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REVIEWS**CONTRIBUTORS TO THIS ISSUE**

Peter Letkemann is a recent Ph.D. graduate of the University of Toronto. His 1985 dissertation is titled "The hymnody and choral music of the Mennonites in Russia, 1789-1915." **Dan Allen** is a discographer and the proprietor of Walter C. Allen of Canada Ltd.

From Russia with music. By Wesley Berg. Winnipeg: Hyperion Press, 1985. (151 p., \$12.95)

In recent decades Mennonite activity in the field of vocal and choral music has received growing recognition in Canada. The musical accomplishments of individual Mennonite conductors and singers as well as Mennonite community, college and oratorio choirs rest on a strong but relatively brief tradition of choral singing in Mennonite schools and churches.

The story of this Mennonite musical tradition is not unlike that of music and choral singing in Canada which, in the words of Helmut Kallmann, "takes as its subject not creative giants who determine the course of world music history, but humble musicians who instil a taste for their art among pioneers... it reflects the musical pastimes and aspirations of the many... in short, the record is concerned more with social than with artistic aspects of music" (A History of Music in Canada, p.3).

Mennonites of Swiss and South-German origin came to Canada from Pennsylvania as early as 1786. While they were influenced by the American singing-school movement around the middle of the nineteenth century, these first Canadian Mennonites, living primarily in Ontario, rejected choral singing and instrumental music. It was among Mennonites of Prussian-Russian origin, who came to Western Canada and to the mid-Western United States after 1874, that the Canadian

Mennonite choral singing tradition had its beginnings in the 1880s and 1890s.

The present publication is a slightly revised and expanded version of the author's dissertation on "Choral Festivals and Choral Workshops among the Mennonites of Manitoba and Saskatchewan, 1900-1960, with an account of early developments in Russia" (Ph.D., U. of Washington, 1979). Berg's study represents the first extensive and scholarly monograph on this subject and despite certain weaknesses, it makes a significant contribution to the cultural history of Mennonites in Canada. His account is written in an easy, informative and anecdotal, rather than a critical-analytical style, thus making the book accessible to a wide readership.

The title of the original dissertation, though more prosaic than that of the book, is much more to the point of the actual content of the study. The author has added token paragraphs on Mennonite choral activities in Ontario, Alberta and British Columbia, but the emphasis is clearly on developments in Manitoba and Saskatchewan from the turn of the century to about 1960 (although there are a few references to more recent musical developments). Furthermore, Berg deals with only one particular, though important, aspect of the Mennonite choral tradition, namely the rise and decline of the popular practice of holding regular Saengerfeste (Choral Festivals) and Dirigentenkurse (Conductors' Workshops) in Mennonite communities in Russia, Canada and the United States.

This practice began almost simultaneously in both Russia and American Mennonite communities in the 1890s, but Berg does not adequately explore the sources nor the relationship of these geographically widely separated Saengerfest traditions. He mentions the role of the Christlicher Saengerbund, but does not adequately identify this association nor properly assess its significant influence both on Russian Mennonites and later on Canadian Mennonites. Similarly, Berg mentions the connection between the American Saengerfest tradition and the Sunday-School Convention in the mid-Western United States but does not elaborate on the nature of this relationship.

While Chapter I provides a rather extensive account of musical developments in Russian Mennonite village, school and church choirs to 1928, there is no corresponding account of background developments in Prussian and American Mennonite communities. Influences on the musical practices of Canadian Mennonites before 1923 (as outlined in Chapters II and III) came as much from Prussian and American Mennonites as from Russian Mennonites. While Berg emphasizes the influence of Russian Mennonites such as Aaron Sawatzky and J.P. Wiebe, he does not adequately consider that of American Mennonite leaders trained in such institutions as Moody Bible Institute in Chicago, or the influence of Prussian and America trained Mennonite educators such as H.H. Ewert and David Toews, who worked in Manitoba and Saskatchewan respectively. These men came out of a cultural and religious milieu different from that of their Russian Mennonite brethren.

Between 1923 and 1930 Canada's Mennonite population of approximately 50,000 increased dramatically as more than 20,000 Mennonites fled the hardships of post-Revolution Russia to seek a new life in Canada. Differences in cultural, intellectual and economic background between these more 'progressive' Russlaender Mennonites and the more 'conservative' Kanadier led to numerous conflicts. Within a decade the musical leadership in most Mennonite communities in Manitoba and Saskatchewan had passed from Kanadier such as J.P. Wiebe and J.A. Kroeker into the hands of Russlaender such as K.H. Neufeld, David Paetkau, F.C. Thiessen and John Konrad. Chapters IV-VI describe the work of these four and other Russlaender in reshaping the Canadian Mennonite choral tradition in the three decades from about 1925 to 1955. A fifth important leader in this process was Mr. Benjamin Horch, who was of Lutheran background and had come to Winnipeg from Russia in 1909. It was only in Winnipeg that he joined the Mennonite Brethren Church and eventually became its leading musical figure.

