas que l'ACBM se réunira avec le [Congrès annuel des sciences humaines](#) dans la belle ville de Victoria, en Colombie-Britannique, du 6 au 8 juin 2013. Soyez attentifs à l'appel à communications et à l'information sur la logistique locale, sur la liste de diffusion CANMUS-L et dans le prochain numéro de la *Revue de l'ACBM*.

L'ACBM a une nouvelle adresse postale! En raison des nouveaux rôles à Bibliothèque et Archives

CAML has a new mailing address! Due to changing roles at Library and Archives Canada, the Board decided to seek out a new host for our post. The University of Toronto Music Library graciously volunteered, and our new mailing address is as follows:

Canadian Association of Music
Libraries, Archives and Documentation
Centres
c/o Music Library
University of Toronto
Edward Johnson Building
80 Queen's Park Crescent
Toronto, ON, M5S 2C5 CANADA

Janneka Guise
Head, Eckhardt-Gramatté Music
Library
University of Manitoba

Canada, le conseil a décidé de se chercher un nouvel hôte. La bibliothèque de musique de l'Université de Toronto s'est gentiment portée volontaire et notre nouvelle adresse postale est la suivante :

Association canadienne des bibliothèques,
archives et centres de documentation musicaux
a/s Bibliothèque de musique
Université de Toronto
Édifice Edward-Johnson
80, croissant Queen's Park
Toronto (Ont.) M5S 2C5 CANADA

Janneka Guise
Bibliothécaire en chef, Bibliothèque de musique
Eckhardt-Gramatté
Université du Manitoba

Traduction : Pauline Prince, term. a.

**Helmut Kallmann Award for Distinguished Service
Relating to Music Libraries and Archives in Canada:
Presented to Robin Elliott on 23 July 2012**

Citation

Written by Kathleen McMorrow

Delivered by Janneka Guise on July 23, 2012, at the Grande Bibliothèque (Bibliothèque et Archives nationales du Québec) in Montreal during IAML 2012

The CAML/ACBM award is named in honour of Dr. Helmut Kallmann, who was Chief of the Music Division, National Library of Canada from its creation in 1970 until 1987, a pioneering Canadian musicologist, and a co-founder of our association. This year the award is also in memory of Helmut, who passed away in February.

I am pleased to present it to one of Helmut's closest colleagues in his major scholarly enterprises. As Associate Editor of the second edition of the *Encyclopedia of Music in Canada*, and as board member and editor of the three chamber music volumes in the Canadian Musical Heritage series, Robin Elliott, at the beginning of his career, worked closely with him in the preparation of these monumental publications. I am sure Helmut would agree that Prof. Elliott's contributions to historical research, documentation of sources, and the promotion of Canadian music studies have been and continue to be outstanding.

His publication record includes five books and dozens of articles, reviews, and conference presentations about Canadian concert composers, about significant elements in our popular and traditional musics, and about the cultural milieux in which our musical identities have been created. Since his appointment at the University of Toronto in 2002, he has offered courses on individual Canadian composers, on musical life in Toronto, in Canada, and in North America; he has worked with doctoral students on topics from *A*—Acadian music in P.E.I., *B*—Brazilian music in Canada, and *C*—Canadian opera, to *U*—Udo Kasemets, still leaving a little room at least alphabetically, for further endeavours. As Jean A. Chalmers Chair in Canadian Music, and Director of the Institute for Canadian Music, he has organized and participated in conferences and workshops, sponsored visiting lecturers and performers, and produced a *Newsletter*, one issue of which was an 895-item bibliography on Canadian music.

Previous Kallmann award winners have been at or near the end of their careers, and Robin Elliott could certainly rest on his laurels, or more likely, his maple leaves, at this time. Instead, having just delivered a paper entitled "Negotiating an Identity: Malcolm Forsyth's Canadian Career" at the Canadian University Music Society conference in Waterloo last month, he is hard

at work on more projects, including editing, with John Beckwith, a selection of Helmut Kallmann's writings for publication in the near future, and organizing a conference to celebrate the 100th anniversary of John Weinzweig next March.

In presenting this award, Prof. Elliott, CAML/ACBM offers you its thanks and congratulations, and wishes you every success and many discoveries in your future explorations of music in Canada.

Acceptance Speech by Robin Elliott—On Receiving the Helmut Kallmann Award

(As delivered)

C'est un grand honneur pour moi de recevoir ce prix, et encore plus de le recevoir ici, à la Bibliothèque et Archives nationales du Québec. Helmut Kallmann était fier de sa recherche sur l'histoire musicale du Québec, et j'espère un jour être à la hauteur de l'exemple qu'il a donné dans ce domaine. C'est certes une inspiration de me trouver ici à Montréal et surtout dans cet immeuble, un des principaux centres d'archivage du riche et célèbre patrimoine musical du Québec.

I am honoured to be the first person to receive this award after the death of Helmut this past February. It was a poignant coincidence when I learned that I had won this award just as I was organizing a memorial event in honour of Helmut, which took place this past April. And at the same time, John Beckwith and I were putting together a book of Helmut's writings, which has now been submitted to Wilfrid Laurier University Press; we hope it will be published next year.

Ich bin so erfreut, diese Auszeichnung im Rahmen der IVMB Tagung zu erhalten. Helmut, der seine Heimatstadt Berlin so sehr geliebt hat, pflegte ein großes Interesse an der deutschen Musikkultur bis zum Ende seines Lebens. Er schrieb begeistert über die Verbreitung der Musik von Beethoven, Schubert und anderen deutschen Komponisten in Kanada, und auch über deutsche Musiker, die aktiv in diesem Land waren. Er war eng mit der Zielen und der Arbeit der IVMB verbunden, die diese Auszeichnung bei dieser Gelegenheit besonders unvergesslich für mich macht.

(English version)

It is a great honour to receive this award, and moreover to receive it here in the Bibliothèque et Archives nationales du Québec. Helmut Kallmann was proud of his research into the music history of Quebec, and I hope one day to live up to his example in this field. It certainly is

inspiring to be here in Montreal, and especially in this building, one of the main repositories of Quebec's rich and world famous musical heritage.

I am honoured to be the first person to receive this award after the death of Helmut this past February. It was a poignant coincidence when I learned that I had won this award just as I was organizing a memorial event in honour of Helmut, which took place this past April. And at the same time, John Beckwith and I were putting together a book of Helmut's writings, which has now been submitted to Wilfrid Laurier University Press; we hope it will be published next year.

I am so pleased to receive this award in the context of the IAML meeting. Helmut, who loved his native city Berlin so dearly, maintained a keen interest in German musical culture until the end of his life. He wrote about the transplantation of the music of Beethoven, Schubert, and other German composers to Canada, and also about German musicians who were active in this country. He was closely involved with IAML almost from its inception, which makes receiving this award on this occasion especially memorable for me.

(Version française)

C'est un grand honneur pour moi de recevoir ce prix, et encore plus de le recevoir ici, à la Bibliothèque et Archives nationales du Québec. Helmut Kallmann était fier de sa recherche sur l'histoire musicale du Québec, et j'espère un jour être à la hauteur de l'exemple qu'il a donné dans ce domaine. C'est certes une inspiration de me trouver ici à Montréal et surtout dans cet immeuble, un des principaux centres d'archivage du riche et célèbre patrimoine musical du Québec.

Je me sens honoré d'être la première personne à qui l'on décerne ce prix après le décès de Helmut, survenu en février 2012. Touchante coïncidence, j'ai appris que j'en étais le gagnant comme j'organisais un événement commémoratif à la mémoire de Helmut, qui s'est tenu en avril 2012. À l'époque, John Beckwith et moi colligions les écrits de Helmut afin de les réunir en un livre qui vient d'être soumis à la Wilfrid Laurier University Press pour publication en 2013.

Je suis très heureux de recevoir ce prix dans le contexte d'une réunion de l'AIBM. Helmut aimait tendrement sa ville natale, Berlin, et s'est grandement intéressé à la culture musicale allemande jusqu'à la fin de sa vie. Il a écrit à propos de la transplantation de la musique au Canada de Beethoven, de Schubert et d'autres compositeurs allemands, de même qu'au sujet des musiciens allemands qui se sont produits sur la scène canadienne. Il a étroitement collaboré avec l'AIBM presque dès sa formation; aussi, je suis particulièrement touché de recevoir ce prix lors de l'un de ses congrès.

CAML First-Time Conference Presenter Award 2013 / Prix 2013 décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM

Award Description

The **CAML First-Time Conference Presenter Award**, sponsored by the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), is intended to provide a first-time CAML conference presenter with the opportunity to present a paper at the 2013 CAML Conference in Victoria, British Columbia (June 6-8, 2013). The award of up to \$1000 will be received by the winner upon submission of receipts for registration, travel, and accommodation expenses following the conference.

Applicants must be members of CAML who are presenting at a CAML 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 submit the conference paper for publication in the August 2013 issue of the *CAML Review*. Runners-up may be invited to present their paper at the conference and/or submit their paper for inclusion in the *CAML Review*. (Note that such invitations to runners-up would not include a financial award.)

Description du prix

Le **Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM**, organisé par l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM), a pour but d'accorder à un participant l'occasion de faire un exposé au congrès de l'ACBM 2013 qui se tiendra à Victoria, Colombie-Britannique, du 6 au 8 juin 2013. Ce prix, pouvant aller jusqu'à 1000 \$, sera remis au gagnant lorsque celui-ci fournira ses reçus de frais d'inscription, de voyage et d'hébergement, après le congrès.

Le demandeur doit être un membre de l'ACBM présentant un exposé pour la première fois au congrès de l'ACBM. 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. À la suite du congrès, le gagnant soumettra son exposé à la *Revue de l'ACBM*, pour qu'il y soit publié dans le numéro d'août 2013. Il se peut que les finalistes soient invités à présenter leur exposé au congrès ou encore à le soumettre pour fins de parution dans la *Revue de l'ACBM*. (À noter : une telle invitation ne s'accompagnera pas d'un prix en argent.)

Call for applications

Applications are now being accepted for the **CAML First-Time Conference Presenter Award**

Applicants must submit the following in PDF format **by February 1, 2013**:

1. A title and abstract for your proposed presentation (maximum of 250 words). Session format is a 30-minute presentation (20-minute presentation with 10 minutes for questions).
2. A curriculum vitae

Send your proposal and CV by email to the Chair of the CAML First-Time Conference Presenter Award, Cathy Martin, at the following address: cathy.martin@mcgill.ca. Please mark the subject line "CAML First-Time Conference Presenter Award." The recipient of the award will be selected by committee and notified by March 1, 2013.

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

Appel de demandes

On peut maintenant déposer sa demande pour recevoir le **Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM**.

Le demandeur doit nous faire parvenir les documents suivants en format PDF **d'ici le 1^{er} février 2013** :

1. Le titre et un sommaire de son exposé (un maximum de 250 mots). La présentation doit durer 30 minutes (20 minutes consacrées à l'exposé, suivies d'une période de questions de 10 minutes).
2. Un curriculum vitae.

