

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: October 31, 2014.

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President's Report / Message de la présidente

We had a wonderful conference at Brock University in May 2014. The weather was sunny and warm, the food was good and plentiful, and we met in a lovely room with huge windows. Thanks again to Brian McMillan, Becky Smith, and Jan Guise for the program, and to Joanne Paterson for her help with local arrangements. The conference would not have run so smoothly without the awesome organizing talents of our MusCan colleagues, Karin di Bella and Matthew Royal from Brock.

At the Board meeting and AGM, we made several decisions which will affect CAML members over the coming year, including the following:

- We agreed that anyone working as a paraprofessional (e.g. library assistants) can take advantage of a reduced membership rate (the same rate as for retired, unwaged and student members); this will take effect with the 2015 membership year. The Board will develop a marketing strategy to encourage more paraprofessionals to join CAML.
- We made the transition to the new Corporations Canada rules by filing our existing bylaws. One advantage of membership in the Federation for the Humanities and Social Sciences is that their lawyer will look at our bylaws to ensure that they meet requirements, and Federation staff will file them with Corporations Canada. Over the next few months Sean Luyk, Cathy Martin, and Joanne Paterson will continue to look at the existing bylaws to see what changes need to be made, and a vote on any changes will take place in advance of next year's AGM. Ironically, one of the

Notre congrès, qui s'est tenu à l'Université Brock en mai 2014, a été très agréable. Il faisait beau et chaud, la nourriture était excellente et abondante, et nous nous sommes réunis dans une superbe salle aux grandes fenêtres. Merci encore une fois à Brian McMillan, à Becky Smith et à Janneka Guise de s'être occupés du programme, et à Joanne Paterson d'avoir veillé aux préparatifs sur place. Le congrès ne se serait pas si bien déroulé sans l'organisation hors pair de nos collègues de MusCan, Karin Di Bella et Matthew Royal, de l'Université Brock.

Lors de la réunion du conseil d'administration et de l'assemblée générale annuelle, nous avons pris plusieurs décisions qui toucheront les membres de l'ACBM au cours de l'année à venir, y compris les suivantes :

- Nous avons convenu que quiconque travaillant comme adjoint (p. ex. les assistants de bibliothèque) pourrait se prévaloir du droit d'adhésion réduit (le même que pour les personnes à la retraite, sans emploi ou aux études). Cette décision entrera en vigueur lors de l'année de cotisation 2015. Le conseil d'administration créera une stratégie de promotion afin d'encourager plus d'adjoints à se joindre à l'ACBM.
- Nous avons fait la transition vers les nouveaux règlements de Corporations Canada en soumettant nos règlements administratifs actuels. Notre adhésion à la Fédération des sciences humaines nous permet de faire examiner nos règlements administratifs par l'avocat de la Fédération pour veiller à ce qu'ils respectent les exigences. De plus, les effectifs de la Fédération les soumettront à Corporations Canada. Au cours des mois qui suivront, Sean Luyk, Cathy Martin et Joanne Paterson continueront de se pencher sur les règlements administratifs actuels pour déterminer si l'on doit y apporter des modifications. Tout changement sera passé au vote avant l'assemblée générale de l'an prochain.

things that we'd like to change is to allow online voting, but we'll have to have a mail ballot to agree to that change.

- Brian McMillan was acclaimed as our Vice-President/President-Elect. Congratulations to Brian, and we look forward to working with you! Those of us at Western are also looking forward to working with Brian as the new Director of the Music Library, beginning Sept. 1, 2014. The results of the election for Secretary will be announced shortly.

We had decided to meet with Congress at the University of Ottawa next year, and at the banquet some CAML members pointed out that the IAML conference is scheduled to take place in New York City about 3 weeks after the CAML conference would take place in Ottawa. You will have received a link to a survey so that you could let the Board know what you thought of holding a full conference in Ottawa or just an AGM in New York. Thanks to everyone who responded. After reviewing the results and considering the options, the Board has decided that our original decision will stand, and that we will meet with Congress at the University of Ottawa from June 3-5, 2015. Tim Neufeldt has agreed to be Program Chair, and Debra Ann Begg will be the lead for local arrangements. Thanks to Tim and Debbie for taking on these responsibilities!

After our recent web site crash and some other problems, we agreed to move our web site from York to another service provider; this work is in progress. Stacy Allison-Cassin recently resigned as Webmaster, and I'd like to thank her on behalf of CAML for taking care of our web site for many years. I am very pleased to announce that James Mason from the University of Toronto has volunteered to take on the role of Webmaster. Thank you, James!

Entre autres, nous voudrions faire la transition vers le vote électronique, mais comble de l'ironie, nous devons avoir recours au bulletin de vote postal pour procéder à ce changement.

- Brian McMillan a été élu par acclamation au poste de vice-président et de président désigné. Félicitations à Brian! La pensée de collaborer avec vous nous enthousiasme! Ceux qui, parmi nous, sont à l'Université Western se réjouissent également de travailler avec Brian, qui deviendra le directeur de la bibliothèque de musique dès le 1^{er} septembre 2014. Nous annoncerons sous peu les résultats des élections pour le poste de secrétaire.

Nous avons décidé de nous rencontrer pendant le congrès de l'an prochain, à l'Université d'Ottawa. Or, lors du banquet, certains membres de l'ACBM nous ont fait remarquer que le congrès de l'AIBM doit avoir lieu environ trois semaines plus tard, à New York. Vous aurez déjà reçu le lien d'un sondage en ligne qui vous permettait d'exprimer votre opinion au conseil quant à la tenue d'un congrès à Ottawa ou d'une assemblée générale annuelle à New York. Nous remercions tous ceux qui y ont participé. Après avoir étudié les résultats du sondage et considéré les options, le conseil d'administration a convenu de s'en tenir à sa décision, à savoir que le Congrès 2015 de l'ACBM aura lieu durant le congrès annuel qui se déroulera à l'Université d'Ottawa du 3 au 5 juin 2015. Tim Neufeldt a accepté d'être le président du programme et Debra Ann Begg dirigera le comité chargé des préparatifs sur place. Merci à Tim et à Debbie d'assumer ces responsabilités!

Comme notre site Web est récemment tombé en panne et a connu divers problèmes, nous avons décidé de confier ce service à un autre fournisseur, qui n'est pas de York; ce travail est en cours. Stacy Allison-Cassin a récemment remis sa démission à titre de webmestre, et, au nom de l'ACBM, j'aimerais la remercier de s'être occupée de notre site Web pendant plusieurs années. Par la même occasion, je suis très heureuse de vous annoncer que James Mason, de l'Université de Toronto, a accepté de la remplacer. Un grand merci à James!

CAML always needs more members to become involved in the work of the association, such as contributing content to the web site and the *CAML Review*, being an advocate for those involved in the documentation, preservation, and arrangement of music and music collections throughout Canada by helping to write letters or attending meetings, becoming a member of one of our committees (Audit, Cataloguing, Program, Local Arrangements), participating in the work of the R-Projects (RILM, RISM, RIDIM), or standing for election to the Board. If you would like to be involved but aren't sure how to start, please contact me or another member of the Board and we'd be happy to help you!

IAML will be meeting in New York City in June 2015, jointly with IMS (International Musicological Society), about three weeks after our CAML conference. Please consider attending IAML next year, and consider presenting a paper or a poster at the conference. I have been told that we will be able to access the residence facilities of Juilliard, where rooms will be about \$125 per night, a significant savings over the average price of hotel rooms in New York. To keep up to date with IAML conference planning and the call for papers and posters, you can join the IAML mailing list if you haven't done so; instructions can be found at <http://www.iaml.info/publications/iaml-l>. I hope to see you at both conferences!

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L'ACBM a un besoin continu de membres qui s'impliquent dans le fonctionnement de l'association : fournir du contenu pour le site Web et la *Revue de l'ACBM*; se faire le porte-parole des personnes responsables de la documentation, de la préservation et de l'arrangement de la musique, ainsi que des collections de musique partout au Canada, en écrivant des lettres ou en assistant à des réunions; devenir membre de l'un de nos comités (vérification, catalogage, programme, préparatifs sur place); participer aux projets R (RILM, RISM et RIDIM) ou se présenter comme candidat aux élections du conseil. Si vous aimeriez vous engager, mais que vous ignorez par où commencer, veuillez communiquer avec moi ou un autre membre du conseil. Nous serons heureux de vous aider!

L'AIBM se réunira à New York en juin 2015, avec la SIM (Société internationale de musicologie), environ trois semaines après le congrès de l'ACBM. Veuillez envisager la possibilité de vous rendre au congrès de l'AIBM l'an prochain et d'y présenter un exposé ou une affiche. On m'a dit que nous aurons accès aux résidences de la Juilliard School et qu'une chambre coûtera environ 125 \$ la nuitée, un rabais considérable si l'on compare ce prix à celui d'une chambre d'hôtel moyenne de New York. Pour vous garder à jour relativement à la planification du congrès de l'AIBM, ainsi qu'au courant des demandes d'exposés et d'affiches, vous pouvez vous inscrire à la liste d'envoi, si ce n'est déjà fait. Vous trouverez les instructions en ligne (en anglais seulement) à l'adresse suivante : <http://www.iaml.info/publications/iaml-l>. J'espère vous voir à ces deux congrès!

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Minutes of the Annual General Meeting 2013

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) / L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM)

**Saturday, June 8, 2013
University of Victoria, Victoria, BC**

Present: Jan Guise (presiding), Carolyn Doi (recording), Kyla Jemison, Lisa Philpott, Richard Belford, Sean Luyk, Joan McGorman, Kirsten Walsh, Brian McMillan, Terry Horner, Bill Blair, Kathleen McMorrow, Peter Higham, Deborah Wills, Desmond Maley, Kyra Folk-Farber, Tim Neufeldt, James Mason, Homer Seywerd, Monica Fazekas, Richard Green, Mariam Ritter, Rob van der Blik, Laura Snyder, Cathy Martin, Cheryl Martin.

Meeting called to order: 15:47

1. Approval of Agenda

Additions to the agenda under "Other Business":

- Joan will make an announcement about Helmut Kallmann.
- Homer will make an announcement about IMSLP.

Motion to approve the agenda with these changes: moved by Desmond, seconded by James; motion carried.

2. Approval of Minutes of AGM, July 26, 2012, Montreal, QC

Laura proposed that the minutes reflect that Cheryl Martin was also present at the 2012 AGM. Kathleen proposed a change under item 14 to say that RIPM report was submitted in advance.

Motion to approve the minutes with these changes: moved by Kirsten, seconded by Joan; motion carried.

3. Business Arising from Minutes of AGM, July 26, 2012, Montreal, QC

Questions raised at previous AGM related to #8 (audit committee report):

- Jan clarified that the CAML constitution states that the members of the audit committee are appointed by the board. Past practice has been that one member will continue and a new person will be appointed each year.
- Regarding procedure for voting on the audit committee report: Jan clarified that we should vote on the audit report immediately after the report is given. All other reports are voted on at the end of the meeting.

Question regarding #11 (Communications Officer's report): a special issue of the *CAML Review* honouring Helmut Kallmann was printed and copies were distributed to his family members, friends, and the contributors.

Discussion about the CAML mailing address: the University of Toronto Music Library has come forward to provide a new mailing address for CAML. A notification of the change was posted on the website and CANMUS-L. We have notified particular vendors and others who regularly send mail to CAML. Jan thanked the University of Toronto for stepping forward on this. Richard Green suggested that the address be changed in the constitution as LAC is still listed as the mailing address in that document. Jan will look into changing of address within the constitution. Desmond suggested that if the constitution is changed, then the mailing address should be a board decision.

Discussion about awards: Peter asked if the criteria for awards been defined. Jan responded that this year the award was designated as a first-time presenter award. Cathy Martin spearheaded the creation of the terms of reference and they are posted on the website. In the future there may be a different award each year. New terms will be drafted if the award changes.

4. President's Report (Jan Guise)

Report submitted in advance.

Report highlights:

- Thanks to Desmond's suggestion, CAML crafted a letter to Daniel Caron expressing concerns about LAC's recent change in direction. Cheryl & Jan drafted the letter. It was sent in February and it is now posted on the CAML website.
- Conversations took place with Library and Archives Canada leaders who were soliciting advice on the national union catalogue.
- The CAML board decided to join the CFHSS (Canadian Federation for Humanities and Social Sciences). Cathy Martin attended the CFHSS Annual General Meeting in March, where they voted to accept our membership. They have recently changed their fee structure so that it's now more affordable for small organizations to join and benefit from participating during Congress as a member. We want to keep a strong relationship with CUMS, who are also committed to meeting during Congress. We submitted our application for membership in December.
- The IAML Board struck an ad hoc committee on the IAML restructuring. Jan was asked to be one of the members of the committee. They met via email and Skype to draft proposals for members that are focused on making the IAML structure more relevant to its membership.
- The CAML Board voted to contribute some money to help fund the publication of John Beckwith and Robin Elliott's book. Beckwith and Elliot sent CAML a complimentary copy, signed by the editors.
- Jan expressed thanks and gratitude to the membership for the opportunity to serve CAML in her position as president.

5. Treasurer's Report (Submitted by Rob Van der Blik)

Report submitted in advance.