While these men brought musical practices and repertoire with them from Russia, they also adopted ideas from their new Canadian environment, especially from private music instructors, public

school teachers, British choirmasters and festival adjudicators. The greatest weakness of Berg's study lies in his neglect to give attention to this Canadian context. His documentation of Mennonite musical life in Canada is drawn completely from Mennonite sources, with no attempt to include the viewpoints of non-Mennonite teachers, conductors, critics or adjudicators on Mennonite choral singing. This lack of context is further exhibited by the fact that Berg includes no maps to help orientate the reader, especially a non-Mennonite reader, to the geographical location and context of Mennonite communities either in Russia, the U.S.A. or Canada. The book concludes with an all-too-brief and cursory examination of the actual choral repertoire of Mennonite choirs in Russia and Canada.

The criticisms noted above should not detract from the many merits of the book. For Mennonite musicians in particular, it will encourage them to reexamine their musical roots and to consider more seriously the future direction of music within the Mennonite community. For non-Mennonite readers, it should serve to flesh-out the brief entries on Mennonite music and musicians in the Encyclopedia of Music in Canada, and as a corrective to the inaccurate and misleading information on Mennonites in Timothy McGee's recent publication, The Music of Canada. Finally, Berg's pioneer study should stimulate further research not only into the music of Mennonites but of other minority groups within Canada.

-Peter Letkemann
Conrad Grebel College

"This is jazz." By Jack Litchfield. Montreal, 1985. (ii, 67 p. Available from Oak Lawn Books, Box 2663, Providence RI 02907, U S A. US\$9.95 + US\$3.50 handling)

Discography - the study of sound recordings of a particular subject - has always been of prime importance in jazz, since recordings are the prime source of preserved examples of the music. Published discographies naturally tend to concentrate on published commercial recordings: however, unpublished and noncommercial ones must not be overlooked. Broadcast recordings are one such type which are particularly important since they often contain performances which break the confines of the normal recording-studio format.

Such is the type of recording covered in the discography reviewed here. "This is Jazz" was a series of weekly broadcasts made over the Mutual network (carried also on CBC) February 8 to October 4, 1947. The host and creator of the program was noted record producer and writer Rudi Blesh, who presented a band he called The All Star Stompers featuring many of the most prominent traditional jazz musicians of the day (e.g. Sidney Bechet, Ralph Sutton, Wild Bill Davison, Edmond Hall, Baby Dodds, and Muggsy Spanier) as regular members or as guest artists. The program was not only popular at the time, but the large number of commercially-issued recordings of these broadcasts indicates that

its popularity has continued through to the present.

In this discography, Litchfield lists all the weekly broadcasts, plus the "pilot" of January 18 and two "Bonds for Bonds" shows of September 13 and 20 (included because they featured the All Star Stompers, this time in a "battle" against an all-star modern-jazz group). In an extremely clear layout, he lists broadcasts one to a page, in chronological order, giving personnel, tune titles (whether issued or not) and label/catalog number of issued recording (if any). A very useful feature is the listing of soloists and length of solo (in bars) for each tune, enabling one to find out which program a tune is from (records issued new, or in the future, will not necessarily identify tunes correctly, if they identify them at all). At the end are annotations for most of the broadcasts - often quotes from Blesh's announcements - and indexes to musicians, tune titles, and record issues. In all, an admirably thorough and clear discography, covering a specialized area of the too-often neglected field of broadcast recordings.

-Dan Allen
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Careers in music: a guide for Canadian students. Edited by Thomas Green, Patricia Sauerbrei, and Don Sedgewick. Oakville, Ont.: Frederick Harris, 1986. (195 p.)

That music is a communicative art is aptly illustrated by this collection of essays by well- and some lesser-known Canadians active in various areas of the music scene. Strictly speaking, this book cannot be termed a "guide", as it represents for the most part the personal viewpoints of the editors, twenty-four essayists, and Carl Morey who contributed the postscript. Few of the contributors give detailed information regarding the appropriate professional organizations, contact persons, educational institutions, or methods of achieving the desired goals. All this aside, the book offers a fascinating glimpse into lives and careers, some of which are in the "fairy-tale" categories of concert pianists and singers, and other more unusual occupations such as music therapy and musical instrument manufacturing.

Editors Green, Sauerbrei and Sedgewick have done a commendable job of presenting various facets of the music industry in Canada. How difficult it must have been to choose which areas to cover and then who to cover them. A quick glance at the table of contents reveals the scope of the project. A young musician "shopping" for possible careers will find much of interest, and with some imagination will think of even more ideas to explore.