Veillez envoyer votre sommaire et votre CV par courriel à la présidente du Prix décerné à un participant faisant un exposé pour la première fois au congrès de l'ACBM, Mme Cathy Martin, à l'adresse suivante : cathy.martin@mcgill.ca. Veillez inscrire « Prix du conférencier pour la première fois » dans la ligne de mention objet. Un comité choisira le gagnant et communiquera avec lui d'ici le 1^{er} mars 2013.

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

CAML/ACBM Annual General Meeting

**Saturday 4 June 2011
Mount Allison University, Sackville, NB
Jennings Hall Board Room, 3:30 p.m. - 5:30 p.m.**

These Minutes were approved as submitted below, at the 2012 Annual General Meeting on 26 July 2012 at McGill University, Montreal, Quebec.

Minutes

Present: Kirsten Walsh (presiding), Laura Snyder (recording), Joseph Hafner, Daniel Paradis, Kathleen McMorrow, Peter Higham, James Mason, Cathy Martin, Diane Peters, Monica Fazekas, Rob Zylstra, Suzanne Meyers Sawa, Richard Belford, Richard Green, Brenda Muir, Terry Horner, Jan Guise, Kyla Jemison, Carolyn Doi, Brian McMillan, Lisa Rae Philpott.

1. Approval of the Agenda

Richard Belford moved approval; Daniel Paradis seconded.

2. Minutes of AGM, University of Regina, 6 June 2010

Laura Snyder noted that the draft previously distributed had an incorrect name spelling in the 2nd paragraph of Item 11. The correct spelling is "Leclerc".

Richard Belford moved approval of the minutes as corrected; Daniel Paradis seconded.

3. Business arising from the Minutes

Item 2: The Board has been discussing the posting of reports and AGM minutes on the website. The AGM minutes should only be made public after final approval at the following AGM. Solutions under consideration include a members-only login area on the website and a members' email list for distribution of documents such as draft AGM minutes.

Item 8: Written conference procedures. This is still a work-in-progress.

Item 6: Audit Committee. Peter Higham suggested that there should be a motion made to accept the committee's report, separate from acceptance of the rest of the reports at the AGM. This report is fundamental to the finances of the organization and there is no longer an outside audit.

4. President's Report – Kirsten Walsh

Kirsten acknowledged the dedicated work of Suzanne Meyers Sawa on the program and Peter Higham on local arrangements.

The Board has met four times since the last AGM. Kirsten noted several recent activities and decisions:

1. Planning for the 2012 IAML conference is moving into high gear.
2. Kirsten is continuing to work on getting LAC acknowledged as the official mailing address for CAML/ACBM.
3. Kirsten has been communicating with LAC about the transition of RILM; that is moving forward.
4. Bill Guthrie is retiring and stepping down from his responsibilities as the RISM coordinator for Canada. Cheryl Martin is taking over this role.
5. No Kallmann award was made this year; an award is planned for the 2012 conference with IAML. Kirsten invited volunteers to serve on the awards committee.
6. Kirsten recently received a request from Gerry Ostrove concerning the new publications list that used to appear in *Fontes*. The list is now on the IAML website; a volunteer is needed to compile the information for new Canadian publications. LAC staff can no longer do this. Richard Green and Brenda Muir are working on a procedure that would allow a non-LAC person to be able to compile the information from AMICUS. A volunteer is needed for this, or preferably two volunteers, including one to work through BANQ to identify new French publications.
7. A summit on Music Education leadership in Canada was recently convened by Ed Wasiak, president of CMEA. CAML and other organizations were invited to participate. Jan Guise attended representing CAML.

Kirsten thanked the other CAML Board members for their work during her past two years as President. Peter Higham asked that our appreciation for Kirsten's work be added to the minutes.

5. Treasurer's Report – Rob van der Blik

Rob was unable to attend this meeting, so Kyla Jemison distributed his report and provided an overview. Our financial situation looks good; enough funds are available to make the deposits needed for the 2012 conference. There is now a separate budget line for translations, as this is an important need of the organization.

It was noted during questions that under Income there is a drop of advertising income. Advertising hasn't been solicited recently, but the budget line should be kept for future use.

Peter suggested that the 2010 and 2011 reports should be labelled as financial statements, rather than budgets. The term budget applies to what is proposed for the future, not what has actually happened.

Richard Belford suggested that reports such as Treasurers' reports be distributed in advance of the meeting. These materials could be distributed at the beginning of the conference.

Richard Green moved acceptance of the 2012 budget as proposed; Monica seconded.

6. Audit Committee's Report – Brian McMillan & Richard Belford

Brian reported on behalf of the committee. They reviewed the financial records provided by Rob for last year. They went over everything line by line and checked receipts. Accounts were found to be in order to their satisfaction, and they were pleased to see that the suggestions from the previous year were incorporated. One additional suggestion was to write the reason for the expenditure on the memo line of the cheque.

Brian moved acceptance of the report; James seconded. Motion carried.

It was noted that the committee performs a financial review rather than an audit, although the name Audit Committee was assigned when the procedure was set up. There should also be an audit occasionally. The Terms of Reference state that either the committee or the membership at the AGM could recommend an outside audit at any time. The Terms of Reference should be made available on the website.

Brian McMillan and James Mason volunteered to serve on the committee for next year.

7. Membership Secretary's Report – Kyla Jemison

Kyla distributed the membership report. The numbers are looking good and several new members joined recently. PayPal continues to be very popular for renewals. Stacy and Kyla discussed setting up a section of the website behind a login. In its meeting on Thursday, the Board agreed that it might be easier to set up a members-only email list for distribution of documents. Since Stacy is currently on leave it would take some time to get the login set up. The membership list will be distributed soon as a PDF file through email.

It was noted that the institutional membership numbers dropped last year and then increased this year. This may have been related to late renewals. Will we lose institutional members due to the *Review* going online only? Institutions will still need to join if they want *Fontes*. The *CAML Review* subscription line will be removed from the renewal form.

8. Communications Officer's Report – Cathy Martin

CAML Review: This was Cathy's first year as editor. Three issues were published as usual. Cheryl Martin is associate editor; Desmond Maley is reviews editor. Everyone is encouraged to send submissions. The April issue was the first online-only issue. Notices were sent to institutional and personal members. Everyone is encouraged to join CANMUS-L to receive publication notices. The whole issue can be printed out from the link on the website or in the notice that goes out. EBSCO will be including the *Review* in their new database Music Index with Full Text. The release date is unknown.

Cathy noted that including advertising in the publication takes a lot of effort and is very time-consuming. She suggested that a volunteer could take this on.

Desmond could not be present but asked everyone to be on the lookout for publications that should be reviewed, and to volunteer as a reviewer. He suggested adding a francophone review editor to the team to provide more coverage of French language materials.

The suggestion was made that we offer prizes for student papers to be published in the *Review*. This would be a good way to attract more student members.

Website: Stacy has the blog function up and running. She has gleaned content from CANMUS-L to post there; anyone is welcome to contribute. H  l  ne Boucher was thanked for her translation work. Stacy has been looking at Google Analytics to find out more about usage of the website. She encourages conference presenters to send content to her for posting.

9. Nominations Officer's Report – Lisa Philpott

The Member-at-large post is open this year. One nomination was received – for Joseph Hafner to serve again. Since no additional nominations were received from the floor, Joseph was acclaimed for another term.

10. Cataloguing Committee Report – Daniel Paradis

It has been a quiet year for the committee. They have started working on proposals to submit to JSC. There is a new committee member—Megan Chellew, from McGill.

11. Copyright – Monica Fazekas

Monica Fazekas and Richard Green are members of the FedCan Committee, and supplied examples of music materials for the FedCan report. In March 2011, Jay Rahn of FedCan appeared before the Legislative Committee on Bill C-32. Neither CAML nor CUMS has resources to do this, so it is important that we are part of FedCan. Jay's submission was very good, and it was clear that Committee members had read his report and were asking questions from it.

Monica has also been an active member of the Task Force on the Digital Economy, which submitted a brief. Monica is also a member of the CLA copyright committee. Next week she will be speaking to a fellow committee member who is a lawyer, to fill her in on concerns about music.

An issue that will affect all libraries is Access Copyright and SOCAN tariffs, which affect the definition of fair dealing. The guidelines proposed are meant to be conservative. Copyright is now in the realm of the Board of Governors, not the librarians. A lot will change about the way materials are handled in libraries. CAUT guidelines have a very different purpose, to inform faculty. Both tariffs are going up before the Supreme Court. It is very expensive to be part of this, so organizations need to work together.

12. RILM Report – Gilles Leclerc

Richard Green reported on Gilles' behalf. New procedures are now set up and running.

RILM Canada sent 181 submissions and 16 abstracts to the RILM Center in New York during the past year (May 30, 2010-May 31, 2011). 103 entries were submitted during 2007-2008, 112 entries were submitted during 2008-2009. CAML members are encouraged to be responsible for seeing that music publications from their institutions are reported to RILM. Remind students and faculty members to send abstracts of their works.

For information on forms and guidelines for selection and abstracting please visit the RILM home page at: <http://www.rilm.org>.

13. RISM Report – Cheryl Martin

Kirsten reported on Cheryl's behalf. Bill Guthrie submitted his final report for 2010 and 2011. He has passed on the information received from the University of Toronto and McGill University. He has also compiled information from the University of Western Ontario.

Kirsten thanked Cheryl for taking over the RISM responsibilities, and thanked Bill Guthrie for doing this for so many years. Kirsten will also send him a letter of thanks.

14. RIPM Report – Kathleen McMorow

There has been no Canadian activity in RIPM since the last meeting, but Kathleen recently learned from Richard Kitson, editor at RIPM, that they now have access to a copy of the periodical *Musical Canada* and will send her a digital version on which she can start working.

15. National Leadership Summit on Music Education – Jan Guise

Jan represented CAML at this summit, which was organized by Ed Wasiak, president of CMEA, and was the first event of this kind. More than 20 organizations were invited to participate. Eleven people attended, some representing more than one organization. The group discussed core shared values, then distilled these into goals and identified some action items. The group will meet again by phone. Two actions so far:

- Template developed for gathering information about each organization; this information will be made available on a website. This will provide good opportunities for CAML to collaborate with other organizations.
- A list or map will be developed to show how the different organizations intersect. It will be useful to see how we fit in with what else is going on.

CAML doesn't currently have a "mission statement" that is labelled as such—but some of the items in our documentation would serve this function well. The CAML Board will work on this.

16. Québec Chapter Report – Daniel Paradis

The chapter met on October 29, 2010 at Radio Canada; there were 55 participants. Jan attended and wrote an excellent report for the *CAML Review*. Chapter membership is now included in registration for the conference. The Chapter has established a listserv for its members, financed the development of the logo for the IAML 2012 conference, and is looking at other ways to be involved with that conference.