Discussion of report:

- Rob explained that this was a complicated financial year because of the IAML conference. While CAML agreed to give \$10,000 in advance, we ended up needing \$13,000 for JPDL. The IAML account was open from March to August and Joseph Hafner was working with JPDL after that point. The 2012 budget line 8 showed \$4374 at the time of the closing of CAML account. JPDL did the taxes but we ended up getting \$13,000 in a tax rebate, but that doesn't show up until later in the year. When the IAML account was closed, money came in from IAML, but we don't know what that money was for. We made approximately \$20,000 from the conference.
- This year we paid IAML fees, but some memberships are still coming in late. Paying IAML fees early doesn't really seem to help.
- Regarding 2012 budget line 22, projected income: expenses were low because the tax rebate hadn't been received yet.

2013 budget:

- IAML and translations came in lower than usual but there was an unexpected \$1,500 spent on publications so our costs even out in the end putting the budget on track.

2014 budget:

- Fees will include: PayPal fees, bank fees, CFHSS membership fees, translations, IAML dues.
- Award funding is set at \$1000 because this is what we did in the past.
- We have reduced spending on operating costs over the years and our fees cover our operations. Rob sees an opportunity to create more awards.

Discussion about the report:

- Desmond asked if we can use the extra revenue for projects such as digitization of musical Canadiana or use the funds to bring in a guest speaker to the CAML annual meeting. Brian suggested using it to fund research. Joan suggested that it be used to fund member projects or books. Jan asked that any ideas for how to allocate the CAML fund be submitted to the board by email.
- Brian asked if we should think of investing the extra funds. Rob didn't think that investments made sense, but that we need a cushion of about \$10,000. Richard urged caution when spending CAML funds. Jan responded that we are very interested in having criteria for how funds should be spent.
- Peter asked about the \$1,500, which was given by CAML to support the Kallmann book project. Kathleen responded that they had already acquired sufficient subsidy money to cover the publisher's fee. CAML's donation put them over the top so they were able to reduce the price briefly for this meeting.

6. Audit Committee's Report (James Mason, Laura Snyder)

Laura presented the report. The Audit Committee found that the financial transactions have generally been well documented and are in order. The committee would like to make several suggestions for further improvement to the record keeping:

- A few items recorded in the bank statements that appear to be bank errors followed by corrections. This happens when submitting US cheques, but it would be helpful for the audit committee to have more information in these cases.
- The documentation provided by PayPal is confusing. Explanation of how this works would be helpful.
- The 2012 IAML conference presented many challenges for the treasurer and the audit committee. A number of transactions (credits and debits) show up in the bank statements and Rob's spreadsheet, but we don't have the appropriate documentation. The Audit committee strongly recommends that the CAML board request clarification and documentation from IAML for transactions related to conference.

Motion to approve the report: moved by Laura, seconded by Peter; all in favour, none opposed; carried.

Peter asked when the new audit committee will be appointed. Jan responded that the board will select the audit committee after the new board is elected. Peter asked that the board notify the membership of their decision.

7. Membership Secretary's Report (Kyla Jemison)

Report submitted in advance.

Additional remarks: Kyla addressed concerns about IAML payment timeline. Kathy Adamson requested that CAML make IAML payments as close to March as possible because she needs a list of those people who will receive the first issue of *Fontes*. We may have to make 2 payments a year to IAML in order to submit late payments. There are some differences between Rob's report and the membership report because of last minute institutional membership payments.

Desmond asked if we could send a welcome to new members. **Action: the President will send a welcome message to new members.**

Peter asked why there isn't a membership option to join CAML, CUMS and IAML. **Action: the board will discuss this as a possible option at a future meeting.**

8. Nomination Officer's Report (Lisa Philpott)

The call for the Member at Large position went out May 2 and the deadline for expressions of interest was June 4th. An election will be called as three names were received: Sean Luyk, Joanne Paterson and Rebecca Smith. The ballots will be sent out by mail. Members are encouraged to update their mailing addresses with Kyla.

Brian asked if we can we modernize the voting procedures to avoid the mail vote. Jan responded that the board is looking to update voting procedures. Membership will have to vote on the procedural change before it can come into effect.

Action: the board will update the constitution so that the rules of procedure allow online voting.

9. Communications Officer's Report (Cathy Martin)

Report from Cathy:

- The *CAML Review* welcomes Megan Chellew and Deborah Wills as new members of the editorial board. Desmond continues as the reviews editor. We have put out a call for a French language review editor, but did not get any response so Cathy will be reaching out to individuals who may be interested.
- The special issue of *CAML Review* was published in honour of Helmut Kallmann and received positive feedback. The April issue focused on local music collections, including articles on local music at the University of Saskatchewan and University of Alberta and the Toronto Public Library "Make Some Noise" collection and concert series.
- The *CAML Review* has featured a lot of interesting content and many reviews lately. Cathy thanked all contributors and encouraged all members to continue to submit articles and reports.
- We are still keeping track of the usage data. Regarding the validity of the usage data we currently collect: it doesn't seem completely accurate but we will continue to collect.
- We joined the Canadian Scholarly Journal Consortium to partner in a SSHRC partnership grant request. We haven't heard any response on the results yet. Cathy will update the membership if we are successful.
- Cathy submitted an entry to the Directory of Open Access Journals, but hasn't heard back and may have to follow up.
- The letter to D. Caron was posted on the CAML website under the newly added advocacy tab.

Peter thanked Cathy and Desmond for their work on the *CAML Review*.

10. Cataloguing Committee Report (Daniel Paradis)

Report submitted in advance.

11. Copyright Committee Report (Monica Fazekas)

Monica had nothing new to report as CAML and CFHSS were not very active this year.

Discussion:

Monica suggested that the board discuss where we could do more with relation to the teaching and post-secondary research side of copyright. The copyright committee has a role to play in this discussion, but not sure exactly how it should be defined. Jan suggested that board discuss this issue further.

Desmond mentioned that the copyright presentation by James and Monica was very useful and a guide on this topic would be useful. Brian mentioned that a collaborative presentation for graduate students on scholarly communication would be useful. We need something with a consistent message.

Monica suggested that in terms of an advocacy role, we can take advantage of working with other groups within CFHSS who are active in Ottawa. Connecting with other organizations in an advocacy role would be beneficial.

12. RILM Report (Gilles Leclerc)

Discussion about RILM:

- Gilles cannot take on the RILM work at this time and no one else has come forward to work on RILM. Richard said that if someone does come forward, he can work with that person on a search strategy for AMICUS to help identify serials. Brian asked if there is a job description of the RILM position. Jan responded that while there is no written description, there is some institutional memory at LAC. Desmond asked if there was a call on CANMUS-L for the position. Jan responded that there was a call after the last AGM.

13. RISM Report (Cheryl Martin)

Report submitted in advance.

14. RIPM Report (Kathleen McMorrow)

Report submitted in advance.

Regarding the third paragraph of the report: the journal *Musical Canada* was located in a complete run at the Library of Congress and it has been digitized by RIPM. Kathleen has prepared annotations for the first 3 years of the journal.

15. Quebec Chapter Report (Benoit Migneault)

No report was submitted.

Brian mentioned that a review of the Quebec Chapter annual meeting was printed in *CAML Review*.

16. CAML First-Time Conference Presenter Award presentation (Cathy Martin)

The CAML First-Time Conference Presenter Award was intended to provide a first-time CAML conference presenter with the opportunity to present a paper at the 2013 CAML Conference. The award of up to \$1000 will be given for registration, travel, and accommodation expenses. The First-Time Conference Presenter Award was presented to Kyra Folk-Farber, who is a student at the University of Toronto. She presented her paper during the 2013 CAML conference and her paper will also be printed in *CAML Review*.

17. CAML 2014 at Brock University in St. Catharines, ON (Jan Guise)

Jan provided an update on the 2014 meeting. Tentative dates for the conference are May 28 – 30, 2014. The 2014 annual meeting will be held during Congress at Brock University in St. Catharines, ON. The dates are still tentative, and we will consult with CUMS. Congress asked if we would change meeting dates to end by May 30 as there are no services available as part of Congress after that date. Jan suggested that in order to enjoy the Congress services, we might as well take advantage and move dates.

Sean asked if CUMS is committed to meeting at Congress again. Jan responded that it is likely that they are and we will be able to meet with CUMS during Congress in 2014. Desmond mentioned that the publisher's exhibit usually shuts down at 1pm on our first day, so it would be preferable to have the CAML meeting when Congress is in session.

Brian mentioned that CUMS doesn't always meet with Congress if there isn't a strong local representation and asked what we will do about finding a representative for the LOC at Brock. Jan said that the board has discussed this and while we don't have a CAML member nearby, this could be an outreach opportunity. There is a person who does collection development for music, so we could contact them to see if they are interested. Cheryl knows a former CAML member who resides in the St. Catharines area. The board also discussed approaching the University Librarian to help with local arrangements. If the board is unsuccessful in finding someone to manage local arrangements, a call will be put out to the membership.

Cheryl mentioned that CLA and Congress will be happening in Ottawa at the same time in 2015.

18. Other business

National Leadership Summit - Canadian Music Educators' Association (CMEA) (Jan)

- CAML was invited to be part of the CMEA. They meet 6 times a year by web conferencing, for an hour-long meeting. The meeting is an opportunity for members to share what they are working on.
- The CAML board will need to appoint a representative to the group. If anyone is interested, let Jan know.

CFHSS seat at the AGM vote (Jan)

- There is a CFHSS Spring annual general meeting in Ottawa every year. The board will appoint a member to attend. It should be someone who is local and has an interest in attending.

Helmut Kallmann fund (Joan)

- Joan was invited to a meeting at Carleton University, where Dr. Kallmann was an adjunct professor for many years. The goal of the meeting was to establish a Helmut Kallmann Chair position in Canadian Music at Carleton. They need 3 million to fund the position and some money has been raised already. They will continue to raise money over the upcoming year. If any CAML members would like to donate to the fund, Joan has donation envelopes.

- If they are not able to raise the funds for the research chair then something else such as a scholarship or lecture series will be done to honour the memory of Dr. Kallmann.

IMSLP (Homer Seywerd)

- There is a new IMSLP server in Canada for public domain works in Canada. As of July 1st works that are public domain in Canada will now be available within Canada.

Kathleen felt it was unfortunate that the CAML and CUMS programs were kept separated at this year's meeting. Bill said that he had submitted the CAML events to be integrated into the CUMS program, and a draft of the combined programs was produced, but when they were printed the CAML events were not included. We will work with next year's program chair for the 2014 meeting to ensure this doesn't happen again.

Richard Green felt that the CAML President should have been invited to speak at the opening. Bill said he would talk to Mary about having Jan speak at the banquet.

Kathleen expressed thanks to the LOC and program committee for their work on this year's meeting.

Desmond extended thanks to Jan for her work as president.

19. Motion to Accept all Committee Reports (excluding audit committee report): moved by Monica, seconded by Richard; all in favour; motion carried.

20. Adjournment

Motion to adjourn: Lisa

Meeting adjourned at 17:22 PST

Respectfully Submitted,

Carolyn Doi, Recording Secretary

International Music Librarianship: IAML & R-Project Sessions at CAML 2014

By Desmond Maley

RIPM/RISM/RILM Session (Thursday, May 29, 2014)

Kathleen McMorrow (Librarian Emerita, University of Toronto) provided an overview of the “fourth R,” Retrospective Index to Music Periodicals/Répertoire international de la presse musicale (RIPM). Founded in 1980 by Robert Cohen, RIPM indexes European and American music journals from 1759 to 1962. Notable additions to RIPM are the Online Archive of Music Periodicals and the e-Library of Music Periodicals. The Online Archive includes *The Canadian Journal of Music*, while the e-Library includes *Musical Canada* and *Musical America*. McMorrow demonstrated these resources with a search for the Canadian concert violinist, Kathleen Parlow.

Cheryl Martin (Western University) is the Canadian representative of the International Inventory of Musical Sources/Répertoire International des Sources Musicales (RISM). RISM’s mandate is to document extant written musical sources. Most of RISM’s work is done in Europe, especially Germany. Martin noted that the interface for entering data is difficult to work with, and that efforts are underway to improve it. RISM’s Series C, Music Research Libraries, is also being updated.

Sean Luyk (University of Alberta) has been chair of the Canadian National Committee of RILM (Répertoire International de Littérature Musicale) since June 2013, succeeding Lisa Emberson. He detailed RILM Canada’s coverage and plans to add more Canadian content from a variety of sources. A project from a fifth-year bibliography course taught at the University of Alberta recently yielded a number of listings. RILM has seven volunteers, and it is part of the sabbatical project of a CAML member. Luyk noted that pending ratification of the membership, RILM Canada will come under the purview of CAML. A website is forthcoming.

Desmond Maley is an Associate Librarian at Laurentian University and the Books/Recordings Editor of *CAML Review*.

CAML/MusCan Keynote Address: IAML and the Four R-Projects: Past, Present, and Future (Friday, May 30, 2014)

Barbara Dobbs Mackenzie, Editor-in-Chief, RILM International Center (New York) and President, IAML

Barbara Dobbs Mackenzie described her address as a book with five chapters. The longest and most comprehensive was on IAML, but there were also informative chapters on the related four R's: RISM, RILM, RIdIM, and RIPM.

IAML was founded in Paris in 1951, in the aftermath of the Second World War. Today, it has 1,800 members in 50 countries. IAML encourages and promotes the work of music libraries, archives, and documentation centres through a variety of means. One of the organization's major activities is the annual conference, which in June 2015 will be held in New York City on the theme of music research in the digital age. *Fontes Artis Musicae*, IAML's flagship publication, is seeking a new editor and newly appointed Vice-President Joseph Hafner (McGill University) is chairing the search committee.

