

Mapping Canada's Music: Selected Writings of Helmut Kallmann. John Beckwith and Robin Elliott, editors. Waterloo, ON: Wilfrid Laurier University Press, 2013. 260 pp., ill. ISBN 978-1-55458-891-6.

The latest addition of Wilfrid Laurier University Press to its growing list of publications on Canadian music is this collection of writings by the scholar who can justifiably be called the father of Canadian music studies, Helmut Kallmann. Kallmann's contribution cannot be overestimated; his association with Canadian music is as recognizable as that of H.C. Robbins Landon with Joseph Haydn, or more recently, Richard Taruskin and Russian music studies. The co-editors write that "When the measure of Canadian music studies in the twentieth century is taken, Kallmann will loom large as a pioneering figure and a predominating presence." (17) With his 1960 *A History of Music in Canada 1534-1914*, the study of Canadian music history became a viable area of scholarship. The field of Canadian music studies truly came into its own with the 1981 *Encyclopedia of Music in Canada* (EMC), a vast project that Kallmann co-edited.

Two interesting features about Kallmann's career struck me while reading these essays. First, it is somewhat ironic that a Berlin-born German immigrant, one whose childhood musical education included such staples as Beethoven, Haydn, Mozart, and Schubert, composers that Kallmann held in high esteem throughout his life, would come to be the foremost scholar of Canadian music history. Second, while Kallmann's work set the stage for the tremendous growth in Canadian music studies during the past thirty years or so—witness, for instance, the large number of dissertations or the number of institutions offering seminars or surveys on Canadian music topics—Kallmann never held a university faculty appointment. Rather, his work as a historian was supported by his employment at the CBC Music Library and later as the head of the Music Division of the National Library of Canada.

Indeed, Beckwith and Elliott suggest that Kallmann's professional career outside of academia was a blessing in disguise. From the 1960s through the 1980s (essentially, the primary portion of Kallmann's scholarly career), "Canadian music departments were largely dominated by US and European musicians who typically gave short shrift to Canadian music studies, to the extent that they even considered the field at all." (21)

The book opens with two chapters—"Helmut Kallmann: A Brief Biography" and "Helmut Kallmann and Canadian Music"—that provide an excellent background for the essays which follow (the lack of attribution in the table of contents implies that they both were co-authored by the editors). The book proper contains seventeen of Kallmann's essays, five of which are published for the first time: the earliest dates from 1949 and recounts Kallmann's studies at the University of Toronto, providing a vivid appraisal of the professors and their individual pedagogical approaches and viewpoints from the time ("Studying Music at a Canadian

University, 1946-1949"); the most recent essay provides a poignant recollection of Kallmann's family and life as a teenage Jewish boy during the turbulent rise of Nazism in 1930s Germany ("At Home with the Kallmanns: A Schöneberg Family in the 1930s" (1992/2001)). While several of the essays effectively display Kallmann's almost childlike wonder of absorbing the enormous, uncharted musical terrain of his adopted homeland, it is this touching latter essay that is worth the price of the book alone. All of the essays address various aspects of Canadian music, making them significant for the scholar. Particularly useful are the half- to full-page introductions by the editors that contextualize each essay.

What makes these papers intriguing is the breadth of topics; one marvels at the range of Kallmann's interests—from cataloguing Canadian composers to developing a thesis on the universality of Schubert's music. Some are reviews (the criticism of the 1955 *Grove's* entries on Canadian music ("The New *Grove's* Disappointment to Canada" (1955)); while others are historical studies ("Joseph Quesnel's *Colas et Colinette*" (1963), "James Paton Clarke, Canada's First Mus.Bac." (1970), and "Music in the Internment Camps and After World War II: John Newmark's Start on a Brilliant Career" (1995)). To my mind, though, the most compelling essays are those I would label as "reflections." Kallmann contemplates either on particular contributions—for instance, his work on EMC ("The Making of a One-Country Music Encyclopedia: An Essay after an Encyclopedia" (1994))—or on his life's work ("Canadian Music as a Field for Research" (1950) and the companion essay from nearly fifty years later, "Mapping Canada's Music: A Life's Task" (1997)).

While I have no objections with the essays selected, I would have appreciated some rationale in the introduction as to why the editors chose these seventeen from over 180 others. The text is clean, well laid-out and, as far as I could ascertain, free from errors. Along with a collection of seventeen illustrations, the book contains a complete bibliography of Kallmann's writings and an index.

In sum, this book is far more than a collection of essays. The various chapters provide perspectives on a vast range of topics by Canada's seminal music historian. At the same time, the book vividly reinforces what is both unique and vital about Canada's musical culture.

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