17. IAML 2012 Organizing Committee Report – Joseph Hafner, Brian McMillan & Daniel Paradis

Joseph reported that he is working with Rob to establish a sub-account under the CAML bank account for the conference. This way we will not need to pay taxes on the conference if at least 75% of the attendees are from outside Canada. There will be a discounted “earlier bird” registration for CAML members. It is hoped that these early registrants will volunteer to help out at the conference in various ways. Money to subsidize this discount is available from funds left over from the IAML conference in Ottawa.

There will also be \$1000 to sponsor an early career attendee. A committee will develop the application and selection process. The winner will be required to write a report for the *CAML Review*. The MLA Freeman award might serve as an example. Additional contributions could be invited so that more attendees could be sponsored. The earlier bird discount will only be available to those who are personal members of both CAML and IAML, and have paid their dues.

Institutional members will not be eligible for the discounted rate. Joseph will ask how IAML generally handles the conference registration for institutional memberships.

Brian and Joseph will make sure that we get a time slot for the CAML AGM. The committee was also asked to make sure that the banquet venue is wheel-chair accessible.

18. Kallmann Award

This was discussed above, under item 4. An award committee of three people will be established for an award to be made in 2012. It was suggested that Dr. Kallmann should be invited to attend.

19. 2013 meeting

CUMS will be meeting with Congress in Victoria in 2013. Jan is proposing that CAML meet in Winnipeg in 2013, in association with CLA. CLA is reorganizing and wants to cooperate more with other organizations. This would also give us an opportunity to provide some programming at CLA.

Some members expressed the concern that CAML has struggled for years to define itself and to be accepted as an academic group by the faculty. The proposal would mean not meeting with CUMS for two meetings in a row. We could still do outreach on certain types of issues in other ways. On the other hand, we have become very much an academic library association, and are missing contact with those who work with music materials in public libraries. Brian has been involved in providing music-oriented presentations at CLA, and has usually drawn more than 30 participants.

With opinions divided, it was suggested that we find out more about the CLA option. It would be good to develop more of a presence within CLA, but there are different ways of doing that. Jan will explore this during her presidency.

2015: Suzanne reported that the MLA NY/Ontario chapter has suggested hosting MLA in Toronto in 2015. This would likely be in February or March. We would need to start working on this now to get hotel commitments. In a straw vote, most people were in support of this.

20. Other Business

Motion to accept the reports. Lisa moved; Kathleen seconded; passed.

Kirsten will turn the CAML camel over to Jan, the new President.

Congratulations to Richard Belford on his retirement.

Richard Green announced that LAC is looking for a home for a large LP collection.

21. Adjournment

Lisa moved adjournment – 5:45 p.m.

Respectfully submitted,

Laura Snyder

Conference Notes and Impressions: The Music Library Association's 81st Annual Meeting, Dallas, Texas, February 15-19, 2012

by Carolyn Doi

University of Saskatchewan

The 81st Annual Meeting of the Music Library Association (MLA) convened at the Fairmont Dallas Hotel in Dallas, Texas. The conference planning committee compiled an engaging program featuring a variety of sessions, business meetings, networking opportunities and cultural activities.

Pre-planned sightseeing and cultural activities gave conference attendees the opportunity to learn more about local history and the arts scene. As part of the organ crawl, participants were treated to a private performance by resident organist Mary Preston, on the Lay Family Concert Organ located at the Meyerson Symphony Center. A tour of the impressive Dallas Arts District featured behind the scenes visits to the Meyerson Symphony Center, Winspear Opera House, and Wyley Theatre. A dessert reception was held on the Meyerson Symphony Center's east terrace followed by the Dallas Symphony Orchestra in concert, conducted by Jaap van Zweden and featuring Severin von Eckardstein on piano. MLA members were able to enjoy the concert from seats in the Choral Terrace, located behind the orchestra. In keeping with MLA tradition, the conference closed with a reception and banquet where attendees enjoyed music by the MLA Big Band.

This year's Annual Meeting featured sessions spanning a range of current issues in music librarianship. These included plenary sessions on jazz collections at the University of North Texas and shared resources for online music sources. Individual, sponsored and poster sessions covered a variety of topics including copyright, new discovery and access tools for music materials, and best practices in service, reference and instruction. Included below are summaries of selected sessions.

Touching the Cloud: New Tools to Discover

This session was delivered in "lightning round" style, with short 10 minute talks given by different presenters.

Rebecca Belford (University of Buffalo) introduced VuFind, an open source next-generation discovery tool developed at Villanova University. Belford spoke about benefits and challenges that came with implementing the tool at the University at Buffalo, where the basic module was introduced in 2010. Integrated as a layer on top of the Aleph-run library catalogue, VuFind searches

the catalogue data but with slightly different indexing. As with all next-generation discovery tools, VuFind relies heavily on customizable facets. Belford spoke about several facets particularly important for navigating the music collection: one derived from call numbers, another from various fields indicating dates, and a third from format, where customizations and additions were made to support searching music and media.

Jenny Colvin (Furman University) spoke about the potential for music libraries to use Spotify, an online music streaming service, to allow users to access full length albums. The Spotify collection contains a wide variety of popular music, although there is also classical and jazz. Colvin currently uses the service to create and share playlists of required listening collections with students. Several concerns with the service were raised during this session, including privacy issues resulting from requiring students to log in using their personal Facebook accounts. While the current model is free to all users, Colvin wondered how long it will be until a paid subscription model replaces the free version. At present, due to copyright restrictions, Spotify is not available in Canada.

Stephen Henry (University of Maryland) spoke about technical aspects of accessing WorldCat data using API requests. APIs (Application Programming Interfaces) are source code based specifications that allow software components to communicate with each other. Henry spoke about the construction of RESTful API structures that, when properly constructed, can be used to create and recreate queries, saved searches or lists. Henry also mentioned Yahoo Pipes, a composition tool that can aggregate, manipulate and mash up content from the web, power widgets on websites (such as LibGuides), or create RSS feeds. Henry maintains a growing online bibliography of related articles on the subject of APIs and Libraries: <http://www.mendeley.com/groups/1910831/music-apis-and-mashups-for-libraries/papers/>.

Nara Newcomer (East Carolina University) introduced the Music Discovery Requirements (MDR) draft document, a product of a subgroup of the Emerging Technologies and Services Committee. The group was tasked with providing thoughtful documentation of issues and recommendations for solutions related to discovery interfaces. The main body of the document is organized with an eye to FRBR, looking first at the various attributes and relationships important for finding, identifying, and selecting musical works. The second section examines expression and manifestation-level attributes and relationships. The MDR document speaks to the importance of music works as primary literature, and the complexities of music-specific discovery for scores and recordings. The document is now available on the Music Library Association's web site: <http://committees.musiclibraryassoc.org/ETSC/MDR>.

Misti Shaw (DePauw) spoke about DePauw University's use of QR codes to allow students to access online course reserves. Instead of the traditional list or binder of course reserve information, students can scan the QR codes using a smartphone QR reader, providing immediate access to course reserve content.

An Open-Source Solution for Audiovisual E-Reserves and Class Websites

Speaking about his experience managing audiovisual e-reserves, **Winston Barham** (University of Virginia) introduced Kaltura, an open source, flash-based middleware tool that manages delivery of multimedia content to instructors and students. It was introduced at the University of Virginia as a solution for streamlining access to e-reserves within a course management system and later used to create a complex course website with integrated multimedia content. The tool was selected primarily to allow the user to easily manage and deliver media while fully considering privacy, copyright, and licensing issues. The Kaltura plugin allows for both audio and video uploads, preserves lossless data formats, allows for direct uploads from a hard drive or built-in camera, and offers a default streaming access setting.

Barham spoke about his recent involvement in a project at the University of Virginia where, at the request of a faculty member, he created a WordPress based course page for an upper-level undergraduate seminar. The course page included almost 300 audio tracks and video clips of required listening, drawn from a variety of sources (internet, personal collection, library resources). Using the Kaltura plugin to embed content allowed Barham to build an integrated multimedia course website while still respecting copyright, licensing, and privacy. Each listening example features a clear title, an embedded player, and item-specific guides to listening. The course page improved ease of use and access to content, replacing the 40-page PDF document that was used the year before. One of the biggest drawbacks to this process was the time commitment required by Library staff to develop the site, but feedback from students and faculty was overwhelmingly positive.

In response to questions about the usability of Kaltura in Apple's mobile devices, Barham mentioned the latest release of Kaltura software, which has built-in functionality to incorporate HTML5 standards.

Plenary II: Wrangling the Information Universe: Moving from Institutional Portals to a Shared Resource for Online Music Sources

This Plenary session addressed the impact of Internet resources on the work of music libraries, featuring several panelists who introduced new tools for sharing, preserving and discovering music sources. **David Day** (Brigham Young University) and **Jenny Colvin** (Furman University) began with a look into the changing research environment and made the case for inclusion of the bibliography as an essential tool in the study of music. Day and Colvin went on to introduce MusRef, an online bibliographic reference tool for researchers, graduate students, and librarians. It aims to provide an exhaustive review of music reference sources and currently contains more than 7,300 bibliographic entries (primarily Internet resources, but also including print, CD-ROMs and microform). Each entry

has been assigned basic metadata and tagged with category and publication type designations. Some entries include reviews or annotations. In addition to the bibliography, the site also contains guides to major categories of reference works (bio-bibliographies and composer resource manuals, discographies, and thematic catalogues) with more soon to come. Future projects will include a cleanup of data inconsistencies, the ability to search with Boolean operators, and a new faceted search sidebar.

Michelle Oswell (Rutgers University) presented the Online Music Resources Wiki, an initiative of the MLA Reference Sources Subcommittee. The Wiki is a portal of online resources maintained and managed by members of MLA, intended to support research in all areas of music scholarship. Using the new wiki form template, users can now easily submit new entries while avoiding use of wiki markup. The Wiki can be found online at: <http://committees.musiclibraryassoc.org/RSS/HomePage>.

Kerry Masteller (Harvard University) spoke about the newly revised website for their Online Resources for Music Scholars (ORMS). This site was built specifically for Harvard in the 1990s, but has since gained popularity with other institutions. In 2010 Harvard library staff identified a need to update the site and developed plans to make it a more flexible, relevant, and adaptable resource. The site has been redesigned with new search functions including multiple access points and clear annotations. ORMS was created using a custom Harvard platform, giving the benefit of in house support while also providing compatibility with Harvard's content management system. The site features tag clouds by subject and resource type. Subject tags are much more numerous than resource type tags, and include geographic area, time period, personal name, instrument, and free form tags. Access the site at: <http://hcl.harvard.edu/research/guides/onmusic/>.

Lending and Borrowing Media Materials: What are the Practices of Music Libraries and How Can We Work Together?