IAML is examining its future. An ad-hoc committee on restructuring the association was established, of which Jan Guise (University of Manitoba) was a member. The committee has recommended reducing the governance from three tiers to two. The committee also has recommended a roundtable of national branches and the board, and electronic voting.

Mackenzie noted that the R-Projects all get their names from their French titles, the exemplar being Répertoire International des Sources Musicales (RISM), founded in Paris in 1952; it is currently located in Frankfurt am Main. RISM is intended to be the central repository for documentation of sources of manuscripts (or prints) of music and music theory. Forthcoming is more material for Series A (pre-1800), some of which will be open access. Series B/1 will soon include material for the period 1500 to 1550, with publications on France, Croatia and Italy also in preparation.

Répertoire International de Littérature Musicale (RILM) is the world's most comprehensive music bibliography, with a staff of twenty-five at the international office in New York, and a global network of contributors. "RILM Classic" abstracts music literature since 1967 (RILM was founded in 1966), while the comparatively new "RILM Retrospective" abstracts the literature prior to 1967, notably Festschriften and conference proceedings. Mackenzie detailed the high cataloguing standards and search capability of the RILM database. The RILM blog provides news and amusing anecdotes.

The Internet's capacity for displaying images has been a boon to Répertoire International d'Iconographie Musicale (RidIM), founded in 1971 by Joe Jackson. With its emphasis on the iconography of performance art, theater, and dance, RidIM collaborates with institutions such as the Metropolitan Museum of Modern Art, Princeton University Art Museum, and the Sorbonne, as well as performers such as Ton Koopman. The Getty Thesaurus of Geographic Names and the Getty Union List of Artist Names are used to ensure a high-quality standard of authority lists. Plans are afoot to expand coverage to China, Iran, Mexico, and Latin America. Linked data to relevant sites is another priority, including to the other R-projects. RidIM is funded through private donations; there is no branch in Canada.

Répertoire international de la presse musicale (RIPM) documents music-related journals from the era of C.P.E. Bach (1759) to 1967, the year when RILM's coverage begins. There are 714,000 annotations in the RIPM Index (originally published in 300 bound volumes, now an online resource), 148 full-text journals in the Online Archive, and 208 journals in the e-Library. RIPM's efforts in recent years have been concentrated in the latter two areas; these efforts have borne fruit, as the online reproduction of original broadsheet-style publications like *Musical America* is of striking visual appeal.

From Open Access to Sheet Music: Selected Session Reports from Congress and CAML 2014

By Deborah Wills

Congress 2014: Wednesday, May 28, 2014

Debating Open Access and the Future of Academic Publishing

This event was the second in a series of three debates on copyright and the modern academic organized for Congress by Blayne Haggart of Brock University. It brought together Michael Geist, Canada Research Chair in Internet and E-Commerce Law at the University of Ottawa, and Glenn Rollans, from the Association of Canadian Publishers. They considered the question: should open access be the primary publishing model for Canadian academic and research publishing?

Michael Geist discussed the three main areas of academic publishing: journal articles, academic monographs and textbooks. For articles, he indicated that we have already reached a tipping point in Canada, with more than 50% now published in open access journals. Geist stressed the value of open access for articles, including wider dissemination of knowledge and increased numbers of citations. He argued that the public pays for much of this research and that publishers have not suffered a loss of revenue.

For scholarly monographs, Geist expects the same shift to take place. Again, public money is involved. For example, Wilfrid Laurier University Press receives about \$8000 in public money for each book published. Textbooks are the most challenging area for open access, though Geist argued that student expectations are driving the issue, and many of the materials used for courses are already in the public domain. Geist's main point was that authors of academic materials write to be read and to contribute to knowledge, rather than for compensation.

Glenn Rollans agreed with many of Geist's ideas. He expects that the Association of Canadian Publishers will not oppose the idea of open access. However, he stressed that there are other options.

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According to Rollans, the basic publishing model, which turns money into books and books into money, is disrupted by open access. Publishers add value and quality control through their editorial team. They have a responsibility to their audience, and publishers who do not respect their audience will be out of business. Publishing is a process: creating the product is just the first step in keeping a publication in the public eye. Open access, on the other hand, can disempower readers, who should be allowed to vote with their money. In addition, Rollans stressed that open access depends on institutional support, and public money can disappear. He predicts that increasing page fees will put more pressure on institutions to provide funding. The big question for Rollans: where is the money coming from?

By the end of the debate, it seemed clear that the speakers agreed on many points and saw value in both publishing models. They continued to disagree about which should be the primary model for Canadian academic materials.

CAML Session C: Thursday, May 29, 2014

Capturing Culture: Metadata Elements, Descriptive Vocabularies and Authority Control in the Design of the McGill Music Library's 19th-century French Sheet Music Database

Andrew Senior (McGill University) described a project to create a database for the nineteenth-century French sheet music collection acquired by McGill from Library and Archives Canada in 2007. The collection is composed of nearly 20,000 items, spanning the 1820s to the turn of the twentieth century. With its wide range of genres and art forms, this collection has significant research potential for cultural historians, musicologists and librarians. Of particular interest are the relationships among publishers, singers and composers which the database will help illuminate.

A local metadata standard has been created with enough granularity to assist research. It closely resembles the Sheet Music Consortium Metadata Guidelines and could be mapped to that system. Since the authority files provided by the Library of Congress are often lacking for this type of music, in-house authority master files have been created. For the iconography and cover art, which is of central importance to the collection, there are plans to use the Art & Architecture Thesaurus from the Getty Research Institute among other standards. The project aims to find a balance between controlled vocabulary and natural language description. Future plans include selective digitization.

Genre of the Moment: Creating a Genre Taxonomy for the 19th-century French Sheet Music Collection at the Marvin Duchow Music Library, McGill University

Kathleen Hulley (McGill University) described the challenges of determining an appropriate taxonomy for her library's French sheet music collection. She stressed the need to draw not only on genres specifically mentioned on the works, but to also examine historical documents and include additional genres common to the period. The rich variety of genres is an important facet of the collection, and the goal is to make genre an access point for information retrieval. Since the Library of Congress provides only a limited range of genres for popular music, the database creators decided to produce an in-house genre taxonomy. This taxonomy will enhance access and allow an historically informed approach to research. Genre can be discovered from a variety of sources: the subtitle of a work, marketing materials, reviews, memoirs and other historical writings. In the database, genre and sub-genre will be searchable by keyword or through a list. In cases where an item contains contradictory genre information, different genres can be attached to a single work. Once the database is complete, it will be possible to link genre in a rich variety of ways to other aspects of the collection.

Reinforcing the Front Line: Music Publishing and the War Effort, 1914-1918

Timothy Neufeldt (University of Toronto) began his presentation with a vivid description of front-line warfare told in the words of a soldier. That example, and other excerpts from primary sources, set the historical context for a discussion of music publishing in Canada during and shortly after the war. The music publishers of the time appealed to the understanding of their audience, who used newspapers as their main source of information. At the beginning of the war, newspapers were organs of propaganda for encouraging enlistment. Given that purpose, song lyrics tended to assume victory with no repercussions for the individuals on the battlefield. As the war progressed, front-line soldiers soon experienced a different reality, and the disconnect grew between soldiers and those on the home front. In response, publishers changed their approach and provided songs depicting war as a perilous cause necessary for defending the Empire. These songs acknowledged danger while appealing to the manhood of would-be recruits. At the end of the war, the intent of the songs changed once again. Now the public was encouraged to buy sheet music to support the returning soldiers. Throughout the presentation, Neufeldt quoted from song lyrics to illustrate how publishers marketed the war effort by reflecting popular understanding.

A Visualization Interface, Digital Humanities, and National Library Digital Sound Recording Collections: A Report of CAML 2014 Session A

By Alana Skwarok

CAML Session A: Thursday, May 29, 2014

Audrey Laplante, Dominic Forest, Rémy Kessler (Université de Montréal): “Encore des mots, toujours des mots: A Visualization Interface for Exploring a Large Collection of French Songs”

Stacy Allison-Cassin, David Montgomery (York University): “Digital Humanities and Music”

Sophie Rondeau (CBC Winnipeg): “The Sounds inside the Library Walls: An Examination of Three National Library Digital Sound Recording Collections”

Audrey Laplante (Université de Montréal) opened the morning session with a paper she co-authored with Dominic Forest and Rémy Kessler (Université de Montréal; in absentia). She presented their methodology and results related to the creation of a music visualization interface for French-language songs based on lyrics. In harvesting lyrics and metadata from the Internet, their research aimed to study the social tagging of francophone music as well as study how independent record labels in Quebec use social media to promote artists. Their resulting interface allows for information retrieval and visualization, and will act as an excellent resource for researchers looking to find songs based on a particular topic and to study the themes within a particular collection of songs.

The following presentation was from Stacy Allison-Cassin and David Montgomery (York University). Allison-Cassin and Montgomery began their session by giving a quick overview of issues related to Digital Humanities and music, and discussed roles librarians can take in order to effectively engage with Digital Humanities scholarship. They also shared their experiences in receiving and digitizing the John Arpin Sheet Music Collection, which included 150,000 items of vintage, original sheet music. They described how the Digital Humanities community stresses the idea of collaboration, both in the sharing of resources and open source tools, and in overcoming potential silos that exist within academia.

Rounding off the session was Sophie Rondeau (Syracuse University) with an analysis of three national library digital sound recording collections. Rondeau examined the scope, development, and management of the following collections: Library and Archives Canada’s [Virtual Gramophone](#), the Library of Congress’ [National Jukebox](#), and [British Library Sounds](#). Her analysis of the collections included the quality of the digitized audio, interface design and usability, and reference and instructional services. Rondeau’s related paper is included in this issue of *CAML Review*.

Alana Skwarok is a Reference Librarian at the MacOdrum Library of Carleton University. Her subject specializations include Art History, Film Studies, and Music.

Space, Materials, and Threshold Concepts: A Report of CAML 2014 Session E

By Andrew Senior

CAML Session E: Friday, May 30, 2014

Carolyn Doi (University of Saskatchewan): “Listening in the Library: Considerations for Space and Equipment”

Becky Smith (Memorial University): “A Binding Experience”

Laura Snyder (Mount Allison University): “‘Threshold Concepts’ and Information Literacy for Music”

Carolyn Doi (University of Saskatchewan) opened the second Friday morning session with a presentation on a Spring 2013 project to revitalize an audiovisual listening space at the University of Saskatchewan’s Education and Music Library. Prior observations had established the area was underused and, with single-occupant carrels and outdated or malfunctioning hardware, was no longer suited to the varied needs and activities of its users—including, for example, accommodating laptops and score reading. Beginning with a needs assessment and consultation process, the project then focused on transforming the area into a more flexible social space, removing the carrels and fostering creativity through added group listening facilities, new equipment, software, and comfortable seating. During the presentation, Doi used plans and photographs of the space, equipment, and furniture to provide further detail as well as to offer helpful information gleaned from the process. She noted that in spite of some challenges encountered during project implementation, there was ultimately an observed increase in usage, with feedback from students and faculty being, for the most part, very positive. A future plan for the space is the proposed addition of tables that were originally part of the 2013 project but could not be included at the time.

In the following presentation, Becky Smith (Memorial University) outlined a new procedure for binding and processing scores and parts implemented during 2013 at Memorial University’s Music Resource Centre. Historically, score processing had not been a priority and many items—

Andrew Senior is an eResources Librarian (Acting) at McGill University.

subject to repeated wear and tear—were in varying states of disrepair. Smith highlighted the steps taken, such as the examination of 250 high-use items, to identify which material should be retroactively processed. As well, she described the priorities established for treating new scores going forward, including a small proportion of scores to be sent for professional binding. Additional pre-project planning followed: everything from selecting suppliers and costing supplies, to establishing workflows, refining binding methods, and providing training for the Music Resource Centre staff. Smith noted that finding a space-saving binding design was an important aspect that ultimately influenced the decision to employ a clear pamphlet style of binder. Scores were prioritized into four categories and work began in the summer of 2013, with students successfully binding around 500 scores in a month. To date more than 800 scores have been completed to positive response.

Finally, Laura Snyder (Mount Allison University) explored threshold concepts and information literacy with regards to music in the context of the ACRL draft *Framework for Information Literacy for Higher Education*. She spoke of the potential benefits threshold concepts could bring to information literacy as they offer new ways to approach the learning process with a greater emphasis on conceptual understanding and not simply on skills acquisition. Building on the work of Meyer and Land around the transformative, integrative and ritualistic nature of threshold concepts, Snyder noted how learning to read music becomes ritual knowledge and highlighted how students move through liminal stages in their musical training to become musicians. Employing the Limbourg Brothers' painting *The Fall and the Expulsion from Paradise* to propose Adam and Eve's banishment from the Garden of Eden as the “archetypal” threshold concept, her observation that Adam and Eve—newly adorned with fig leaves—would, henceforth, forever be subject to the exigencies of fashion, brought a moment of hilarity to the proceedings. Turning her attention to the ACRL draft framework, Snyder responded to each of the draft threshold concepts, such as “Scholarship is a Conversation” and “Authority is Contextual and Constructed,” before highlighting what she perceived as an absence of concepts relating to primary sources and ethical use of information. She concluded by outlining the potential challenges—such as how to avoid over-simplifying complex concepts and how to adapt concepts to the current 'one-shot' information literacy practice—as well as the collaborative and diverse instructional opportunities presented by the implementation of threshold concepts.