There are essays on various aspects of instrumental performance including piano, early music, and violin, by Henri Brassard, Claire Guimond, and Steven Staryk respectively. Instrumentalists depend heavily on their instruments, and cymbal manufacturer Robert Zildjian discusses the making of good instruments, while the consequent sales activity is depicted by Michael Remenyi. Singers are portrayed by Rosemarie Landry, and composers are ably represented by Harry Freedman. Of utmost importance to performers are the artists managers and orchestra managers whose occupations are described by David Haber and the late W. Richard Palmer. Many musicians are interested in reaching a larger public than that of the concert hall, through radio broadcasts and sound recordings; Eleanor Koldofsky Sniderman discusses her life as a record producer, while Harold Redekopp relates various aspects of public and private radio music programming. Conductors are represented by Victor Feldbrill and Deral Johnson,

discussing orchestral and choral work respectively. While most performers serve their art, church musician David Ouchterlony explains the view of music as the "handmaiden of religion". Music therapist Valerie Ivy also uses her musical abilities to serve another end, that of communicating with the emotionally handicapped. Many music students eventually earn a living in some field of education, and this broad area is discussed by specialists who range from Gregory Butler writing about university teaching, to Dorothy Morton relating her experiences as one of Canada's foremost piano teachers. In between are Therese Gadoury who recounts her work setting up a community music school, and Natalie Kuzmich who discusses teaching music in public schools. Ulla Colgrass and William Littler write about journalism and criticism, and Helmut Kallmann and Patricia Wardrop describe music librarianship and research.

With such an impressive line-up of topics and experts, this reviewer was surprised to see that the chapter headings did not indicate coverage of studio musicians, orchestral musicians, accompanists, repetiteurs, piano technicians, or instrument repairers. But all of these topics did find their way into the essays. Only one occupation in "serious" music seems to have been overlooked, that of the ballet accompanist.

Careers in music's value lies not in the individual pieces with their varying amounts of advice to the aspiring pianist, singer, conductor, educator or critic, but in the common thread that runs through most of them -- the desire and the passion that it takes to be a successful musician. The book is full of quotable quotes attesting to this firm belief: Henri Brassard writes "You must first ask yourself whether you wish to become a piano player or a musician", and Rosemarie Landry speaks of "le feu sacré". Steven Staryk, writing about violin performance, suggests that "very few will achieve a solo career, and if they set their sights on this goal they will be very disappointed...[string players] should consider a major orchestral position as something to aspire to, not as compensation for the failure

to develop a solo career". While most of us would agree that Mr. Staryk is right, I cannot help thinking that the majority of the contributors to Careers in music believe that ambition, whether fulfilled or not, is a necessary component in the young musician's makeup, and it is only through aspiration that the student can discover his or her full potential.

Almost all of the essayists agree on the need to have a solid musical education in order to embark on a musical career. While few stressed the need to master foreign languages, a fact that will surprise most academic musicians and librarians, both Dorothy Morton and Harry Freedman

place musical studies in a larger context, suggesting that the young musician cultivate an artistic and cultural environment that goes beyond the demands of their musical endeavours.

The editors have organized the essays alphabetically by author in order not to give precedence to one career over another. As a result, this book can be happily browsed. With its suggestions for further reading, it belongs on the shelves of school guidance counsellors, music teachers, and school, public, and academic libraries.

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THE MUSIC DIVISION OF THE
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-Rita Vine

[One in a continuing series describing
Canadian music resource collections]

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The collection of music library materials at the University of Calgary developed erratically during most of the 15 years for which documentation exists. Throughout the 1970's there were two collections. One was in the Music Department, housed in an area that was variously called the Music Library, the Music Department Library, and the Music Department Resource Centre, which is the name that finally stuck and remains in use today. The other collection was in the main Library, housed in an area known as the Music Division. Since 1979, it has been a division of the Arts and Humanities Area Library. One librarian, two full-time assistants, and a dozen student assistants offer reference assistance, a small course reserve service, course taping for music listening assignments and in-house circulation of sound recordings. Cataloguing and circulation of books and scores is handled in a central location for the entire Library building.

The Library's collection only partly overlapped that of the Music Department in the early 1970's. Both bought books, although the Library bought more than the Music Department did. Both bought scores, although the Library concentrated on historical editions and collected works of composers, and the Department bought performance materials and individual study scores. Eventually, both bought records, although the Department bought more and started several years before the Library. Combined, the two would have made a respectable music library, but it wasn't until the late 1970's that the location of music materials was rationalized to make the Library's Music Division the essential place to turn to for music library materials.

Documentation on the Library's music collection exists only since 1971. The University of Calgary had become an autonomous institution in 1966,