In this session, **Lindsay Hansen** (of Indiana University at the time of the conference) and **Deborah Campana** (Oberlin College) examined the interlibrary loan procedures and practices among libraries and presented findings from a recent Interlibrary Loan Survey, sponsored by the Reference Access Services Subcommittee. The survey focused on determining how and if music libraries lend out multimedia items. Results found that the majority of libraries do not lend multimedia resources at all and of those who do, lending periods tend to be quite conservative. Following the presentation, the audience was invited to participate in an active discussion on the topic. A number of attendees called for more libraries to introduce lending of multimedia materials through interlibrary loan. Many also spoke about the challenges associated with packing and shipping fragile materials such as LPs. There was a suggestion that MLA could take the lead on this issue by providing documentation of best practices in loaning music materials.

Incorporating Active Learning Techniques in Library Instruction

In this lively and interactive session, **Tom Bickley** (California State University, East Bay) and **Andi Beckendorf** (Luther College) spoke about and demonstrated examples of active learning techniques for library instruction. These techniques aim to create a learner-centred environment that takes the student from passive note-taker to active participant. By incorporating hands-on projects, class games, small group discussions, and other active learning techniques, the instructor is able to facilitate learning and bring the student into the process of his or her own education. Bickley cited the importance of introducing learning outcomes and targets to students from the outset. If students know what is expected, they will be more willing to embrace pedagogical activities. Beckendorf recommended tying activities to an assignment, having the instructor present as a library advocate, and clearly defining learning outcomes to the class in advance.

Conclusion

The conference program offered diverse and thought provoking presentations along with many opportunities for learning, discussion and debate. In particular, the sessions highlighted new approaches to accessing and organizing multimedia content, accessing e-reserves and sharing music collections. Others focused on the use of experiential learning techniques in the classroom to enhance learning and connect users with music research tools.

The results reveal that our colleagues continue to find original and creative solutions to issues related to access, preservation and presentation of music information and collections. It is apparent that while we often encounter challenges while working in the music library environment, there are also many opportunities to create and connect.

As the conference in Dallas came to a close, the conference planning committee passed on responsibilities to the organizers of the 82nd MLA Annual Meeting, which will be held in San Jose, California, February 27 – March 3, 2013.

IAML 2012: A New Librarian's Experience

by Sean Luyk

University of Alberta

Winner of the CAML First-Time IAML Attendee Award 2012

The 2012 conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML), held in Montréal, Québec, proved to be an exciting and inspiring experience for a “green” music librarian such as myself. In what follows, I share some highlights of the conference.

Sunday

I arrived in Montréal in the early afternoon and checked into the Royal Victoria College Residence. With a couple of free hours, I registered, unpacked, and explored the city before it was time for the first event. I made my way to the opening night reception at Redpath Hall—a beautiful and historic building on McGill’s lower campus, currently used as a performance space by the Schulich School of Music. I soon ran into many of my Canadian colleagues, and mingled with the numerous international attendees as well. Speeches by Colleen Cook, Dean of Libraries, McGill University, and Jan Guise, President of CAML, set the stage for the excellent conference that was to come.

Monday

The opening plenary session, “Libraries, A Force for Change,” consisted of talks by four major figures in the Canadian library and information field: Guy Berthiaume (Chair and CEO of the Bibliothèque et Archives nationales du Québec), Daniel Boivin (Executive Director, OCLC Canada, Latin America & the Caribbean), Daniel J. Caron (Librarian and Archivist of Canada, Library and Archives Canada), and Colleen Cook (Dean of Libraries, McGill University). Each speaker discussed how their institutions are coping with rapid change in our field, highlighted projects and initiatives at their own institutions in light of change, and expressed their visions for the future role of libraries and archives in Canada.

Following the plenary I attended various sessions on topics including digital music libraries, large-scale music encoding projects, and preservation of our audio heritage. I was pleased to see that music libraries around the world are facing similar challenges, and that they are using these challenges as opportunities for creating new collections and services for their patrons.

The evening consisted of a fine reception held at the Grande Bibliothèque, Bibliothèque et Archives nationales du Québec. The reception had as its focus the work of the late great Dr. Helmut Kallmann and included the presentation of CAML's Kallmann Award for Distinguished Service to Dr. Robin Elliott, Jean A. Chalmers Chair in Canadian Music, University of Toronto. Dr. Elliott gave a moving speech honouring the achievements of the late Dr. Kallmann, and quite impressively did so eloquently in all three official languages of IAML.

Tuesday

Tuesday morning was spent preparing for my own talk: "Scene but Not Heard: Strategies for Collecting Local Music." The panel in which I presented—"Collecting Information, Creating Collections"—consisted of an excellent mix of presentations on issues relating to music collection development, and discussions of unique music collections projects. I was pleased by the positive feedback, encouragement and support, and advice I received from my colleagues. I was also able to connect with others from around the world who are working in the area of local music collection development, and have since been in touch with them for help and advice on my own project.

My afternoon was occupied by the very interesting "Future of IAML" session, which involved discussion of proposed changes to the governance of IAML. For this new IAML member, the session offered a glimpse into the challenges faced by international organizations. Many long-term IAML members were present and they discussed the history and drawbacks of the current governance structure of the organization. One thing that became clear from this session was that IAML members are passionate about their organization, and are willing to work hard to ensure it remains vibrant and relevant in the twenty-first century.

Following some excellent presentations on the revival of the Bolshoi Theatre Library and on CBC Radio-Canada's new online platform for delivering music to Canadians, it was time for a short break before heading to the evening concert. The venue was the stunning and historic Chapelle Notre-Dame-de-Bon-Secours. Overlooking Montréal's Old Port, the Chapelle was once a refuge for the many sailors who arrived at the port as well as immigrants who had just landed in Canada. The concert featured the early music vocal ensemble Studio de musique ancienne de Montréal, and included works by Tomas Luis de Victoria, Sweelinck, and a handful of other composers of the late sixteenth to early seventeenth centuries. Led by Christopher Jackson, the renowned pioneer of early music in Montréal, the concert was an excellent way to end a full day of conferencing.

Wednesday

I was pleased to be able to make it to the perennially early Alexander Street Press Breakfast, and hear the latest developments and initiatives that Alexander Street Press is taking with their online music products. I then attended sessions on digital audio in music libraries, as well as a very informative session on educational training and professional development for music library staff—a

roundtable session presented by the Commission on Service and Training. It was time for lunch, and I made my way downtown to the Centre de musique canadienne au Québec (CMC). This Open House event featured a presentation of CMC services, a lunch, and a wonderful recital of the music of current Canadian composers Serge Arcuri and Ana Sokolovic.

The afternoon consisted of the cultural and social program. I had decided to take part in the walking tour of old Montréal, which was an excellent way to see the city.

Thursday

I spent the early morning at the exhibits, meeting with many vendor contacts I had so far known only through email, and making some new contacts as well. I visited the poster sessions and then made my way to the CAML annual general meeting. On the way, I had a chance to look at an excellent exhibit of Canadian musical ephemera and sheet music on display in the McGill Humanities and Social Sciences Library. The CAML meeting was the first I had attended, and I was amazed by the amount of work that such a small organization was able to accomplish over the year. I had just one more session to attend, “Music Resources – Network, Users, Research,” which was a worthwhile look into the role of research in how we develop and position services to our patrons. After a short break to catch up on some email and get a quick bite to eat, I made my way to the final concert of the conference. Featuring the Montréal-based string quartet Quatuor Bozzini, the concert consisted of works by contemporary Canadian composers Cassandra Miller and Michael Oesterle, both in attendance. I was proud to see Canadian works featured for an international audience, and performed so beautifully by Quatuor Bozzini.

Friday

During my final day of the conference, I decided to attend multiple sessions in one time slot, seeing papers on access to archival collections and on folklore. I was also fortunate to attend a session on current bibliographical projects, which included a paper presented (in absentia) by the legendary Donald W. Krummel.

With the conference coming to a close, and many delegates making their way home, it was clear that this had been a very successful conference and a fantastic experience for a new music librarian. All that was left on the program was the closing banquet. Buses picked up delegates for the forty-five minute ride to the Sucrerie de la Montagne, in nearby Rigaud, Québec. Led by the eccentric and humorous proprietor Pierre Faucher, delegates were treated to a welcome cocktail of “caribou” and a tour of the facilities. Dinner consisted of hearty traditional Québécois favourites, folk music entertainment, and amusing audience participation. All that remained was for me to reflect on the great week I had experienced, and to look forward to the next IAML conference.

Forging Utopia: Orchestral Music. By John Oliver. Performers: National Arts Centre Orchestra, David Alan Miller, conductor; CBC Radio Orchestra, Mario Bernardi, conductor; Judith Forst, mezzo-soprano; Windsor Symphony Orchestra, John Morris Russell, conductor; CBC Radio Orchestra, Jacques Lacombe, conductor. Toronto: CMC Centrediscs 17612, 2012. 1 compact disc (56:54). Contents: *Forging Utopia* (13:26) -- *Unseen Rain* (11:37) -- *Face in the Abstract* (8:52) -- *Raven Steals the Light* (22:59). \$13.98

John Oliver's first composition teacher was John Adams at the San Francisco Conservatory of Music. From him, Oliver imbibed a humanistic approach and a realization that to connect with the listener, reference needs to be made to sounds already experienced including quotations from well-known compositions, and stylistic elements from various world musics. In his subsequent compositional studies, Oliver became involved with producing electroacoustic music. In Paris he studied the science of human perception of sound. All of these insights came together in his compositional practice as demonstrated in 1988-89, when Oliver won six major awards for works ranging from chamber to orchestral music as well as the electroacoustic medium. This album brings together four of his orchestral works completed between 1995 and 2007 that exemplify his multi-faceted approach.

Written on the brink of the millennium, *Forging Utopia* (1998) explores musically what the Canadian philosopher, Mark Kingwell, calls in his book, *Dreams of the Millennium*, "brink culture." Kingwell explores the anxiety about the apocalypse in the Western tradition from a personal, pop culture, and historical philosophical point of view. Somewhat similarly Oliver reviews trends of the past 300 years in Western music.

Beginning with a flourish of activity based on F, a post-minimalist idiom that is "C majorish" gradually builds up a dense orchestral texture. Two simultaneous quotations suddenly appear as violin and cello solos, identified in the score as being from Mendelssohn's Violin Concerto and Bach's Cello Suite No. 1. Shortly after various instruments present snippets of "God Save the Queen" plus the national anthems of Canada, France, the US, Germany and Spain. Out of this, material featuring some aleatoric writing leads the listener to a section marked "jazzy." Variants of the jazzy and aleatoric materials gradually lead to reminiscences of the opening. The conclusion has Oliver's trademark technique of building up to the highest pitch and then rapidly descending to close on an F major chord. A tour de force of orchestral writing, this work is a delightful listening experience.