The White Sheet Music Collection and the International Music Score Library Project: Session F Report from CAML 2014

By Carolyn Doi

CAML Session F: Friday, May 30, 2014

Oil Shows, Rodeos, and UFOs: The Walder G.W. White Sheet Music Collection

Sean Luyk (University of Alberta) spoke about the Walder G.W. White Sheet Music Collection, which was donated to the University of Alberta Library in 2011. The collection is currently being described, digitized, and made available online. The presentation focused on the history of the collection, its contents, and its significance for Canadian music history research. Luyk also spoke about metadata collection and challenges on behalf of co-author Colette Leung (University of Alberta), who was not in attendance.

The White Collection contains more than 6000 items, published from 1840 to 1970, and includes pieces from Canada, the US, UK, and Europe. Of particular interest are the pieces from Canada's Prairies, with covers and lyrics depicting typical local scenes. Luyk highlighted several examples of local life and industry, including "Calgary Square Dance," "The Calgary Kid's Stampede of Songs," and "The Desk and Derrick Song."

The process of creating metadata for the collection and providing access was facilitated through the Sheet Music Consortium (SMC). Using the SMC metadata guidelines, the collection is being described using an Excel template with 32 fields. Special vocabularies and standards such as the Library of Congress vocabularies, AACR2, Candidate Music Genre/Form Terms, and Canadiana Authorities are consulted during the process. The SMC provides a metadata mapping tool to translate the Excel file to XML, after which the records are added to the repository and made available online. As of May 2014, metadata from 4200 items in the White Collection have been uploaded to the Sheet Music Consortium. Select item records and digitized covers have also been included in Peel's Prairie Provinces, an online bibliography of materials related to the settlement and development of the Canadian West. Future plans for this collection include a larger scale digitization project, which will also be made available online.

Carolyn Doi is the Music & Education Liaison Librarian at the University of Saskatchewan Library.

IMSLP: Perspectives from a User and a Contributor

Deborah Wills (Wilfrid Laurier University) and Homer Seywerd (Dundas Valley Orchestra) presented a session on the history, usage, and current status of the International Music Score Library Project (IMSLP). Wills began with an overview of the project from the perspective of a site user. While IMSLP is known for its large collection of downloadable scores in the Petrucci Music Library, the project also includes an active discussion forum and a growing number of musical recordings. Due to a 2011 merger with the Werner Icking Music Archive, the size of the Petrucci Music Library has grown significantly in recent years, resulting in more than 300,000 daily downloads from the site. Wills noted that IMSLP has instituted guidelines to maintain the quality of the available scores, including typesetting requirements and image improvements for accuracy and readability. Users will find it easy to locate works either through the browsing feature or through the keyword search function.

Seywerd went on to speak about IMSLP from the perspective of a site contributor and volunteer. Volunteers are always welcome to participate in the online community in a number of ways: by adding works, adding and editing metadata, participating in forums or acting as administrators for copyright review. Many contributors are involved in projects to transfer works from other institutional repositories or to upload scanned copies from personal or local libraries. Composers are also encouraged to upload their own compositions using one of the Creative Commons licenses. New volunteers will find that the MediaWiki platform is easy to navigate and tutorials and forums are available to assist with troubleshooting or questions.

The session concluded on the topic of copyright adherence within the current iteration of IMSLP, which now includes a distributed server system and improved copyright disclaimer. When users attempt to download a score they are automatically redirected to a server located in a country where the work is in the public domain or has been released under a Creative Commons License. A new regional server, Petrucci Music Library – Canada, was launched in July 2013 and is intended for works where copyright lasts 50 years from the death of the author. Discussion on the topic of copyright in relation to IMSLP's activities is well documented in the site's forums.

The Sounds inside the Library Walls: An Examination of Three National Library Digital Sound Recording Collections

By Sophie Rondeau

Recipient of the 2014 CAML First-Time Conference Presenter Award

National libraries are government institutions dedicated to acquiring, preserving, and making accessible information and heritage resources pertinent to the nation. Resources may include government documents, books, theses, audio and video recordings, and more. This paper will explore and compare the digital sound recording collections from three national libraries: Library and Archives Canada's [Virtual Gramophone](#); the Library of Congress' [National Jukebox](#); and [British Library Sounds](#). I have limited my focus to three national libraries to provide a sample representation whereby evaluation and comparison of digital sound recording repositories may begin. The paper will examine the scope of the collections, digitization methods, how the collections are developed and managed, an evaluation of their respective interface design and usability, the provision of reference services, and issues related to access. These digital collections provide remote access to sound recordings otherwise difficult to obtain. They are important resources for music libraries and institutions serving sound-related user needs.

Introduction

Human beings break sounds up into categories, such as music, spoken word, sound effects, and sounds of nature, but when considering sound is it possible to start with the premise that all sounds are sounds? The taxonomy in figure 1 provides a hierarchy, by no means exhaustive, of categories of sound with sound as the parent of the taxonomy. More broadly, music is sound, spoken words are sounds, dialects are sounds, the sounds of nature are sounds. People also speak of the sound of silence! Sounds are also used for varying purposes. For example, they may serve political agendas, have entertainment value, stimulate memories and emotions, provide warnings of nearby dangers, and even facilitate mating.

Sophie Rondeau currently works for Syracuse University Libraries cataloging the Belfer Audio Archive and other music materials. She has an M.Mus. from the University of Manitoba and an MLIS from the University of Wisconsin-Milwaukee. This paper was presented at CAML's 2014 conference, which Rondeau attended as the recipient of the CAML First-Time Conference Presenter Award.

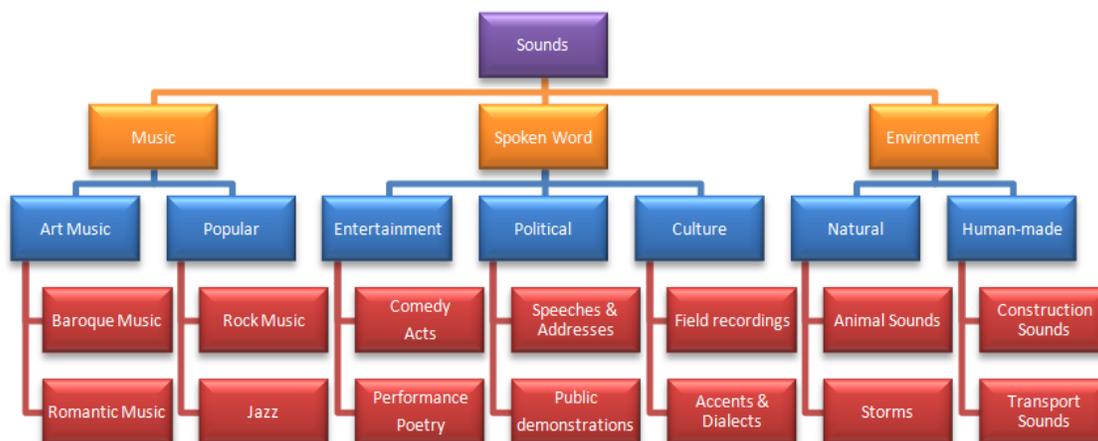


Figure 1. Sound taxonomy

As understood physiologically, sound is the “sensation produced in the organs of hearing when the surrounding air is set in vibration in such a way as to affect these.”¹ Sound is a phenomenon, and perhaps one of the most elusive and ephemeral. Yet, sound recordings have been able to capture sound: to take hold of that which is fleeting. Being able to capture sound also has a commercial value, and recorded sounds become commodities. They also become worthy of preservation because of their historic and cultural value. V. Elizabeth Hill explains that since Thomas Edison’s breakthrough in 1877, sound recordings have become an important medium for capturing cultural history. Since many sound recordings are not available commercially, Hill asserts that libraries and archives have an important preservation role.²

Music is a specific category of sound, yet even within the music tradition there is interest in a variety of sounds. Artists such as Messiaen found delight in replicating sounds of birds. I recall the repeated reference to the nightingale in German song texts during my studies as a vocal major. The question arises, “In what way would hearing the sound of that bird have helped inform my musical practice?” Can recorded sounds provide another layer of meaning and understanding to those served in music libraries and beyond?

Tom Moore argues that it may be more important for music libraries to make sound recordings accessible over the score since changes in musical ethos now regard the score as a blueprint for the actual realization of sound, represented by the sound recording.³ It may not be a question of either-

1. *Oxford English Dictionary*, s.v. “Sound.”

2. V. Elizabeth Hill, “The Preservation of Sound Recordings,” *Music Reference Services Quarterly* 15, no. 2 (2012): 89, doi: 10.1080/10588167.2012.675843.

3. Tom Moore, “Sound Recordings,” *Notes* 56, no. 3 (2000): 635.

or, but rather a recognition that sound recordings serve a variety of purposes, some of which may be compatible with scores, and others for purposes independent of the score. Each of these collections provides access to something of significant cultural value to people who have the tools to access them. Beyond tax dollars, there is no direct charge to access them, although there is a digital requirement. It is my purpose here to evaluate and compare these three collections to recognize the contributions of each, where they may fall short and potentially be improved, and ultimately to provide an overview for those serving sound related needs so that they may add these collections to their repertoire of resources.

Scope, development, and management of the collections

This section will focus on the content of the collections and the resources available for their maintenance and growth.

Virtual Gramophone

The *Virtual Gramophone*, which will be referred to as the *Gramophone* from here on, is Library and Archives Canada's digital sound recording site. The *Gramophone* is a multimedia web site with information and images for 15,000+ 78 rpm and cylinder Canadian recordings and foreign recordings featuring Canadian artists and/or compositions. It includes biographies of Canadian performers, short histories of Canadian record companies, background information, and digital audio reproductions. The Canadian focus of the site correlates to Library and Archives Canada's mandate to preserve the documentary heritage of Canada for the benefit of present and future generations. The recordings featured on the *Gramophone* are only a representation of the full audio collection at Library and Archives Canada. They include:

- Patriotic songs and sentimental ballads from the First World War
- Vaudeville, jazz, and dance band music of the 1920s
- Music from Quebec in the 1920s and 1930s
- Popular music of the era
- Classical vocalists and instrumentalists from the 1920s to the 1940s
- Berliner Gramophone of Montreal materials from 1901 to 1910.

To avoid copyright issues, all materials in the *Gramophone* are in the public domain, and there is a balance between French and English materials.

The *Gramophone* was suspended in 2006, though new material is being added as time and resources permit. Biographies, histories, and other non-audio content are no longer added. When browsing the audio, I discovered two different bibliographic displays of digital content: the Amicus Canadian National Catalogue Interface and another interface that was likely constructed for the *Gramophone*, since it includes other content such as histories and label views.

National Jukebox

The *National Jukebox*, which will be called the *Jukebox* from here on, is a digital sound recording collection of the Library of Congress. It includes recordings from the Library of Congress Packard Campus for Audio-Visual Conservation and other partners, including Sony Music Entertainment; the University of California, Santa Barbara; EMI Music; and the private collectors David Giovannoni and Mark Lynch.

At launch, the *Jukebox* consisted of 10,000+ recordings produced by the Victor Talking Machine Company between 1901 and 1925. Regular additions come from the Victor recordings collection and acoustically recorded titles made by other Sony-owned U.S. labels. The *Jukebox* relies on the generosity of Sony Music Entertainment, which provided the Library of Congress with a gratis licence to stream all of their pre-1925 recordings, including those of Columbia and Okeh. They have many foreign language recordings that were recorded in the United States because of a big push in the 1920s for foreign language, mostly spoken word, recordings. In a May 2014 telephone conversation, David Sager at the *Jukebox* explained that foreign language materials are a priority because of the library's interest in inclusiveness. The library is also bound by an acoustical requirement with Sony Music Entertainment; acoustical recordings have less market value than digital, thus the gratis licence.

The *Jukebox* does not contain histories or biographies to accompany the recordings. There are images of the record labels. It does include the 1919 Victrola Book of Opera, which stands on its own as part of the collection.

The *Jukebox* consists largely of U.S. recordings, but not because of any specific or imposed mandate. Of course, it may not be germane to compare Library and Archives Canada's decision to restrict digitization to Canadian content and the Library and Congress's seeming disregard of their cultural heritage. It can likely be taken for granted that a large percentage of the National Jukebox consists of American performers and/or recordings by the fact that a great deal of recordings took place in the U.S. One simply has to browse the "Place" category of the *Jukebox* to see that the bulk of the materials are from the United States. Canadian culture has often found itself in the shadows of its much more prolific neighbour and, consequently, has responded by mandating Canadian content. This same strict mandate may not be as necessary in the U.S. simply because there are fewer risks of American content being overlooked or disregarded.

Jukebox content is added regularly as a collaborative project involving the partners mentioned above.

Sounds

The largest and most diverse of the three collections, *British Library Sounds*, features 50,000 recordings and their documentation, of music, spoken word, and human and natural environment sounds from all over the world. The selection was taken from the 3.5 million sounds in the British Library's full audio collection. Selections were made during the Archival Sound Recordings project,

which ran from 2004 to 2009. Some interesting examples of the collection include *Disability Voices*, which provides an oral history of the lives of people living with a disability; the *Opie Collection of Children's Games and Songs*, a set of recordings made by Iona Opie between 1969 and 1983 that documents children's play, folklore, language, and literature; and the *Survey of English Dialects*. The British Library extends the parameters of the sound recording collection by including unconventional genres. *Sounds* also holds and features select BBC recordings, demonstrating how a partnership between a public broadcaster and a national library can bear fruit.