The next selection, *Unseen Rain* (1995), is a song cycle for mezzo-soprano with orchestra of eight poems by the thirteenth-century Sufi poet, Rumi (Jalal al-Din al-Rumi), in English translation. A delicate and usually transparent layering of orchestral lines supports the imagery

of these quatrains. Sometimes extended instrumental techniques are explored as well. For example, in the fourth poem, "The Mirror," the textual reference "to hold you like a lute" has at its end a chordal strum from the harp. A little later before the line, "You would rather throw stones," the strings, each section with a different rhythmic pattern, bounce the wood of their bows for the specified pitches. Judith Forst beautifully expresses the mysterious and evocative aspects of these texts.

Face in the Abstract (2007), a commission of the Windsor Symphony Orchestra, has its inspiration in the visual art of Johannes Deutsch and Anselm Kiefer. Both artists take the familiar, but present the concept with new associations. Examples would be placing familiar outdoor elements upon a basic indoor scene, or combining the portrayal of a memorial hall with a crematorium. Oliver in this three-movement work follows a similar practice. He uses musical ideas that sound familiar, but after analyzing these sound structures with a computer, builds new harmonies and melodies from them. In this work, the listener can hear references to Stravinsky, but then becomes absorbed in noticing the new aspects that Oliver's approach reveals.

Raven Steals the Light (1999) has its genesis in one of the Haida stories about Raven as told and illustrated by Bill Reid and Robert Bringhurst. Beginning with low strings to describe "inky, all-consuming dark," this musical setting portrays Raven as gradually trying to change this situation through the wind instruments with particular emphasis on the combination of oboe and English horn. Indeed, because the composer cites the story at various points in the score, this work would be an ideal choice for an orchestra wanting to do a multimedia presentation. Obviously Oliver has made a point of listening to and noting characteristics of Haida traditional music. He does not use exact quotation, but manages to successfully suggest the background from which this cultural myth emerged.

The performances on this album consist of recordings of the premieres so there is occasional audience noise in addition to applause at the end of each work. They are all fine performances and hopefully the availability of this disc will encourage orchestras to add these and other works by Oliver to their repertoires.

The CD booklet contains program notes by the composer, his biography, and write-ups about the performers. The conductors are presented in alphabetical order, but who conducts what is not given. That information has to be gleaned from the Canadian Music Centre website.

Elaine Keillor
Carleton University

My Life in Widening Circles: Music by R. Murray Schafer. Performers: Land's End Chamber Ensemble; Stacie Dunlop, soprano. Toronto: Centrediscs, CMCCD 17712, 2012. 1 compact disc (68:35). Contents: *Trio for violin, viola and cello* (13:29) – *Wild Bird* (8:31) – *Kinderlieder* (13:35) – *Duo for violin and piano* (16:34) – *Six Songs from Rilke's Book of Hours* (16:26). \$24.75

It is hard to believe – at least for those of us not directly concerned with Canadian music on a daily basis – that R. Murray Schafer will reach his eightieth birthday less than a year from now. It is tempting to speculate on how this anniversary will be publicly celebrated in Canada and elsewhere, and we can surely expect further recording projects such as the one under review, plus a new book or two – Stephen Adams' 1983 monograph in the Canadian Composers series from the University of Toronto Press remains the only full-length study. While there is plenty of material to choose from for new recordings, I suspect that authors, having only words at their disposal, will have a harder time summing up Schafer's life and achievements. Indeed, that very problem struck me while researching for this review. Both Alan Gillmor and Kirk MacKenzie (writing in the *Encyclopedia of Music in Canada*), and Stephen Adams, in a *New Grove* article that one hopes will be brought up-to-date in time for the big birthday in July 2013, fall back on Yehudi Menuhin's description of Schafer as "a strong benevolent and highly original imagination and intellect," and as someone in tune with the "needs and dreams of humanity." *EMC* also credits him with creating musical works that are "truly Canadian," and then curses him with the label "Renaissance man," a term bestowed perhaps too often on anyone who knows how to do more than a couple of things well. One almost pities the writer who will somehow have to coherently and convincingly interpret the life and work of such a man, and a *Festschrift* with multiple contributors may turn out to be the best solution.

Listening to this new recording – which, incidentally, I did with great pleasure – recalled to mind some further comments by Stephen Adams, this time directly about Schafer's music, when he points to the composer's "seemingly inexhaustible capacity for surprise," and to his music's "audience appeal." Both characteristics are strongly in evidence on the CD. Two works – the *Six Songs from Rilke's Book of Hours*, and the string *Trio* (both from 2006) – are recorded for the first time. The *Six Songs* are expressionist in style, with the voice sometimes supported, at other times challenged, by the accompanying ensemble. The fourth song, "Was wirst Du tun, Gott, wenn ich sterbe?," uses microtonal intervals in the strings. Stacie Dunlop and the Lands End ensemble perform all the works on the disc; they also gave the first public performance of the *Six Songs*, which Dunlop commissioned.

The other vocal work on the CD, the *Kinderlieder* of 1958, mainly uses texts by Bertolt Brecht. Some are simple and childlike in nature, especially the opening "Mailied" ("May Song"), no. 2 ("The Plum Tree"), and the concluding "Lullaby," while others, including the "Popular Song" and

“Patriotic Song,” are more sinister. Song no. 4 (“Hollywood”) has a fun, *perpetuum mobile* feel, and no. 7 (“The Birds in Winter”) is several times interrupted by a cadential figure that seems to parody Schubert.

Birds appear elsewhere in Schafer’s output too, including in his Tenth String Quartet, subtitled “Winter Birds,” and in *Wild Bird* (composed in 1997), here presented in its violin and piano version. In his liner notes for the recording, Gordon Rumson claims that the piece is in Schafer’s “most extreme chromatic manner,” but there is nothing to really frighten an audience used to more traditional material. The composer himself writes (see www.patria.org/arcana/Programnotes.pdf for notes on this and many other pieces) that *Wild Bird* was inspired by the bright orange hair of Jacques Israelievitch of the Toronto Symphony Orchestra, but there are plenty of reminders of birdsong too, such as the falling third intervals, frequent repetition of short phrases, and the way the violin “flies away” at the end. This is a virtuoso piece of some eight minutes’ duration that hardly allows the violinist any respite.

The violinist has an equally gymnastic time in the Duo for violin and piano, also performed on the CD. Here, Schafer acknowledges the opening motive from Brahms’ Fourth Symphony as the building block for the slow middle movement. The Duo’s finale is influenced by “aksak” music, “aksak” being Turkish for “stumbling” or “limping” and characterized by an asymmetrical meter, as for example in a 2 + 2 + 2 + 3 construction. Bartók referred to it in his *Mikrokosmos* as “Bulgarian rhythm.” Schafer’s stylistic plurality and apparent facility in composition makes it tempting to look for other influences on his music too, and the first movement of the Duo occasionally reminded me of Gabriel Fauré, especially of his Second Violin Sonata, even though it does not appear that Schafer has ever acknowledged Fauré as an influence.

The String Trio, by contrast, has – at least in the ear of this reviewer – strong echoes of Leoš Janáček, specifically of his second string quartet “Intimate Letters,” and also, perhaps, of Shostakovich. No criticism of Schafer is intended by these “spot the influence” references, which may or may not resonate with other listeners – the Trio, as with the other works on the CD, constantly stimulates the ear on its own terms, irrespective of the presence or absence of reminiscences of other composers. As with the other works on the disc, the performance and recording quality are superb, and the whole CD is highly enjoyable.

John Wagstaff
University of Illinois at Urbana-Champaign

My Old Hat. Del Dako. Toronto, ON: Dako Music, [2011]. 1 compact disc (48:15). Performers: Del Dako, alto and baritone saxophones; David Restivo, piano (tracks 1-6); Dick Felix, bass (tracks 1-6); Mike McClelland, drums (tracks 1-6); Bernie Senensky, piano (track 7); Duncan Hopkins, bass (track 7); Greg Pilo, drums (track 7). Contents: *Green Dolphin Street* (4:50) – *Invitation* (10:09) – *Windows* (8:29) – *Laura* (6:51) – *Gordie's Tune* (8:26) – *Primitivo* (2:09) – *I'll Remember April* (8:21). \$14.99

My New Hat. Del Dako. Toronto, ON: Dako Music, [2010]. 1 compact disc (50:41). Performers: Del Dako, vibraphone; Jeff Halischuk, drums; Reg Schwager, guitar (1, 4); Bernie Senensky, piano (1), organ (1); Duncan Hopkins, bass (1, 4); Alex Dean, tenor saxophone (3, 5, 6, 7), bass clarinet (3, 5, 8); Nathan Hiltz, guitar (2, 3, 5, 6, 7, 8); Tyler Emond, bass (2, 3, 5, 6, 7, 8), electric bass (8). Contents: *So What* (6:53) – *Beethoven's 7th* (6:56) – *Big Alice* (9:16) – *Old Folks* (5:11) – *Invitation* (6:36) – *Chelsea Bridge* (6:50) – *Wave* (6:16) – *Big Alice Remix* (2:43). \$14.99

Del Dako is a veteran of the Toronto jazz scene, having performed and recorded in Toronto for several decades, recording four albums, completing two cross-Canada tours, and winning three Jazz Report Awards for best baritone saxophonist of the year. His career as a saxophonist came to an abrupt halt in 2001 when he broke his neck while mountain biking. Although initially declared quadriplegic, he miraculously recovered the ability to use his limbs. Sadly, his fine motor skills did not recover completely, which meant that playing saxophone was no longer an option. Dako then taught himself to play the vibraphone, and began playing live shows again in Toronto in 2007.

Listened to together, these two albums represent the two phases of his musical career. The first, *My Old Hat*, was recorded in 1995, and features Dako on alto and baritone saxophones, alongside Toronto musicians Dave Restivo on piano, Mike McClelland on drums, and Dick Felix on bass.¹ At this time, Dako already had two Jazz Report Awards (1993, 1994) and a cross-country tour under his belt.² The second album, *My New Hat*, is Dako's debut on vibes. Recorded in 2007-8, it features Jeff Halischuk on drums for all tracks, while others play on various tracks: Alex Dean on saxophone, Reg Schwager and Nathan Hiltz on guitar, Duncan Hopkins and Tyler Emond on bass, and Bernie Senensky on piano.

Both albums are comprised mainly of arrangements of jazz standards. "Invitation" is recorded on both albums, and while both versions feature the use of the "So What" bass ostinato over the A section, the songs have very different feels. *My Old Hat* includes two original compositions by Dako, "Gordie's Tune" and "Primitivo." *My New Hat* offers up two versions of "Big Alice," a tune that, according to the liner notes, Dako first heard Charles Mingus play in Toronto in the seventies. This album also includes a clever arrangement Dako wrote of Beethoven's Seventh Symphony.

¹ The final track of this album, recorded live at the Montreal Bistro in 1998, features Bernie Senensky on piano, Duncan Hopkins on bass and Greg Pilo on drums.

² He would complete a second tour and win another Jazz Report award in 1999, and record another album before his accident.