Another interesting category is *Sound Recording History*, which includes images of playback and recording equipment, early catalogue records, and interviews with engineers, musicians, and producers. This information could be valuable to archivists, audio engineers, collectors, scholars, broadcasters, and others.

Although the scope of *Sounds* is impressive, some of the content has restricted access due to copyright regulations. Items not restricted by copyright are available to the general public for online listening. UK higher and further education institutions have access to the full collection online and can download the majority of the audio for educational purposes. Institution libraries can gain access to restricted content by requesting a free licence through the Reference Team.

The original selections for the project, funded by the Joint Information Systems Committee, were made between 2004 and 2009 when it was known as ASR (Archival Sound Recordings). These recordings have been retained, and thousands more added since the web site underwent its makeover.

Sounds has significant digital content specific to British culture, but also includes sounds from all parts of the world.

My immediate response in examining the scope of these three collections was to favour *British Library Sounds* for its diverse content, and to fault the other two for their limitations. However, upon further reflection, it seems more constructive to recognize that each collection serves the public in its own way. It could be beneficial if these three national libraries formed partnerships, if only to increase awareness of available sound recordings.

Digitization and technical information

For many, what is most interesting in the digitization process is the choice of playback equipment, playback speed and the many other considerations involved when handling archival materials. Those working with these formats need to understand how to play and digitize them without harm, and how to achieve the best quality sound. Fortunately, all three digital libraries provide at least some detail about their process.

Virtual Gramophone

Under the heading “Technical Notes,” the *Gramophone* outlines the steps taken to create audio files, in particular, the consideration of groove widths and playback speeds. For example, groove widths decreased over the years, and the proper stylus was essential for optimum sound quality. However, the choice of stylus also depended on the condition of the physical item. The quality of a recording with significant wear or damage could be improved by the size of the stylus. The *Gramophone* also explains the analogue to digital conversion process, digital noise reduction techniques, digital recording and editing, and RealAudio encoding. It includes short excerpts to demonstrate the technical processes involved in digitizing archival audio recordings.

National Jukebox

The *Jukebox* has a slideshow entitled “Making the Jukebox” that provides a linear outline of its creation. Digitization is only a small part of a much larger process that involves curating, selecting the best copy; scripting the metadata from the disc; disc cleaning; searching and claiming in the project database; an explanation, in layman's terms, of the technical processes including playback speeds and stylus selection; the digitization process, which also includes storage information; scanning labels for each side of the disc; checking file names against the discs; and batch processing of audio files. While the slideshow provides a useful visualization of the process, it could be enhanced by including audio excerpts as does the *Gramophone*.

Sounds

Sounds provides little information about best practices for handling and playing recordings, though it uses and links to the Guidelines on the Production and Preservation of Digital Audio Objects from the International Sound and Audiovisual Archives. While this information is useful for institutions and possibly collectors, the addition of technical information suitable to the layperson, such as provided by “Making the Jukebox,” could increase the appreciation of archival recordings. *Sounds* does present a “Sound recording history” category, which provides rich historical information in textual, visual, and audio formats, but it doesn't provide specific information on the Library's process.

Why is this kind of technical information considered important? Should not the audio be sufficient for users without their needing to know the back end process? For some, technical information may be of little importance; but for others, this information provides an additional layer of understanding to enhance their listening experience.

Interface design and usability

This section will briefly examine the interface design and usability of the three sound recording web sites, most notably the search and browse options. It will not attempt to provide a full heuristic evaluation, although such an endeavour could be fruitful, especially for libraries planning to create their own collection.

The Virtual Gramophone

There are 36 descriptive elements used in cataloguing the *Gramophone* recordings. Of course, not all the elements apply to every recording, but clearly the *Gramophone* is interested in providing a granular description. However, the interface could better exploit that data and improve the discovery of its content. The *Gramophone* database is a subsection of Library and Archives Canada's Music and Performing Arts Collection. Library and Archives Canada is currently updating their web site, but the *Gramophone* does not seem to be included in the updates since it still sports older looking logo information. This may also have something to do with it being project funded. Despite the wealth of content and the rich metadata, the *Gramophone* interface is somewhat outdated.

The *Gramophone* is browsable and searchable, but unfortunately, these two functions do not work together. This is unfortunate since it has been found that digital libraries are more often browsed by users. The *Gramophone* has a basic search and an advanced search option. The basic search allows for searching a single index and a single search term. The Advanced Search allows the searching of multiple indexes and includes a variety of limiters, such as dimensions and province. Unfortunately, search terms are required which means that a user wanting to browse all the 7-inch recordings, or to find recordings specific to their province would have to include a search term with their limiter (see Figure 2 for a screenshot of the Advanced Search).

Advanced Search

Select one or more indexes and enter your search terms (required):

| | | |
|------------|----------------------|-----|
| All Fields | <input type="text"/> | AND |
| All Fields | <input type="text"/> | AND |
| All Fields | <input type="text"/> | |

Suggestion to discard requirement.

Optional limiters for searching:

Digital Content:

Genre:

Language:

Dimensions:

Release Year (YYYY):

Province/Country:

Figure 2. Screenshot of the *Virtual Gramophone's* Advanced Search

It is possible to browse the *Gramophone* by selecting “Audio” from the left-hand column. The collection is sorted by:

- New titles added since January 2009
- Title
- Performer

The *Gramophone* provides an alphabetical list for browsing, which is found under the Audio subcategory. The biographies can also be browsed through a separate link. *Gramophone* could be improved by providing more categories for browsing and by employing faceted classification so that search and browse can work together. The alphabetical organizational structure is somewhat limited and onerous. Alphabetical lists are more useful for known item retrieval and don't always facilitate the greatest discovery for browsing. Browsing is best accomplished by providing a variety of options through which the user may discover content. Although the underlying metadata associated with browsing may be quite precise, the interface can facilitate greater discovery by exploiting that metadata. Another way to improve *Gramophone* would be to include more embedded hyperlinks within the record. The rich metadata is there and could serve discovery more effectively.

National Jukebox

The *Jukebox* interface is quite interactive and facilitates searching and browsing both separately and simultaneously. The basic search box is available on every page, and there is also an advanced search. When conducting a search, the results include faceted refinements on the left side of the page. The refinements can also be browsed under the “Browse all recordings” subheading. Categories for browsing include genre, performer, date range, place, and language. The *Jukebox* gives users greater control of display options as well. Users can select the gallery or list view and have some options to sort as well as refine their results. Results in the *Jukebox* are also tracked by way of breadcrumb paths. Elements in the paths can be removed so that users can effectively backtrack from the results page. There are no required fields in the advanced search.

Sounds

Of the three sound recording interfaces, *Sounds* is probably the most visually appealing and browsable. This collection is also significantly larger and the diverse content is organized into a broad range of categories for browsing. *Sounds* also facilitates browsing by giving it “centre stage” on their interface. Categories are labeled clearly, succinctly, and the visuals are eye-catching and serve as meaningful symbols (see Figure 3 for a screenshot of the *Sounds*' home page). It has many of the qualities of a helpful and interactive interface, such as the ability to mouseover many of the images to see descriptive text boxes. The whole collection may be searched at once or by category. It is also possible to create an account in *Sounds* so that users can tag, add notes, add to a favourites folder, and/or add to a playlist. Related items are presented to the right when a selection

is made. Neither the *Jukebox* nor the *Gramophone* provides such personalized services, although they do link users to social media tools with these services.

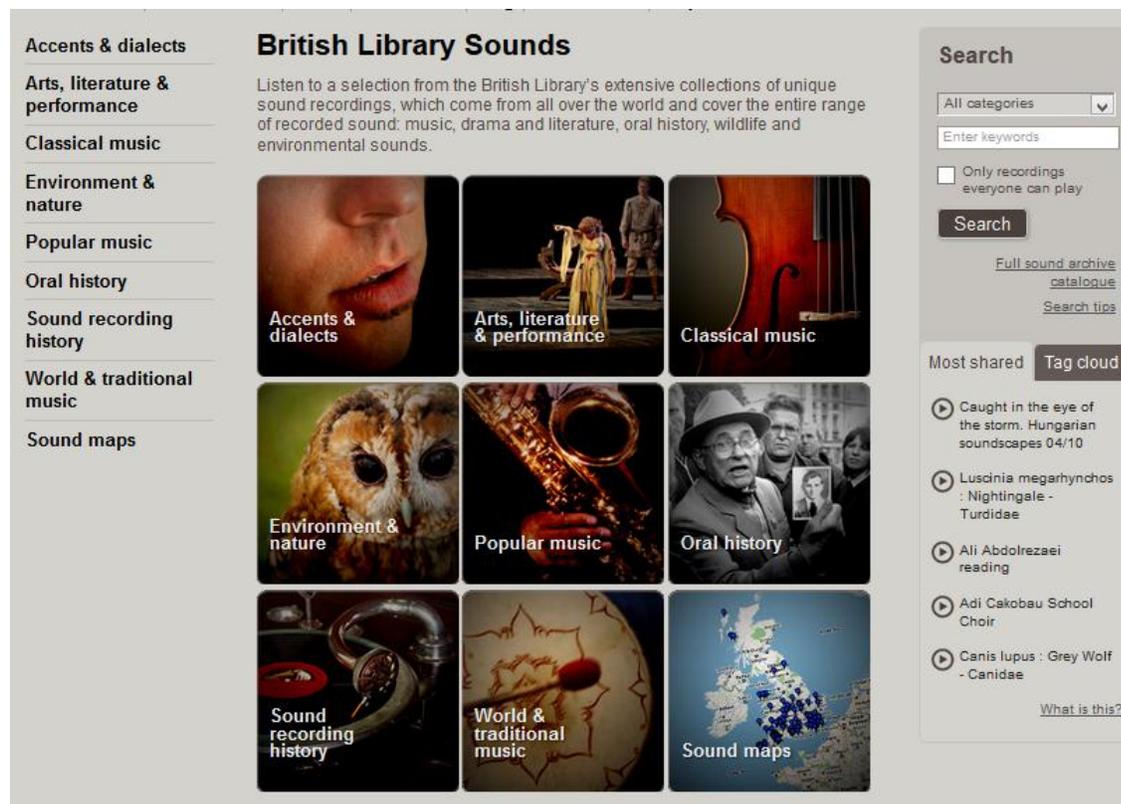


Figure 3. Screenshot of *Sounds'* categories

Provision of Reference and Instructional Services

Libraries have a longstanding tradition of providing reference and instructional services to their patrons. Digital libraries face a unique challenge in providing assistance, and these three national libraries do offer remote reference services. This section will explore how each library addresses patrons' reference needs.

Virtual Gramophone

There is a "Contact Us" tab on the global navigation bar featured on each page of the Library and Archives Canada web site. Since it is a global tab, it redirects users to contact information for Libraries and Archives Canada as a whole. There are online forms for general questions, genealogy questions, document retrieval, user card registration, and reproduction requests. Public inquiries can also be made in person, by telephone, fax, or mail.

The web site also serves as an instructional tool and provides videos as well as textual descriptions for conducting searches, links to thematic guides, how to cite sources, and copyright.⁴ They provide audience specific services, including services for the public, government, archives, libraries and publishers, and academic researchers.

Another interesting feature specific to the *Gramophone* is the educational resources category, which provides teaching strategies for exploring and discovering content.⁵ The educational resources are designed for use with elementary to secondary students. I did attempt to contact someone at the *Gramophone* by e-mail, but did not receive a reply.

National Jukebox

The *Jukebox* also provides a global “Ask a Librarian” tab on the top bar of its site and a “Contact Us” link at the bottom of the page. As with the *Gramophone*, selecting this tab takes users out of the *Jukebox*, although they remain on the Library of Congress web site. The “Ask a Librarian” page provides a selection of links for subject-specific “Reading Rooms.” Some of these rooms have chat capability, but most do not. Phone and fax numbers are also provided for some rooms. I used the inquiry form in the Digital Reference section to find the best way to ask reference questions. I received a reply from a *Jukebox* team member, David Sager, by e-mail. He shared his telephone number and we had a chance to speak. He explained that the Library of Congress uses Question Point, an OCLC reference service. Since many people don't realize that the “Ask a Librarian” tab is global, they often send questions with the assumption they are in direct contact with the *Jukebox*, so Library of Congress staff may struggle to place the question in the correct context.

The kinds of messages most commonly received by the *Jukebox* team are from people offering content, making corrections to content, wanting a copy of a recording, or asking questions about the electronic manipulation process. As an aside, people can get copies if they get permission from Sony Music, and the first five copies are provided free of charge. Many requests come from museums looking for incidental music and from relatives of the performers on the recordings.

Library of Congress has a reference correspondence policy that outlines their priorities, starting with members of Congress, followed by other government employees, other libraries, and members of the public. Library of Congress participates in a global network to respond to queries, so questions may not be received by Library of Congress staff. Library of Congress also provides a “Virtual Reference Shelf,” which is a listing of online resources for research, and a “Frequently Asked Questions” section.

4. “The Public: Introduction,” Library and Archives Canada, accessed August 24, 2014, <http://www.collectionscanada.gc.ca/the-public/index-e.html>.

5. “Educational Resources: The Virtual Gramophone,” Library and Archives Canada, accessed August 24, 2014, <http://www.collectionscanada.gc.ca/gramophone/028011-6000-e.html>.

Sounds

Telephone, mail, and e-mail contact information is provided for reference questions related specifically to *Sounds*, through a “Contact us” link in small font at the bottom of each page. The e-mail option leads to a web form. There is also a Help tab in the global navigation bar, which provides a list of commonly asked questions. Otherwise, *Sounds* is quite minimalist in how they describe their reference services.

I contacted the Reference Team via e-mail on May 13, 2014 to make some inquiries about *Sounds*' reference services. I received a reply within 48 hours. Rod Hamilton, with Sound and Vision Reference Service, explained that “most of the questions we receive relating to *Sounds* are about access, usually from researchers outside the UK who are unable to listen to a particular recording. There is some frustration that this wealth of material is online but not universally available. In fact, *Sounds* was never intended to be available universally, it was set up and funded with the intention of providing content to UK colleges and universities. Any public domain recordings that we can make available are a bonus.”

Providing contact reference points and instructional services for those using these online resources is part of the tradition of libraries. Of course, it is not enough to provide a contact point with no follow through. This may be more disheartening to the user than no contact information. Digital libraries can also benefit from connection with users. Since users often bring knowledge and history of the resources, conversation between the two parties also has the potential to enhance the content of the collection.

Conclusion

This paper provided an overview of select aspects of three national sound recording digital libraries. Copyright and issues related to accessibility were not explored here, and further investigation could provide a more detailed evaluation. Further research could also explore ways in which national libraries could collaborate. My goal for this paper is to stir some interest in digital sound recording collections, especially those offered without a focus on commercial gain. These collections, despite their respective limitations, have the potential to serve a variety of needs. Libraries would do well to consider them part of their repertoire of resources, especially since they come without hefty subscription costs and are managed and developed by those within the profession.

Canadian Contemporary Music in the Twenty-First Century: A Review of Four Recordings

Gravity and Grace: Music of Allan Gordon Bell. Land's End Chamber Ensemble with James Campbell, clarinet. Toronto: Centrediscs CMCCD 19013, 2013. 1 compact disc (75:40). Contents: *Field Notes* (16:36) – *Phénomènes* (12:10) – *Sweetgrass* (27:34) – *Trails of Gravity and Grace* (19:20).

I Am in Need of Music: Songs on Poems by Elizabeth Bishop. Suzie LeBlanc, soprano; with various performers and ensembles. Toronto: Centrediscs CMCCD 19413, 2013. 1 compact disc (66:14) + 1 DVD (36:00). Contents: *Silken Water: The Elizabeth Bishop Suite* / Alasdair MacLean (11:55) – *Sunday, 4 A.M.* / John Plant (15:06) – *Sandpiper* / John Plant (7:17) – *A Short, Slow Life* / Emily Doolittle (9:14) – *Four Songs* / Christos Hatzis (22:42).

War of Angels: The Orchestral Music of T. Patrick Carrabré. Winnipeg Symphony Orchestra; with various conductors. Toronto: Centrediscs CMCCD 18513, 2013. 1 compact disc (62:13). Contents Contents: *Inuit Games* (8:22) – *Symphony No. 1, "The War of Angels"* (26:48) – *Symphony No. 3* (17:07) – *The Dragon's Tail* (9:46).

Woman Runs With Wolves. Beverley Johnston, percussion; with various performers. Toronto: Centrediscs CMCCD 18913, 2013. 1 compact disc (63:01). Contents: *Arctic Dreams* / Christos Hatzis (6:41) – *Rant!* / Tim Brady (9:10) – *Grieving the Doubts of Angels* / Micheline Roi (11:57) – *In the Fire of Conflict: I. Rescue Me* / Christos Hatzis (6:05) – *In the Fire of Conflict: II. Call Your Name* / Christos Hatzis (4:02) – *Woman Runs With Wolves* / Alice Ping Yee Ho (14:12) – *Summit* / David Occhipinti (1:55) – *Up and Down Dubstep* / Laura Silberberg (8:59).

Writing in 2010, Heather Mac Donald argued that we live in a golden age of classical music. "Never before," she notes, "has so much great music been available to so many people, performed at levels of artistry that would have astounded Berlioz and his peers." She adds that "more people listen to classical music today, and more money gets spent on producing and disseminating it, than ever before."¹ This does not deny the daunting challenges faced by arts organizations in the second decade of the twenty-first century. The ease of repetition enabled by recorded technology puts an enormous strain on the excessively limited canon. The fight for audiences forces institutions to adopt adventurous approaches to programming that are both varied and inclusive. Finally, although we can celebrate that the wages of orchestral musicians today are much higher than they were for their nineteenth-century counterparts, it has become

1. Heather Mac Donald, "Classical Music's New Golden Age," *City Journal* 20 (Summer, 2010), http://www.city-journal.org/2010/20_3_urb-classical-music.html.

prohibitive to use the orchestral forces that were summoned by Mahler and Bruckner as a matter of course.

If the situation is difficult for performances and recordings of a standard repertoire established and celebrated by the canon-revering twentieth century, it is even more so for contemporary classical music. In this case, there is the added weight of being forced to compete with the music of the past to an extent that is unimaginable at any other time in history. There is also the challenge of overcoming perceptions that have stigmatized modern music as unlistenable, inaccessible, and incomprehensible. In order to succeed, contemporary classical music must regain a sense of purpose, relevance, and legitimacy. As Colin Eatock has suggested, “the goal should be to bring classical music back into the everyday lives of everyday people.”²

Despite the challenges facing the classical music industry today there is promising potential in contemporary music. Clearly the greatest opportunity arises from adding fresh alternatives to the limited canon of done-to-death masterpieces. Of course for this to happen, the music must embody the values of the contemporary world to address social and cultural concerns that are relevant and meaningful to twenty-first-century listeners. This could include music of both local and global significance and acknowledge the vast number of styles familiar to today’s listeners, ranging from popular music to contemporary techniques to elements from the music of various cultures around the world. In contrast to the music of the past, which is often criticized as remote and inaccessible, contemporary music can emphasize a direct and vibrant connection among composer, performer, and audience. In many cases, the composer is aware of, and writes to, the strengths of the musicians and the situations in which the music will be heard. The performers, in return, often have a personal connection to the composer that allows them to interpret or present the music in a way that animates it for the audience. Finally, current technology and media offer new ways to present and market this music so that it can have a stronger impact on its audience.

By reviewing as a group this collection of four different and unrelated compact disc recordings of contemporary Canadian music, I am seizing an opportunity to assess the ways these specific ensembles, individual performers, and composers navigate the challenges of presenting contemporary classical music in the twenty-first century. Together these four discs present twenty compositions written between 1996 and 2012 by twelve different composers. Although the repertoire encompasses an assortment of styles presented in music ranging from solo performer to chamber ensembles to large orchestra, there is a remarkable consistency in the ways all four recordings reach out to audiences through innovative programming; by establishing connections among the composers, performers, and listeners; in the high level of the

2. Colin Eatock, “What’s Wrong with Classical Music?” *3 Quarks Daily* (Monday, October 4, 2010), <http://www.3quarksdaily.com/3quarksdaily/2010/10/whats-wrong-with-classical-music.html>.

performances; and through strategies of advocacy and promotion. The four discs also reveal two basic approaches common in contemporary music. The first, as demonstrated in *War of Angels* and *Gravity and Grace*, is a composer-centred approach in which all the pieces on the disc are by a single composer. The second, as demonstrated in *I Am in Need of Music* and *Woman Runs with Wolves*, is a performer-centred approach in which a single performer or ensemble assembles or, in many cases, commissions or inspires, a group of works by different composers.

Of the two composer-centred recordings under consideration here, *War of Angels*, in its presentation of symphonic works by a single composer, T. Patrick Carrabré, would seem to align closest to conventional approaches. Yet even in this familiar format there are differences. The four works were recorded by the Winnipeg Symphony Orchestra, an ensemble that has embraced the concept of playing the music of living composers through the internationally recognized New Music Festival. The orchestra is familiar with Carrabré who was for six years composer-in-residence and co-curator of the festival, and this relationship is apparent in the music. Carrabré writes to the strengths of the orchestra, which performs his music with vigour and sensitivity. The issue of the higher costs associated with recording four different pieces for large orchestra seem to have been minimized by using CBC recordings made between 1997 and 2004: one suspects that the recordings were made at the time of the initial public performances so that a single preparation served for the concert performance, the commercial recording, and possibly also radio broadcasts. Carrabré writes mainly for conventional forces in a way that is novel yet accessible. Regardless of whether Carrabré is attaching an extra-musical concept to his music, the pieces appear to follow a dramatic narrative. The vivid, dark harmonies, repressed intensity, driving rhythms, and an emphasis on percussion that can be found throughout these pieces makes the music strongly compelling. Although the symphonic works conform closely to traditional models of the programmatic symphony and tone poem, *Inuit Games* is a wonderful cross-cultural project for Inuit throat singers and orchestra that was commissioned for a concert featuring the Inuit singer-songwriter, Susan Aglukark. Carrabré's understanding of his audience is apparent in the CD liner notes. He is able to relate his ideas behind the compositions in a way that is personable and engaging.

The potential to achieve a close relationship between composer and performer is even stronger in chamber music, and this potential is realized beautifully in *Gravity and Grace*. The musicians of Land's End Chamber Ensemble have been friends and collaborators with composer Allan Gordon Bell since the 1980s, and they clearly admire his work and share in his vision. The CD project was initiated by the ensemble to celebrate Bell's sixtieth birthday in the hope that it would generate a wider audience for his work. Bell, for his part, contributed *Field Notes*, a new work for clarinetist James Campbell and Land's End that was commissioned specially for the recording. *Field Notes* ultimately was awarded a Juno Award for Best Classical Composition in

2014. The attachment the Land's End musicians feel for Bell's music is immediately apparent. Bell writes with a profound spiritual quality that is deeply grounded in the landscapes and geological features of western Canada and extends to the elements and inhabitants of this region as well. The compositions on this recording express Bell's ideals in a variety of ways. He references specific locations of the prairie landscape, evokes the songs of prairie denizens such as coyotes and birds, traces the graceful flight of prairie falcons, and touches on the Indigenous rituals surrounding the sweetgrass that grows wild in the region. The one slight departure occurs in *Phénomènes* in which Bell responds to the elemental imagery and raw energy of the paintings of Canadian artist Paterson Ewen rather than to nature and landscape directly.

Whereas composer-centred recordings achieve a natural coherence by presenting the music of a single composer, many performer-centred recordings accomplish this by finding a common theme to unify the compositions. This is apparent even in a recording as strikingly diverse as *Woman Runs with Wolves*. In this case, all of the compositions were either written for percussionist Beverley Johnston or reworked for her from pre-existing pieces, and they are all meaningful to her in some way. As she points out in the liner notes, "all [of] the works represent, in some form, the dichotomy in life between chaos and order, destruction and creation, nature and civilization." The pieces on *Woman Runs with Wolves* embrace popular music and popular culture by presenting a kaleidoscope of eclectic styles ranging from edgy dubstep, rap, and sampled material to Inuit throat singing and one of Rick Mercer's legendary rants. There is also an acknowledgment of a paradox that exists in classical music today: although classical music is mostly written for concert performance, it is very often heard and disseminated in a recorded format. Johnston exploits this feature by using the recording process to add overdubs, incorporate a large array of percussion instruments, make use of her singing and speaking voice, and feature several pieces that incorporate audio playback.

The final disc under consideration, *I Am in Need of Music*, is part of a project that drew together performers, composers, and audiences around the central figure of the Pulitzer-prize winning poet, Elizabeth Bishop. The project began with soprano Suzie LeBlanc's discovery of a leaflet about Bishop at the church in Great Village, Nova Scotia, that was located across the street from the house in which Bishop grew up. This led to the idea of celebrating Bishop's centenary in 2011 with new settings of her poetry by Canadian composers. The idea was imbued with a strong sense of local and historical significance and it clearly spoke strongly to the four composers who contributed moving and sensitive settings of Bishop's poetry. All of the compositions are written in modern yet accessible styles, but this is especially apparent in the songs by Christos Hatzis which draw their inspiration from big-band era pop songs, folk and pop idioms of the sixties, the waltzes of Richard and Johann Strauss, and Broadway musicals. What is most impressive is the extent to which the organizers were able to foster an interest in new music and bring it to a wider audience. Bishop's centenary became a cultural event with the

creation of new works, a concert with Symphony Nova Scotia entitled *Elizabeth Bishop in Words & Music* that featured the new compositions along with video projections, and the CD recording of the music. The CD package also includes a bonus DVD, *Walking with EB*. On it, LeBlanc and filmmaker Linda Rae Dornan retrace Bishop's 1932 walk across the Avalon Peninsula in Newfoundland and document their own experiences of the landscape and their connections to Bishop and her poetry. Although only thirty-six minutes in length, the film brings Bishop and her world vividly to life and provides valuable insights into, and perspectives on, the music contained on the CD.

Overall these four recordings demonstrate a strong passion for new music among composers and performers. The performers advocate new music through commissions or events such as the Elizabeth Bishop project and bring it to listeners in engaging formats such as Winnipeg's New Music Festival. Beverley Johnston has an impressive history of commissioning and performing new music and Land's End was created to explore the boundaries of contemporary music which they foster not only in their concert series but also in an annual competition for emerging composers in western Canada. The dedication to the music is also apparent in the performances. The performers clearly care deeply about this music and are heavily invested in bringing it alive for the audiences. This is also music that we, as listeners, should care about. This is music that addresses social issues and concerns, has local and historical significance, and is presented using musical styles and compositional approaches that are meaningful to today's listener. Based on the evidence on these recordings, Canadian contemporary music is thriving.