One thing that is quite clear after listening to both of these albums: Dako's ability to make both the saxophone and vibes *sing* demonstrates a deep understanding of their histories and conventions. As a result, his playing on both albums sounds very different. On *My Old Hat*, we hear a musician who plays in an effortless bop style on alto and bari sax. We hear driving lines over the faster pieces, rhythmic variations and development on the Latin tunes, and a great big buildup and release in his ballads. We hear a big and brassy baritone sound contrasted with his alto, which has a brightness to it that makes it full and light. On *My New Hat*, we hear a musician with an ear for texture and colour on the vibes. His lines are thoughtful and make excellent use of space, but are in no way timid. What is more, he deftly incorporates the rhythmic and melodic material from both the head and the rhythm section. When comping behind a soloist, his voicings are lush and perfectly complementary.

The timbre of both albums is also different, mainly because of the fact that both albums feature different instrumentations – not to mention different musicians. Whereas *My Old Hat* features a standard jazz quartet instrumentation of saxophone, piano, drums and bass, *My New Hat* also includes the vibraphone, guitar, and bass clarinet.

What connects these two recordings is Dako's creativity, wit, and tenacity. The arrangements are interesting, ranging from a simple bassline substitution, which is the case for "Invitation," or a small ensemble rendering of a Beethoven masterpiece. These albums are also connected, in that they both feature groups that play very well together in terms of their ensemble playing and their interactivity while soloing and comping. This manifests most clearly on *My Old Hat* through the way that the group rises and falls in intensity with each solo as though a single organism. This is clearly a group that is used to – and enjoys – playing together. The same can be said of the group on *My New Hat*. There is a strong sense of collectivity on these tracks as the musicians glide seamlessly through arranged and improvised sections, sometimes eschewing the form of the tune altogether.

These albums represent both an end and beginning in Dako's musical journey. More importantly, this recording marks his promising and sophisticated debut as a vibraphonist. Overall, the playing on these albums is of high calibre. In all instances, the musicians on these recordings not only demonstrate their abilities as soloists, but also as highly interactive and responsive ensemble members. This makes these recordings useful as examples for budding improvisers looking to improve their ensemble playing, as well as material for them to transcribe in order to work on their solos. I am happy to recommend these albums, and look forward to the next installment of Del Dako's new hat.

Robin Desmeules
McGill University

O Music: The Music of Allan Gilliland. Performers: New Edmonton Wind Sinfonia, Raymond Baril, conductor. With: James Campbell, clarinet; Dean McNeill, trumpet. Toronto: Centrediscs, CMCCD 17111, 2011. 1 compact disc (59:50). Contents: *O Music* (9:14) – *Kalla* (8:43) – *Love's red rose* (5:27) – *Fantasia on themes from West Side Story* (13:03) – *Loch na beiste* (9:09) – *Dreaming of the masters I* (14:14). \$13.98

The New Edmonton Wind Sinfonia has devoted its latest CD, *O Music*, to works by the Scottish-born, Edmonton-based composer, Allan Gilliland. The ensemble, led by Raymond Baril for the past thirteen years, concertizes in Alberta and has toured in Europe.

Gilliland has composed for choir, orchestra, and wind, jazz, and chamber ensembles. He has also written film, television, and theatre music. His works have been performed by the Canadian Brass, the St. Lawrence String Quartet, the Boston Pops, and the Scottish Chamber Orchestra, among other ensembles. He was the composer-in-residence with the Edmonton Symphony Orchestra (ESO) for five years, during which the orchestra premiered eleven of his compositions.

The title work, *O Music*, juxtaposes two radically different sections. After a march-like opening tune whose contours and treatment, with prominent percussion, derive from the world of Bill Conti film soundtracks (e.g., *Rocky*), there follows a transition involving crystal glasses and humming instrumentalists before the Edmonton Youth Choir sings a fine *a cappella* setting of the Khalil Gibran poem that gives this work its title. Though the playing and singing are well executed, one wonders why the composer did not create a more cohesive choral-instrumental setting of the Gibran text, saving the “film music” for another work.

Two other compositions use folk or folk-like materials: “My Love is Like a Red Red Rose” and *Loch Na Beiste*, which was inspired by a children’s book about the Loch Ness monster. The former is an expansive setting of the Robbie Burns song, with harmonic and orchestrational touches worthy of Percy Grainger or Howard Cable. The oboe and saxophone solos sound rather tentative, but the English horn and euphonium make tasteful contributions. The B section of *Loch* features a strong bassoon solo and a hornpipe melody given a pop-sounding twist similar to that of the A section of *O Music*. While the woodwinds handle the technical demands of *Loch* cleanly, and the interchanges between brass and woodwind choirs are effectively managed, a recurring problem here and throughout the disc is woodwind intonation on *forte* unisons.

The *Fantasia on Themes from West Side Story* gives the Sinfonia a technical workout, and, though unison intonation in the high woodwinds suffers occasionally during “Tonight” and “Somewhere,” generally such elements as balance, blend, and precision are nicely controlled, and there are strong individual contributions from the solo flute and English horn. The oboe, however, sounds off-microphone, and this is an issue in other parts of the recording, with certain instruments or groupings (e.g., 1st clarinets) dominating the foreground repeatedly, while others are not present enough in the mix.

Two jazz-oriented compositions for solo instrument and wind ensemble are included: *Kalla* for trumpet and band, featuring Dean McNeill (Director, University of Saskatchewan Jazz Ensemble); and *Dreaming of the Masters I*, for clarinet and band, with James Campbell as soloist. The former is the more substantial work: *Kalla*, the Norwegian word for “call,” harkens to what the composer refers to as “the trumpet culture in New Orleans” at the turn of the twentieth century. (What connection there might be between Norway and New Orleans is never explained.) Call and response patterns are fundamental to the work, which has a “Blues in the Night” quality and makes use of plunger mute, growl tones, blue notes, and other jazz elements. It is convincingly played by McNeill, who delivers the solo part with panache, though he, too, sounds rather off-mic.

Dreaming of the Masters I, originally written for an ESO pops concert, pays tribute to jazz clarinetists of yore, including Benny Goodman and Buddy DeFranco. The ensemble essentially becomes a swing-era dance band, and the clarinet part incorporates opportunities for the soloist to improvise. While the Sinfonia acquits itself well, particularly the percussion early in movements 1 and 3, this work ultimately lacks the conceptual originality of *Kalla*. On this recording, it also lacks a convincing soloist. Campbell’s concept of jazz style and technique is derivative and dated, and he comes across as a dabbler rather than someone who has internalized jazz techniques and made them his own – the way Tom Martin, principal clarinet of the Boston Pops, or Richard Stoltzman, a touring solo clarinetist (to name but two) have done. Campbell’s playing consistently lacks the rich nuance of expression, and the many gradations of accent and emphasis in the melodic lines that were common currency for Goodman, Artie Shaw, and others.

Ultimately Campbell’s performance lacks personality, and there is little feeling of abandon or fun. Though the notes are mostly in the right places, the performance includes flat *altissimo* pitches, scrambling passagework, and, at times, imperfect tongue-finger co-ordination. While “living on the edge” and taking chances that might not always pan out can be exhilarating for soloists and audiences alike in concerts, recording standards are pretty fussy these days, something Campbell surely knows. The CD-buying public expects clean, engaging, in-tune playing, and digital editing is quite capable of assisting musicians in avoiding the kinds of imperfections noted above.

Adding a mix-up in the order of titles between the disc and the booklet to the audio pick-up problems mentioned above, plus what sounds like an acoustically very dry recording space and one less-than-stellar solo performance, this disc ultimately doesn’t meet the high production standards traditionally associated with Centrediscs recordings. Still, the Sinfonia acquits itself well and it will be interesting to watch its progress in the future.

Timothy Maloney
University of Minnesota

Songs of the Bubble Ring: Songs by John Greer and Clifford Crawley. Jane Leibel, soprano, John Greer, piano, with Vernon Regehr, cello, Sean Rice, clarinet, Michelle Cheramy, flute and piccolo, Frank Fusari, bass, and Rob Power, percussion. Baton Rouge, Louisiana: Centaur CRC 3138, 2011. 1 compact disc (68:58). Contents: *Palm Court Songs of the Bubble Ring; A Sarah Binks Songbook (The Sweet Songstress of Saskatchewan) / John Greer – When Soft Voices Die; Seven Stevie Smith Songs; The Sounds of Many Waters – Twelve (very) short songs for Soprano, Flute, Percussion and String Bass / Clifford Crawley.* Price: \$7.99 at Amazon.com

This album presents five song cycles by Canadian composers John Greer and Clifford Crawley. The soprano, Jane Leibel, specifically chose these composers, for their expertise in vocal writing. Each composer has on occasion used parody or quotation of existing music to make it relevant in a new way for present-day listeners. That aspect is revealed frequently in the works selected.

The three central cycles for voice and piano are framed by two others that require varied chamber music groups. The first, *Palm Court Songs of the Bubble Ring* (1991), uses selected passages from Dennis Lee's poetry collection, *The Difficulty of Living on Other Planets* (1987). Greer originally created this cycle for the Toronto-based Amici Trio with voice. The Trio, which consists of piano, clarinet and cello, has strongly supported the work of Canadian composers.

Greer states in the liner notes that he drew inspiration from the range of music performed at the Palm Court in the Plaza Hotel, New York. There during the sumptuous afternoon tea one can listen to a pianist or a small chamber ensemble intermixing selections from the classics with renditions of popular hits of the day. He felt this approach would be appropriate for setting the texts by Lee who likes to quote from writers he admires or even occasionally appropriates their styles.

Accordingly, the first song of the cycle sets the stage for the stylistic variety of the work. The second, "The Man Who Never Was," is a variation on Mozart's Piano Sonata, K. 576, written over 200 years earlier. Its second variation is marked "fast swing" while the singer uses some jazz scat. The ending of a cakewalk motive links with the previous references to early jazz. Greer points out that "Mr. Green and Ms. Levine" is reminiscent of Schubert's *Shepherd on the Rock* in scoring, with a prominent clarinet solo and with the cello silent. A *Lied* that Greer worked on with Madame Greta Kraus, the vocal coach and harpsichordist, was Schubert's "Das Fischermädchen" which provided the rhythmic inspiration for this song. "When I Went Up to Ottawa" is a satire on Brian Mulroney, based on fragments of the Canadian and American national anthems. The cello has a beautiful lyrical line in "The Coat" and is an homage to Gabriel Fauré. Written at the height of the Persian Gulf War, "The Rule" deals with wartime

indoctrination in solemn chords and lamenting descending lines. The cycle ends with “The Mermaid Banquet,” a scherzo that contains references to Haydn’s music as well as the ball scene from Verdi’s *La Traviata*.