J. Drew Stephen

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Cobalt. Music of Jocelyn Morlock. Toronto: CMC Centrediscs, CD-CMCCD 20014, 2014. 1 compact disc (65:21). Contents: *Music of the Romantic Era* (10:54) (Windsor Symphony Orchestra, John Morris Russell, conductor) – *Cobalt* (7:14) (Jonathan Crow, Karl Stobbe, violins; National Arts Centre Orchestra; Alain Trudel, conductor) – *Disquiet* (4:13) (CBC Radio Orchestra, Alain Trudel, conductor) – *Asylum* (10:00) (Duo Concertante [Nancy Dahn, violin; Timothy Steeves, piano] with Vernon Regehr, cello) – *Oiseaux bleus et sauvages* (10:52) (Vancouver Symphony Orchestra, Bramwell Tovey, conductor) – *Golden* (10:54) (Philippe Magnan, oboe; Pacific Baroque Orchestra; Marc Destrubé, conductor and concertmaster) – *Solace* (11:14) (Mark Fewer, violin; Zoltan Rozsnyai, cello; Vancouver Symphony Orchestra; Bramwell Tovey, conductor).

This recording of seven works by the Vancouver-based composer, Jocelyn Morlock (born 1969), reveals her expertise in writing for orchestra, large and small, in addition to the piano trio called *Asylum* (2010). She has stated that these works date from 2001 to 2010, but unfortunately the notes provided with the recording neither gives the date for each composition nor all of the performers' names. The details above about all of the participants were drawn from the listing on the Canadian Music Centre site and corroborated with the composer. The performances of the first five works are those of their premieres in re-mastered digitized recordings of the originals done by the CBC. To help finance *Cobalt* Morlock launched an online campaign that surpassed its goal and allowed her to cover the artists' fees as well as providing more extensive distribution to prospective orchestras and conductors.

Born and raised in Manitoba, Morlock first experienced opera and symphonic works through watching the film, *Amadeus*. Before that she had done some improvising on the upright piano in her home. The revelation of classical music led her to pursue a music degree at Brandon University where her composition teacher was Patrick Carrabré. Later she obtained masters and doctoral degrees at the University of British Columbia under the guidance of Stephen Chatman, Keith Hamel and the late Nikolai Korndorf. During the past twenty years she has developed her unique, imaginative voice as can be heard in the works included on this disc.

It opens with an enthralling tongue-in-cheek look at *Music of the Romantic Era* (2005), which tantalizes sometimes with only two or three notes from works by Beethoven, Tchaikovsky, and others. The listener is also constantly jolted to find surreptitious resemblances of standard classical tropes such as the opening cadences, or the Alberti bass, when the piano prominently breaks into the mix. Is that Tchaikovsky's First Piano Concerto—but there are added cluster notes in those chords! The presence of the hunting call motif and resemblances to bird calls also gives us hints of the influence of nature as a starting point for many of her compositions.

Cobalt (2009), a commission of the National Arts Centre Orchestra, gives its name to the album as well as being her favorite colour. Morlock discovered that the element is poisonous, magnetic, and radioactive as well as having many other associations. All of these aspects influenced her procedure in expressing its essence, but most of all it was the impact of the night sky, just before it becomes completely dark. As she states in her note: "What sustains life can also destroy it; beauty is transient and fleeting." Essentially this double concerto for two violins begins with short phrases which are tossed back and forth between the soloists. Gradually the phrases become longer and the whole orchestra becomes involved.

Commissioned by the CBC for the Shostakovich Festival, *Disquiet* (2006) uses four required notes (D, E flat, C, and B flat) as a basic motif. Many of Morlock's ideas for this work came from her association with Korndorf (1947-2001), the Russian-Canadian composer/conductor who told her about his difficulties pursuing his goals in Russia. To musically portray the situation in the former Soviet Union that Shostakovich faced, she has a texture of very low register and many interweaving melodic lines that are extremely high in pitch. With no musical presence in the middle of the texture, the listener senses an ominous quality in the sound that suits the composition's title.

The piano trio, *Asylum* (2010), was a commission for Newfoundland's Tuckamore Chamber Music Festival that also marked the 200th anniversary of Schumann's birth. It opens with the four notes of Schumann's "Mondnacht" from his *Liederkreis*, op. 30. Morlock states that she has been fascinated by the composer's dual personality which he expressed as Florestan and Eusebius. In this work she refers to exploring the combinations of ecstasy and horror that Schumann experienced and the range of emotions veering from one to another. The title also refers to the institution in which he lived his final years.

Oiseaux bleus et sauvages (2003), a CBC commission, was the first work written for full orchestra by Morlock. In CBC interviews, Morlock stated that while the initial ideas came from bird sounds she heard around her home, she always has had a fascination for birds, their behavior, and how they can fly and eat several times their body weight. She does not copy actual bird-songs à la Messiaen, but writes sounds first. These take on patterns to which she adds in a contrapuntal manner. For example, the flute and piccolo parts heard at the opening provide the basic interlocking melodic fragments of the whole composition. Morlock has developed a taste for a wide range of music. She worked as a copyist for The Chieftains and in the same role later toured with Elvis Costello and Diana Krall. She has composed for instruments of Eastern cultures and plays in the Vancouver-based Balinese gamelan group, Sekaha Gong Gita Asmara. The ending of this orchestral composition definitely has an Eastern flavor.

Originally written for the Pacific Baroque Orchestra, *Golden* (2001, rev. 2003) is scored for soprano and Baroque strings consisting of seven violins, two violas, violoncello, and violone plus percussion instruments. Korndorf had been commissioned, but had only started a composition at the time of his death. Morlock thus dedicated her work to his memory. In the original version, the soprano's text is based on the following story: "Iron pyrite is a metallic crystal that glitters in the sun. There is a pool fed by a stream in Manitoba that carries the mineral in its sediment. Swimmers who immerse themselves in the waters of the pool emerge sparkling as if with flecks on their skin. If you swim in this water, you will emerge golden." In this recorded revision, the soprano line is played by the oboe. Musically, the work is about transformation as the opening short and percussive sounds provided by tapping on the cello and violone has added to them the wooden wind chime and bells. The violinists begin to whisper, "Ssswim in this water," and then begin to play rippling water-like lines. The oboe further transforms the basic material until the listener is carried to the final ethereal space with the harmonics produced by rubbing the rims of two wine glasses.

Solace (2001), later revised, was initially composed for the Brandon Chamber Players. The performing ensemble is divided into three groups. The first group largely quotes from Josquin's Mass based on *L'homme armé*. The second group of five violins plays long sustained harmonics which to my ears suggest the drones produced by the Chinese mouthorgan or sheng. The third group consists of the violin and cello soloists. The solo violin soars in its high register like a singing bird, while the cellist, playing in the instrument's lowest octave, represents the yearning of the human heart.

Morlock becomes the fifth composer-in-residence for the Vancouver Symphony Orchestra on September 1, 2014. Accordingly we can expect to look forward to more finely crafted orchestral works from her distinctive voice. Tonally-based but not in the classical sense, she often establishes home pitches through the use of the perfect fifth interval and drones over which she spins emotionally-charged melodic lines. Truly this recording documents an outstanding Canadian creator of music.

Elaine Keillor

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Glass Houses, Vol. 2. Music by Ann Southam. Christina Petrowska Quilico, piano. Toronto, ON: Centrediscs CMCCD 20114, 2014. 1 compact disc (53:45). Contents: Glass Houses no. 14 (7:19) — Glass Houses no. 11 (11:31) — Glass Houses no. 15 (9:05) — Glass Houses no. 10 (8:58) — Glass Houses no. 12 (7:01) — Glass Houses no. 8 (9:54).

When Ann Southam died in 2010, she made headline news by the generous \$14 million donation from her estate to the Canadian Women’s Foundation—the single largest gift to a women’s organization in Canada. Of course, Southam left another important legacy: that of approximately fifty years of composition work. While valuable pieces can be found in many genres—save opera, a challenge that Southam never attempted—in my opinion her lasting importance will be found in her remarkable body of piano works.

Christina Petrowska Quilico is no stranger to Southam’s compositions. By her own account, she has been performing Southam’s piano music since 1981, and has recorded several substantial compositions—including the *Rivers* series (2004-2005) and *Pond Life* (a collection of twenty pieces inspired by water themes, spanning from 1979 to 2008). Further, several pieces from these two cycles as well as other miscellaneous works were written specifically for Petrowska Quilico.

Glass Houses’ origins date from 1979. As Southam writes (the sole paragraph of notes she wrote for this CD before her death is included in the program notes), the title identifies them as minimalist music. And while Philip Glass was her initial interest in this compositional style, she quickly turned to the process-designed music of Steve Reich. Southam goes on to note that the tunes in *Glass Houses* were inspired by east coast fiddle music (she cites her childhood love of Don Messer and his Islanders as an influence). In 2009 Petrowska Quilico began revising all fifteen movements, completing the task in 2010. The pianist recorded nine movements in *Glass Houses Revisited*. The recording was nominated for a JUNO for best classical composition in 2012. Remarkably, Petrowska Quilico performed these pieces days before Southam’s death; the booklet includes a moving email by the composer to the pianist about her appreciation of these particular performances.

Glass Houses, Vol. 2 contains the six remaining movements from the collection—in chronological sequence they are nos. 14, 11, 15, 10, 12, and 8. Each one is in a particular key and is diatonic throughout—in other words, there are no chromatic notes in any movement. Apart from the “at a fast tempo” indication in five of the fifteen movements, there are no directions in the score whatsoever (including dynamics, phrasing, articulation, etc.). Each movement opens with an eighth-note left-hand ostinato; there is variance in the number of eighth notes, from seven in movements 11 and 15 to thirty-three in movement 8. The ostinato supports a series of musical cells in the right hand, ranging from ten to twenty notes of a

combination of quarter and eighth notes; each such cell is repeated in its entirety between one to five times before moving to the next cell. Formal design is achieved with strategic returns of the opening cell, engendering a type of rondo design.

In her program notes, Petrowska Quilico refers to the movements of *Glass Houses* as etudes, with technical challenges as formidable as the Ligeti etudes and Liszt's *Transcendental Etudes*. It is easy to understand her view. Both hands must play independently of each other: the left-hand ostinato and series of right-hand cells are mathematically precise, yet autonomous of each other. At the same time, the final few measures are written out for both hands, necessitating such accuracy of the prior musical journey that these final measures be completely seamless.

If I had to sum up the character of the music and performance on this disc in one word, it would be ebullience. I have rarely encountered music that is so ceaselessly optimistic in character. Given the daunting technical challenges these pieces present to the pianist, it is a testament to Petrowska Quilico's consummate mastery of the instrument and intimate understanding of Southam's compositional language that these pieces sound as effortless as they do. Further, the textures are remarkably clear, the articulations so precise, and the balance between the hands so beautifully positioned that one loses sight of the flawless musicianship required to perform these pieces; rather, one is immersed in the captivating, magical, minimalist sound-world that Southam has created.

Along with Southam's beautiful music and Petrowska Quilico's spectacular performance, full marks must be given to both David Jaeger as producer and Dennis Patterson as recording engineer for their work on this extraordinary recording. As with other Centredisc recordings, the program notes and biographies of Petrowska Quilico and Southam are in English and French. Finally, the booklet contains some touching photos of the pianist and composer together.

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The Lethbridge Sessions. The Rubbing Stone Ensemble. Toronto, ON: Centrediscs CMCCD 19213, 2013. 1 compact disc (73:55). Contents: *Cycle 4* / Alain Perron (10:53) — *Resound - Soundplay5* / David Eagle (4:26) — *Infolding* / Laurie Radford (11:49) — *Ikos: kun tu 'bar ba* / Arlan N. Schultz (19:21) — *Merge* / Shelley Marwood (6:10) — *UnRavel* / Anthony Tan (8:12) — *Wayfaring* / Nova Pon (13:04).

The Rubbing Stone Ensemble (RSE), a Calgary-based new-music group formed in 2007 under the artistic leadership of the saxophonist and University of Calgary music professor Jeremy Brown, has released its first commercial CD. As the resident ensemble for New Works Calgary, the RSE's instrumentation varies according to the forces required by different compositions, though its primary instruments are saxophone, piano, harp, and percussion. In its brief history, the RSE has already commissioned and premiered a number of new works, mainly by composers from the Canadian west. This album features music by four established composers and three younger ones; all have strong ties to the prairie provinces, and six of them have significant connections to Calgary. The group takes its name from a Calgary landmark.

Ten musicians participated in this recording, which, in addition to the core instruments noted above, includes voice, woodwinds, strings, and a conductor, as well as four of the composers, who contributed both real-time and pre-recorded electro-acoustic elements. The range of musical styles on the disc is broad. Post-romantic modality and lyricism are represented in Nova Pon's *Wayfaring* (2011) for tenor saxophone and harp, which evokes the sound-world of late-nineteenth-century French salon music, though the combination of saxophone and harp is unusual in that context. (I found myself imagining a cello or viola instead.) It may have been a deliberate strategy by the producer or audio engineer to ensure the harp was fully present in the final mix, but the audio pick-up of this composition actually favours the harp, with the saxophone sounding distinctly off-mic. The result, though quite euphonious, is not exactly a dialogue between equals.

Shelley Marwood's *Merge* (2008) for flute, clarinet, violin, cello, and piano (the *Pierrot lunaire* instrumentation used by many new-music ensembles today), plus saxophone and percussion, is another work in which the harmonic and textural palettes harken to earlier times—in this case, the mid-twentieth-century tonal idioms of Robert Turner or Morris Surdin, whose music was inextricably linked to the Canadian prairies. The title was meant to evoke the melding of melodic, harmonic, and timbral elements in this charming and, at moments, even wistful-sounding work. Here again, certain instruments (violin, piano, and especially saxophone) are more present in the mix, while others (flute, clarinet, cello) sound farther away, which could be the result of either too few microphones or the less-than-ideal placement of those used.