A Sarah Binks Songbook (1988) has become a favorite among recitalists with its delightful texts by Paul Hiebert, writing as the voice of the supposedly Saskatchewan-based Sarah Binks. Hiebert, a chemistry professor at the University of Manitoba, wrote *Sarah Binks* in 1947, for which he received the Stephen Leacock Medal for Humour. The selected poems display aspects of Emily Dickinson’s poetry, including short lines, unusual syllabic structure and rhyme, unconventional capitalization and punctuation, humour and satire. For live performances, Greer asks the singer to use theatrical gestures such as throwing a kiss, blowing one’s nose, or weeping, to underline aspects of the text.

The first poem, called “Reflections While Translating Heine,” appropriately imitates a Schumann setting of Heine and quotes “Du bist wie eine Blume.” Reminiscences of a Tchaikovsky waltz appear in “Hi Sooky, Ho Sooky.” “Ode to a Star” bears the sub-title “Arioso di camera.” Accordingly, although the harmonies are reminiscent of Hugo Wolf, the vocal line has some early opera references such as the use of recitative. Various echoes of North American popular musics appear in “The Song of the Chore,” while “Elegy to a Calf” is a *siciliana* written in Handelian style. “Square Dance” evokes the vibrant fiddle style of the Canadian Prairies. It specifically quotes “Whiskey Before Breakfast,” a tune attributed to the Manitoba Métis fiddler, Andy Dejarlis.

In *When Soft Voices Die* (1985) Crawley used texts by Lisa March, one of his former students. Sparse but effective piano parts underline the evocative words. A persistent ostinato appears in the opening “Listen” while a waltz idiom accompanies “A Child in All Did Softly Call.” “Wisps of Sound” uses a different metre for the voice line from that of the piano to create a fascinating layered rhythmic texture. An ostinato underlies the words in “Heart a Hollow Vessel” while silences in either piano or voice convey the sense of transitory existence in “The Rainbow.”

For *Seven Stevie Smith Songs* (1997) Crawley picked a variety of poems by Smith and then carefully constructed an overall structure with appropriate accompaniments. “Progression,” the central march of the cycle, is based on a transformed version of “British Grenadiers,” the anonymous song/marching tune that first appeared in print around 1750. Two short poems, “Some Are Born” and “From the Greek,” provide the second and sixth movements. Recurring large chords in the third song, “November,” are balanced with persistent eighth-note running passages under the text for the fifth song, “Coeur simple.” The outer songs, “A Dream of Comparison,” and “Not Waving but Drowning,” are through composed. The piano figures and harmonic relationships provide cohesion for the cycle as bookends.

The Sounds of Many Waters (2004) draws from texts that refer to the sea. Crawley utilizes extracts from poetry of Gray, Waller, Chesterton, Wordsworth, Shelley, Fitzgerald, Masefield, Tennyson, Byron, and Milton. In this setting, the soprano collaborates with a flutist, bass player, and percussionist. The latter plays thirteen different devices including a garbage can full of noisy objects that is emptied at the end of the fifth selection, an instrumental hornpipe entitled "A Jollyrodgered Shantisea." Two handmade Noah bells of India are heard in the final song, "The Rising World." The soprano is called upon to use a rainstick at the conclusion of the eighth song, "Earth and Ocean."

This intriguing and effective score ends a fine presentation of five strong Canadian song cycles. The soprano has a particular gift for bringing out the theatrical aspects. With Greer at the piano, we can be assured that these performances reflect his wishes in his own works. However, it seemed to this listener that the Crawley cycles with piano had not quite achieved the full realization of interpretative possibilities. Overall the recorded sound is excellent although this listener felt that the dynamic range of the voice seemed to be leveled somewhat. For example, in the song, "A Dream of Comparison," Crawley wrote dynamics in the vocal part ranging from *fortissimo* to *piano*, and even *sotto voce*. On the recording it seemed to be more in the mid-range of these dynamics throughout. The composers provide notes for their respective works, but texts of the songs are not included.

Elaine Keillor
Carleton University

Tapestries: Music by George Fiala and Heather Schmidt. Performers: Christina Petrowska Quilico, piano; Canadian Ukrainian Opera Chorus; Wolodymyr Kolesnyk, conductor (tracks 1-3); Petrowska Quilico, piano; Kitchener-Waterloo Symphony Orchestra, Daniel Warren, conductor (tracks 4-6). Toronto: Centrediscs, CMCCD 17011, 2011. 1 compact disc (65:32). Contents: *Concerto Cantata* / George Fiala (40:31) – Piano Concerto No. 2 / Heather Schmidt (25:00). \$13.98

Christina Petrowska Quilico once again displays her virtuosic command of the piano with this live recording of the world premieres of two piano concertos. Over the course of her illustrious career, Petrowska Quilico has performed numerous contemporary concertos and, with this CD, she has now recorded eight Canadian works of this genre. Her earlier recordings of concertos by Glenn Buhr and Larysa Kuzmenko earned Juno nominations. The Ottawa-born pianist was recognized early for her excellence, making her debut at fifteen at Town Hall in New York. While she also performs the traditional repertoire, she is known mainly as a specialist in contemporary music, giving recitals in Canada, the US, Europe, and the Middle East. Canadian composers have been on her repertoire list since the early 1970's. She has premiered numerous works and a number of them have been dedicated to her. In the past decade, Petrowska Quilico has been the recipient of honours and awards from the Canadian Music Centre and the Canadian League of Composers.

Tapestries brings together two very individualistic works that were chosen by Petrowska Quilico for this recording. In the CD liner notes, she writes that she admires their logical structures, lyrical and expressive melodies, edgy rhythms, and colourful instrumental writing. She also refers to her Ukrainian background which drew her to George Fiala, who studied music in his native Ukraine before coming to Canada. In contrast, Petrowska Quilico's connection with Heather Schmidt stems from the fact that they both studied piano at the Juilliard School in New York.

The first three tracks of *Tapestries* consist of Fiala's *Concerto Cantata*, originally recorded at its November 8, 1987, premiere at Roy Thomson Hall in Toronto. Although the work was commissioned three years earlier for the millennium of Christianity in Ukraine (988-1988), it had a much longer gestation period going back to Fiala's arrival in Montreal in 1949.¹ The Ukrainian text of the *Concerto Cantata* tells three stories from Ukrainian folklore. The scoring, according to the 1985 version, is for piano and choir (SATB). However, for the premiere, a chimes obbligato part was added at the suggestion of the conductor, Wolodymyr Kolesnyk.

¹ While researching this review, I discovered that, according to *The Ukrainian Weekly* (Oct. 25, 1987), Fiala had "toyed with the idea of a 'Concerto-Cantata'" since 1949 – a fact not mentioned in other sources.

The first movement, *Maestoso*, has an overall structure that could be described as Baroque. The characteristics of a Baroque solo concerto are apparent in the contrast between vocal and piano sections, the former playing the role of *tutti* in a relatively simple style while the solo piano sections contain improvisational, fantasia-like material. On the other hand, the Baroque elements of a choral cantata are also present in the vocal sections, with the pianist acting at times as accompanist. Fiala fuses the two genres in an interesting way using non-functional tonal harmony with chromatic inflections. The choral writing uses Baroque contrapuntal techniques including imitative entrances, strict homophonic sections, and *a cappella* for short periods, with a diversity of textures (one to eight voices). There is thematic interplay between the piano and vocal parts as well as a return of earlier material.

The second movement, *Adagio*, uses “the lyrical song about the sad fate of a seagull losing her young to heartless strangers – an obvious allegory to the tragic history of Ukraine” (liner notes). To create a sense of mourning and loss, Fiala sets the introductory melody as an *a cappella*, homophonic and wordless choral chant. The piano, entering at bar 5, maintains this sorrowful mood, with a relatively simple accompaniment, and the choral writing, in a thinner texture (one to four parts), now presents the narrative of the seagull. In the conclusion, Fiala heightens the sense of drama by repeating and extending the opening material a semitone higher with piano accompaniment.

The final movement, *Allegro ritmico*, borrows “a traditional Ukrainian New Year’s melody (Shchedrivka), which in its development is subjected to various transformations and modifications” (liner notes). In addition to the stylistic elements of the previous movements, Fiala adds a touch of realism by making use of hand clapping, recitation, whistling, and hissing in the choral parts. The theme from the opening movement is brought back to create a sense of unity and closure.

Unfortunately, discussion and analysis of this work is limited by the fact that the CD booklet contains neither the text in Ukrainian nor an English translation. The score is available from the Canadian Music Centre, but it contains only the Ukrainian text. There is no reference to a literary source or poet, other than the text is based on folklore. This reviewer spent considerable time searching for a translation but to no avail. The lack of a translation makes this work problematic for non-Ukrainian speakers. One can only wonder what the choir is passionately singing about. Even listeners who are familiar with the language would doubtless appreciate the option of having the text to read. The liner notes only give a skeletal summation, as illustrated above for the second movement.

Schmidt’s Piano Concerto No. 2, which was written for Petrowska Quilico, comprises the last three tracks of *Tapestries*. Recorded at its premiere on May 4, 2001, at the Open Ears Festival in Kitchener, Ontario, this live in-concert performance was a Juno Award nominee for Classical

Composition of the Year in 2012. The Concerto, in three movements, follows the standard orchestration of this form. The first movement, *Maestoso*, which opens and ends on *fortissimo* chords, contains much musical drama. There are interesting textures and colours, including solos for the orchestral instruments, while the piano has more of an accompanist role with continuous fast passagework. Overall, there is a good balance between the pianist and orchestra both in terms of the composition itself and the recording, with clean orchestral playing highlighting the various timbres. The second movement, *Larghetto*, continues to use non-functional harmony with chromaticism, but the piano is more prominent both as soloist and accompanist. The first violins' soaring melodies are a contrast to the prevalence of woodwinds in the first movement. The concluding *Allegro vivace e molto energico* showcases the virtuosity of the soloist and the orchestra, this time giving more prominence to the percussion and brass instruments.

The sound quality of the CD is excellent and the bilingual liner notes briefly outline the biographies of the composers and performers, as well as giving concise descriptions of the works. Both works are well performed, with Petrowska Quilico demonstrating her ability to interpret the contrasting compositional styles. The Opera Chorus for the *Concerto Cantata* and the Kitchener-Waterloo Symphony for the Piano Concerto are well prepared and conducted, with both performances closely following the scores. The enthusiasm of the performers and the rapt attention of the audiences are evident throughout. Let us hope that this fine recording will encourage further performances of these works.

Patricia Debly
Brock University

Unheard Of: Memoirs of a Canadian Composer. By John Beckwith. Waterloo, Canada: Wilfrid Laurier University Press, 2012. 408 pages, facsimiles. (Life Writing Series). ISBN 978-1-55458-358-4 (print). \$29.95 (paper)

Canadian composer John Beckwith is also well-known in various circles as a teacher, administrator, pianist and writer. Given this multi-faceted life and his many accomplishments in each of those arenas, this monograph provides readers with extensive and interesting insight into the influences and experiences not only of his own career, but also the plethora of Canadian artists and cultural professionals whom he has known and worked with.

This volume is arranged in logical categories similar to those that might be found in a biography written by a second party. Each of the five general headings (“Life, Part 1” – “Studies” – “Career” – “Compositions” – “Life, Part 2”) contains additional subsections that focus the narrative primarily in topical ways, superimposed over a chronological framework that keeps the material tightly organized. Thanks to Beckwith’s remarkable attention to detail, this autobiography proves to be a useful research tool that chronicles much of the burgeoning activity in the Canadian musical scene during Beckwith’s lifetime.

“Life, Part 1” leads us through formative years and early musical training in Victoria, BC. I was struck by the depth of Beckwith’s self-analysis, which is appealing in its objectivity – there is no particular self-aggrandizement or sense of embellishment. Beckwith describes the influences of radio, his early teachers and the omnipresent Royal Conservatory piano exams, a scenario with which other Canadian pianists can identify. He is careful to point out his strong interests and regular participation in theatre, which became important both in his personal relationships and in his compositional output.

In the “Studies” section, Beckwith chronicles his professional training at the University of Toronto and subsequently with Nadia Boulanger in Paris (studies that were subsidized through a *hockey* scholarship, even though he confesses that he “never learned to play the Canadian national game”). Not only does this section trace his early activity as a composer, it also shows his extensive contact with prominent educators, composers and performers, a veritable who’s-who of what was and would become the Canadian musical world of the past century.

It is during the “Career” section that Beckwith describes the three distinct facets of his work – “Writing,” “Academia” and “Politics.” Each is unfolded chronologically, from his earliest freelance work as a concert reviewer, columnist and radio personality, through his initial work as a teacher, to his later time as Dean of the Faculty of Music at the U of T and founding director of the Institute for Canadian Music. In these pages, Beckwith provides background on milestones such as the founding of the Canadian Musical Heritage Society, the Canadian League of Composers, and the Canadian Music Centre, along with detail on the origins of publications such as the *Encyclopedia of Music in Canada* and the Canadian Musical Heritage series.

Almost a third of the book is devoted to “Compositions.” An immense array of musical styles and movements has been reflected in his own changing idioms, from the earliest French and quartal works to the serial, aleatoric and neo-tonal styles in his later compositions. Beckwith’s extensive description of how each of his own works came into being is illuminating. In describing the circumstances of when and where each composition was born, he also outlines *his* perspectives as to what influences he was experiencing and what goals he sought to achieve. This portrait of his compositional evolution will facilitate analysis by future scholars.

His choice to organize by Grove’s-like categories – “For Instruments,” “Operas,” “Choirs,” “For Voice(s)” – has the further benefit of emphasizing for the reader his own predilections. This segment of the *Memoirs* is somewhat more anecdotal. We learn, for example, about why he did not write a symphony, his lengthy operatic collaboration with James Reaney, and his thoughts about audience response to his compositions. Beckwith closes the memoirs by returning to “Life, Part 2,” wherein he discloses his personal and family life, his broader interests, hobbies and travels.

Among the many things we learn is Beckwith’s reason for becoming a composer. At age forty, he stated that “from about age eight I had the idea I wanted to be a composer – mainly, at that time, in order to become very, very famous.” In the “Composing” chapter, he confirms that longing for fame has been “an often-felt motive in my work life.” Certainly the circumstances that we read about in these pages underscore how his proximity to important people and places helped to fulfill (and perhaps fuel) this ambition, and it is a fair assessment to note that he has achieved significant renown both nationally and abroad. Nevertheless, the title of the book seems to invoke some unfulfilled yearning. In describing the performance of one of his recent (2008) choral works, *Derailed*, he muses that most of his choral works “from being unheard...with only a few exceptions, become soon unheard of, and then unheard. Why are my ideas so often so ‘difficult’?”

These *Memoirs* are well-written in fluid and readable prose. Beckwith’s tone is largely matter-of-fact; he does not employ what he describes as “my habitual critical bitchiness” associated with his earlier concert reviews. It is hard to imagine that a biographer of Beckwith could do better, because there is an authoritativeness that springs from his closeness to the events combined with what is largely a dispassionate telling. A large amount of opinion is offered in the *Memoirs*, but the approach is not governed by being opinionated.

Completing the presentation are illustrations that include samples of Beckwith’s manuscripts and front-page artwork, as well as photographs, extensive footnotes and an index. If this volume is any indication, the publisher’s Life Writing Series is commendable and is an important tool that provides keen insights into Canada’s cultural and intellectual heritage.

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Victor Feldbrill: Canadian Conductor Extraordinaire. By Walter Pitman. Toronto: Dundurn Press, 2010. 430 pp. ISBN 978-1-55488-768-2. \$40.00

Victor Feldbrill (b. 1924) is one of the most important Canadian orchestral conductors of the mid-to-late twentieth century. A champion of contemporary Canadian music, Feldbrill is also an advocate of orchestral concerts for young people, a patient but demanding teacher, and a builder of both student and professional orchestras. At the same time, judging his career as a conductor is a difficult proposition. Outside of his seminal recordings of music by such composers as Adaskin, Beckwith, Pentland, Weinzwieg, Ridout and Somers, he has a relatively small discography. One can hope that the Toronto and Winnipeg symphonies, the Geidei Philharmonia in Tokyo, the CBC, the BBC (of which he was a frequent guest conductor) and other ensembles might someday release his concert recordings. Even if this happens, however, one has to take into consideration the fact that Feldbrill—perhaps with the exception of his stint as Resident Conductor of the Toronto Symphony in the mid-1970s—never received the opportunity to perform subscription series concerts with a first-tier orchestra on a regular basis. Without question, Feldbrill has a wide circle of admirers today, but without an extensive discography, his reputation a generation from now is not assured.

The author of this biography, Walter Pitman, is a former member of the Ontario and federal parliaments and Ryerson University president who shares Feldbrill's love of classical music and left-leaning politics. Over the past decade, Pitman has documented the lives of Torontonians who have made distinguished contributions to classical music in Canada, including Louis Applebaum (2002), Harry Freedman and Mary Morrison (2006), and Elmer Iseler (2008). Although *Victor Feldbrill: Canadian Conductor Extraordinaire* is not an academic book per se, there are eighteen pages of footnotes that demonstrate his close readings of Feldbrill family letters and concert reviews; he also conducted extensive interviews with Feldbrill, his family, friends, and colleagues. There is, however, no discography.

One of the highlights of Pitman's book is the detailed and heartwarming descriptions of Feldbrill's teachers, such as Brian McCool at Harbord Collegiate in Toronto and Herbert Howells in England. Their excellent training helped to produce a hard-working and tenacious man who, rather than making a name for himself, focused more on raising the standards of Canadian orchestras and promoting the works of Canadian composers. Feldbrill was also dedicated to teaching young people to love classical music and student musicians to aspire to the highest levels of professionalism. Pitman also explores at length the conflict between Feldbrill's conducting career and his family life. The book often discusses Feldbrill's loneliness when he was away from his family and his insecurities about his relationship with his wife, Zelda.

Overall, Pitman's biography confirms Feldbrill's reputation as an efficient and reliable conductor with a remarkable ability to get second- and third-tier ensembles to open up their sound and thereby raise their standards. His remarkable ability to connect with children and teenagers is also well documented. The book's attempt to paint Feldbrill as a "conductor extraordinaire" is, however, less convincing. Perhaps because Pitman is not a professional musician, he relies on anecdotes of orchestral musicians and newspaper critics, rather than his own assessment of concerts and recordings, to evaluate Feldbrill's conducting. Additionally, Pitman rarely delves deeply into aesthetic and musical ideas in an effort to understand Feldbrill the musician. An example is his discussion of a rehearsal with a student orchestra at the Tokyo National University of Fine Arts and Music:

Before a note [of Beethoven's *Eroica* Symphony] was played, Victor explained the meaning of *forte* in a Beethoven composition and the contrast in sound to that same indication of volume and articulation in a Mozart or Schubert score. He then emphasized the importance of the achievement of balance between sections and "soon they were mesmerized by the sound they were making." (p. 333)

This statement reveals that, for Felbrill, the precise definition of *forte* is composer-dependent, but it provides no information about how one can produce a Beethoven *forte*. As a practicing musician myself, I am grasping for further details or even a metaphor. The same can be said of the sentence about balance, as every good conductor has a slightly different idea of what the ideal balance is in Beethoven's *Eroica*. This lack of detail in the discussion of Feldbrill's musical ideas is unfortunate, since recordings of his performances of standard repertory are not readily available.

A second problem is that Pitman's analyses of Feldbrill's opponents are sometimes unpersuasive, at least without the presentation of additional evidence. In the following passage, Pitman explains why some Winnipeg Symphony board members and patrons opposed Feldbrill's advocacy of Canadian music:

Victor's repertoire choices were seen to be fuelled by a vision of a world of greater equality and a more compassionate social environment. He was supporting that mission through the playing of these more complex Canadian works. Though it was much more than simply "left-wing politics." It was no mystery that John Weinzweig was of a radical and intellectually questioning bent of mind. Though Victor's enemies might express these predilections more as a personal preference for the unfamiliar and challenging, it was not entirely inconsequential that Victor Feldbrill wanted to play the music of these musical social activists. (p. 227)

Here, Pitman does not explain the connection between the “more complex Canadian works” and “greater equality and a more compassionate social environment.” It seems to me that—in the context of a Cold War that contributed to the development of high modernism in the West and produced such articles as Milton Babbitt’s “Who Cares if You Listen?”—the use of complex modernist techniques can as easily imply elitism as equality.¹ Moreover, how many patrons in 1960s Winnipeg were aware of who Weinzweig was, let alone his politics?

That said, an examination of Feldbrill’s achievements and challenges is crucial to understanding the programming and performance of classical music in English Canada during the past half century. I am therefore grateful to have Pitman’s informative biography, which astutely places Feldbrill’s life and career in the historical and socio-political context of Cold War Canada. At the same time, I hope that this biography will spark further research into the art of this important maestro—something that might only be possible when more recordings of his performances become accessible. I urge all major university libraries to purchase this biography.

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¹ See, for example, Amy Beal, *New Music, New Allies—American Experimental Music in West Germany from the Zero Hour to Reunification* (Berkeley: University of California Press, 2006); Milton Babbitt, “Who Cares if You Listen?” *High Fidelity* 8, no. 2 (1958): 38-40.

Correction

Edward Jurkowski's review of *Centre and Periphery, Roots and Exile: Interpreting the Music of István Anhalt, György Kurtág, and Sándor Veress*, which was published in the April 2012 edition of *CAML Review*, refers to *Music Traditions, Cultures, and Contexts* as another book about Anhalt. In fact, the latter, which was published by Wilfrid Laurier Press in 2010, is a festschrift in honour of ethnomusicologist Beverley Diamond. The correct title is *Istvan Anhalt: Pathways and Memory*, edited by Robin Elliott and Gordon E. Smith, published by McGill-Queen's University Press in 2001.