Another attractive but more avant-garde work also based on the concept of convergences is Laurie Radford's *Infolding* (2010), for soprano saxophone, violin, piano, percussion, and electronic sounds. In addition to real-time audio processing, the instrumental parts are recorded, fragmented,

transformed, reintegrated with the ensemble, and diffused throughout the performance space via an eight-channel sound system. The execution and sonic mix of this work are excellent.

The longest and perhaps most intriguing work on the disc is *Ikos: kun tu 'bar ba* (2009-10) by Arlan Schultz, which was commissioned by New Works Calgary for the RSE. Scored for soprano voice (both reciting and singing), tenor saxophone, harp, piano, percussion, and processed audio, it incorporates pre-recorded chanting by Buddhist monks. In the second section of the work, texts assembled by Schultz—meditations on light from Tibetan philosophy and Eastern Orthodox liturgy—are sung by the soprano. The slow pace and minimal instrumental support in that section seemed to work against the singer, Martha Remmer, whose pitch and vibrato were not always completely secure.

Two works on the disc call for solo instrument and electronic processing: David Eagle's *Resound – Soundplay 5* (2006) for saxophone and electronics, and Anthony Tan's *UnRavel* (2008) for violin, digitally sampled ondes Martenot, and electronics. *Resound*, a very attractive work, was conceived as a “game” in which electronically generated sounds, soundscape materials, and processed saxophone sounds, spatially diffused via tape delay, are combined in various ways. Tan's *UnRavel*, compellingly performed by David Seidle, for whom it was composed, comes across as a virtuosic cadenza for solo violin with accompanying electronics. The electro-acoustic elements extend the range of the violin and comment on its contributions, as well as enriching its colours and textures. The title conveys two levels of meaning: first, Tan employs an arpeggio from Maurice Ravel's *Daphnis et Chloé*, but develops it in a clearly un-Ravel-like manner; and second, rhythmic modes derived from Indian talas are used, but the composer's strict adherence to them “unravels” as the piece progresses.

One of three works on the disc for acoustic instruments only, *Cycle 4* (2010) by Alain Perron, is scored for four saxophones, played consecutively by Jeremy Brown, plus piano and percussion. Brown is a sensitive and stylish saxophonist, though his tone on the tenor and baritone saxophones sounds less characteristic than the sound he achieves on alto and soprano, the instruments he presumably plays most. There are also a few examples of flat altissimo notes, late-speaking low entries, diminuendos going sharp, and exposed passages that could have used more intensity and/or vibrato to maintain interest. But apart from these few minor issues, Brown is more than up to the demands of all the music on this disc, including extended techniques such as multiphonics.

As a debut recording, the Rubbing Stone Ensemble's *Lethbridge Sessions* sets the bar high on both the repertoire and performance fronts. We can look forward with anticipation to the pleasant surprises their next recording will bring.

Timothy Maloney
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This Awareness of Beauty: The Orchestral and Band Music of Healey Willan. By Keith W. Kinder. Waterloo, ON: Wilfrid Laurier University Press, 2014. xviii, 221 pp.

Giles Bryant's *Healey Willan Catalogue* (National Library of Canada, 1972) lists 784 items by the prolific Healey Willan (1880-1968), in seventeen categories, covering 211 pages. Category 3, "Orchestral and band music," occupying five of these pages, lists twenty-nine titles. This portion of the Willan repertoire forms the topic of Keith W. Kinder's study. Admitting that it "comprises a small part of [Willan's] total output," the author maintains the effort is "justified by its high quality" (xvii).

Besides three major orchestral compositions (a piano concerto and two symphonies) and a handful of shorter works that have enjoyed repeated performances, the repertoire includes a significant number of unfinished scores. Kinder has diligently examined everything of relevance in the Willan Fonds at Library and Archives Canada and elsewhere, including autograph sources and sketches. He wistfully comments on incomplete compositions: "it is difficult to surmise what this work might have been" (73), "one can only imagine..." (36), "...would almost certainly have attracted the interest of many conductors" (71).

But many of his observations on the cornerstones of the repertoire are equally off-putting. In his description of the *Overture to an Unwritten Comedy*, one reads: "The main purpose of this motive is to effect a modulation from D major to B-flat major in preparation for the B section, but before that happens the first transitional motive returns, transposed down a minor third, leading to a fermata that indicates the end of the A section." (44) Similar unilluminating remarks abound throughout. This author belongs apparently to the school that Bernard Shaw (in his music critic role) considered was more interested in parsing than in real analysis.

Most of Willan's vast output consists of songs, choral music, and works for organ solo. How did he become attracted to the concerted instrumental media, and how did he acquire the techniques to handle them? These questions are not dealt with in *This Awareness of Beauty*. His musical preparation concentrated on choral participation, organ playing, harmony, and counterpoint. In F.R.C. Clarke's *Healey Willan: Life and Music* (University of Toronto Press, 1983, 9-11), we learn that he attended many orchestral concerts in London in the first decades of the twentieth century, and was especially inspired by the conductor Arthur Nikisch's performances of the symphonies of Brahms and Tchaikowsky and the operas of Wagner. I recall Willan's reminiscences in his later years of having been privileged to sit in on Nikisch's rehearsals. As acknowledged both in Clarke's book and by Kinder, like other composers (Fauré and Borodin for example) he often called on specialists to assist him in scoring. Godfrey Ridout, Ettore Mazzoleni, Howard Cable, and Lucio Agostini, among others, have been mentioned in this connection.

Willan's characteristic music suggests an odd mix of influences: Byrd from the late sixteenth century, Handel from the early eighteenth, and Wagner from the late nineteenth. Those were the musical conventions he revered; he had no interest in advanced movements of the twentieth

century. Kinder connects some modern terms with specific passages, in an evident attempt to portray Willan as more au-courant. He wrongly refers to a two-bar excerpt from the *Centennial March* (67, ex. 3.14) as “polytonal”; it consists of a progression most moderately advanced harmony students would recognize as I - IV7 - II7 - V - I. The term “polytonal” recurs in a later citation of this same passage (159). A downward scale passing from one solo woodwind to another is (again wrongly) identified as “*Klangfarbenmelodie*” (130, ex. 5.61), a German term usually applied to Anton Webern’s scoring technique of assigning fragments of a theme to different solo timbres. Similarly exaggerated is the comment on the quoted opening of the unremarkable 36-bar Fugue in G minor for strings (59, ex. 3.7), pointing to its “chromaticism”: no altered scale-degrees are shown.

Kinder rouses slightly more interest when he attaches color words to his parsings: “delightful” (83), “glorious,” “spectacular” (102-3), “deliberately comical” (128). Such interjections are rare but do whet the musical appetite. However, it is in the chapter on the band works that the author’s enthusiasms emerge most strongly – and it is here that his book breaks valuable new ground. One of Willan’s best-known instrumental pieces, the *Royce Hall Suite* for concert band, composed in 1949, bears on its title page the indication “edited and scored by William Teague.” Teague, a staff arranger with the New York firm Associated Music Publishers, performed this assignment using written indications by the composer. Kinder has examined their correspondence, and uses it in presenting a bar-by-bar critique of the score, concluding with the judgement that a new instrumentation giving greater respect to Willan’s notes would greatly improve the *Suite*’s effectiveness. These pages are the most vivid in the book, and make one hope to one day hear a new version, perhaps prepared by Kinder, an experienced band director, himself.

This Awareness of Beauty is handsomely produced and is free of editorial and typographical blemishes. There is a generous allocation of musical examples, 175 in all, but they have not been subject to the same care. In ex. 3.2 (50), there are missing notes and accidentals in bars 3, 4, and 7. Missing accidentals are again found in ex. 2.1 (40), bars 3 and 8, in ex. 5.4 (96), and elsewhere. In ex. 3.4 (52-4), a twenty-eight-bar excerpt from the *Coronation March*, twenty bars show the Violin 1 part only, misleading since in the score these passages are for the whole string section, in harmony. Ex. 5.69 (135) delineates (with, again, missing accidentals in the brass chords) a favorite progression of this composer: the root-position minor triads on C, A flat, E, and C—a sequence of chords with roots four semitones apart. Willan used this as the Leitmotif of “tragic fate” (Clarke 127, ex. 109) in his opera *Deirdre* as well as in both symphonies, and I remember his comment that he “borrowed” it from Wagner.

While this publication, thoroughly and carefully done though it is, is unlikely to stimulate new interest in the major pieces of this repertoire, one is grateful for the detailed assessment of the band works, especially that enjoyable *Royce Hall Suite*.

John Beckwith
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Visions: The Complete Books of Rhapsodies and Fantasias. Piano Music of Constantine Caravassilis. Toronto: Centrediscs CMCCD 18613, 2013. Christina Petrowska Quilico, piano. 2 compact discs (CD 1: 64:55; CD 2: 48:21). Contents: v. 1. *The Book of Rhapsodies. Postcard from Smyrna* (9:56) – ...to a Galliform Marionette (5:49) – *Visitations* (11:23) – *Shadow Variations on a Theme by Alan Hovhaness* (27:24) - *Pandora's Jar* (10:23) – v. 2. *The Book of Fantasias. Soul Ascending* (6:03) – *Fantasia on the Dies Irae* (11:40) – *View from Pluto* (7:59) – *Fantasia on the Rising Sun* (13:04) – *Lumen de Lumine* (9:36).

Visions: The Complete Books of Rhapsodies and Fantasias is a recording of piano works by the young Canadian composer Constantine Caravassilis (born 1979). These are two assembled sets of five standalone compositions, representing Caravassilis' large-scale cycles for solo piano. The exact dates of composition are only provided for *Fantasia on the Rising Sun*, from 2005 through 2010, and *Lumen de Lumine*, 2004. The recordings are accompanied by a substantial booklet that proves to be essential to arriving at a deeper understanding of the works and of his compositional style, discussed in more detail below.

The harmonic language used by Caravassilis is decidedly tonal and there is little that might be described as harmonic development; however, there are some extended periods of dissonance that provide some pleasing contrast. While showing occasional influences from minimalism, in general these works are, as Caravassilis himself describes them, obsessed “with melodic development through quasi-melismatic variation.”

The *Book of Rhapsodies* exhibits a variety of influences that are readily audible, including Eastern modality in *Postcard*, Debussy in *Marionette*, Scriabin in *Visitations*, and Schumann in *Pandora*. Structurally, these are not the rhapsodies of Brahms or Bartok. Caravassilis' approach to form is actually more rhapsodic in spirit than either of those masters. Only the *Shadow Variations* pay tribute to what might be called a standard form. In all of the individual pieces, there are appropriate contrasts that are evident as each composition unfolds, but the narrative style is largely one of gesture and pause, gesture and pause, et cetera. Notwithstanding that this approach flirts with being too predictable, the style of writing reflects a good understanding of the pianistic idiom, some fine sense of the piano as a coloristic instrument, and enough structural contrast so as to avoid being insipid. Perhaps the most effective of the *Rhapsodies* is *Pandora's Jar*, in part because it presents some palpable changes in tempo that create a strong toccata-like quality and some actual drama.

The *Book of Fantasias* is the shorter of the two sets by almost fifteen minutes. One hears fewer allusions to other composers, perhaps by design, although in *Pluto* there are sounds reminiscent of the late experiments of Liszt. A repeated note ostinato features prominently in the materials of the first, middle, and final pieces, which serves to unify the five movements

more notably than what is heard in the *Rhapsodies*. At the same time, however, it seems to work against the various images that the titles are intended to suggest. The most successful movement, *Fantasia on the Dies Irae*, provides an appealing array of motivic and harmonic interplay that maintains the thread of the narrative throughout and, although not strictly a theme-and-variations, there is enough of that compositional technique present to sustain that thread.

Ms. Petrowska Quilico provides fine interpretations of these works. Her use of colour and pedal is penetrating and rich, and she imbues the phrasing of the gesture-pause-gesture-pause with enough variety to hold the works together and avoid mannerism. Included in the booklet are reproductions of paintings that she has created under the inspiration of these works, which provide a visual interpretation of each movement. They are interesting and colorful, but inasmuch as they are responses to the music, they do not particularly offer insight to what we actually hear.

On the other hand, Caravissilis' notes *do* provide important information that guides the listener to a greater understanding. Caravissilis' characterization of his own style is both informative and troubling. Recognizing that he focuses on melody reflects a level of self-awareness that is good for any composer to have. It is a valid compositional approach, and one that Caravissilis handles adeptly. However, some of his other comments lead, at least for this reviewer, in the direction of compositional danger. It is difficult to imagine, for example, Stravinsky or Messiaen saying that his work was "driven solely by emotion." Even more problematic is this statement: "there is one other important component in a musical work that cannot be 'learned': the exploration of form." One *has* to believe that form is more than that which "emerges entirely from the composer's intuition and can unfold in a natural, organic way." Schoenberg's approach to composition, for example, is frequently referred to as "organic," but there is an interior discipline to how he handles progressive development that is anything but "intuitive," and there is a tightness therein that is both essential *and* audible. I believe that Caravissilis may be doing himself a disservice. He has clearly brought considerable compositional discipline to the writing of these sets. The fine music on these CDs is worthy of repeated listening and performances.

Jon Gonder

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