# Message from the President / Message du président

In the past few months, music libraries across Canada have had to face a familiar demon: the dropping Canadian dollar. Although the dollar has slowly slipped in value over the past three years, it seems most libraries are only now facing the crunch as they feel the squeeze between the dollar's drop on one hand and the inexorable increase in serial subscription costs on the other. In most library systems, the bulk of the acquisition budget is dedicated to serial subscriptions and these are mostly paid in US dollars. At Western we're told that each one-cent drop in the Canadian dollar decreases the library system's purchasing power by $100,000.00. More and more I've heard colleagues speak of trimming approval plans, delaying major acquisitions, foregoing new subscriptions, and skipping over non-essential purchases.

While strategies for cost-savings vary across Canada, the fact remains that music collections are frequently among the hardest hit. Because those seeking music (students, faculty, the general public) represent a small percentage of most institutions' entire user population, the budget allocation remains relatively small. And despite the direction of consumer preferences, music in libraries continues to be a largely physical collection: scores are still most useful in print; except in rare occasions, libraries can't legally download recordings for circulation or streaming to their users; and print books remain most popular among researchers. This is problematic in a

Au fil des derniers mois, les bibliothèques de musique partout au Canada ont eu à affronter le même démon : la dévaluation du dollar canadien. Bien qu'il se soit lentement déprécié durant les trois années précédentes, ce n'est que maintenant que la plupart des bibliothèques semblent être prises entre le marteau et l'enclume : la dévaluation du dollar d'une part et l'augmentation inexorable du coût des abonnements à des périodiques d'autre part. La majorité des bibliothèques consacrent le plus gros de leur budget d'acquisition aux abonnements à des périodiques, que l'on paie généralement en dollars américains. À l'Université Western, on nous a appris que, chaque fois que le dollar déprécie d'un cent, le pouvoir d'achat de la bibliothèque diminue de 100 000 $. J'entends de plus en plus de collègues dire qu'ils sabrent les plans d'approbation, retardent les gros achats, ne souscrivent pas de nouveaux abonnements et s'abstiennent d'acquérir tout ce qui n'est pas essentiel.

Si les stratégies pour économiser varient d'un endroit à l'autre au pays, il reste que les collections de musique sont souvent les plus durement touchées. Puisque les utilisateurs de musique (étudiants, faculté et grand public) ne représentent qu'un petit pourcentage des usagers de la plupart des établissements, l'enveloppe budgétaire allouée est relativement restreinte. Malgré la préférence que semblent exprimer les consommateurs, les collections de musique des bibliothèques restent majoritairement physiques : on se sert le plus de partitions imprimées; sauf en de rares occasions, les bibliothèques ne peuvent télécharger légalement des enregistrements à des fins de circulation ou de diffusion en continu pour leurs usagers; et les chercheurs préfèrent encore les livres imprimés. Or, il s'agit d'un problème pour les grandes bibliothèques où l'on ampute le

larger library environment where monograph budgets are slashed to feed escalating subscription costs and preference is given to electronic formats. Who can even afford ebooks anymore? I'm sure many music librarians supported, as did the Ottawa Public Library, the [appeal of the Canadian Public Libraries for Fair Ebook Pricing coalition](#).

Dark days, indeed! And I haven't even raised the spectre (and, for some music libraries, the reality) of closure and absorption into larger collections. To distract myself from the database subscriptions I'll have to pass over this year and the periodical subscriptions I have had to cut, I've sought some silver linings in this situation. Having no more money for acquisitions this budget year means I can turn my attention to the backlog of donations lurking in various corners of the Music Library. Second, this budget crisis offers a golden opportunity to discuss the advantages of Open Access scholarship with faculty. Why do the journals produced by their associations—which they write for, edit, review, and read—raise subscription rates year after year? This year, for example, the price of the *International Journal of Music Education* rose by 21 per cent. How long will music libraries continue to support this unjustified price-gouging?

It seems we are facing new horizons, propelled by these drearily familiar economic forces, but also by new possibilities facilitated by our increasingly connected online world. Is it time to consider new collaborative collection development models much

budget des monographies pour couvrir les coûts galopants des abonnements et où l'on accorde la priorité aux formats électroniques. Qui peut même se permettre d'acheter des livres électroniques de nos jours? Je suis convaincu que de nombreux bibliothécaires de musique ont soutenu, comme l'a fait la Bibliothèque publique d'Ottawa, la campagne menée pour défendre [un accès équitable aux livres numériques](#).

Nous vivons des jours sombres! Sans mentionner le spectre qui plane sur certaines bibliothèques (et qui s'est déjà transformé en réalité pour certaines bibliothèques de musique) : leur fermeture et l'intégration de leurs collections ainsi que de leurs effectifs dans de plus grandes bibliothèques. Pour me changer les idées des abonnements aux banques de données et aux périodiques dont je devrai me passer cette année, j'ai tenté de découvrir les aspects positifs de la situation. Puisque mon budget d'acquisition pour l'année en cours est épuisé, je peux enfin m'occuper des dons qui ont été déposés par le passé un peu partout dans la bibliothèque de musique. Ensuite, cette crise du budget nous fournit une occasion en or de discuter des avantages du libre accès avec les professeurs. Pour quelle raison le prix des revues que leur association produit, et dont ils rédigent, révisent, corrigent et lisent les articles, grimpe-t-il chaque année? Cette année, par exemple, le prix de l'*International Journal of Music Education* a augmenté de 21 %. Jusqu'à quand les bibliothèques de musique toléreront-elles des prix excessifs et injustifiés?

Il semble que nous débouchions sur une nouvelle perspective, mus par des forces économiques trop bien connues, mais aussi animés par les possibilités que notre monde de plus en plus branché nous présente. Serait-il temps d'envisager de nouveaux modèles de collaboration beaucoup plus inclusifs, sur le plan du développement des collections, que nos

larger in scope than our current consortial partnerships? In Ontario, provincial library organizations are exploring much more than just joint database subscriptions. Pooling less-used collections in common storage and eliminating 'unnecessary' duplication is a very real possibility. Will we at Western eventually consider the collections of Queen's, McMaster, University of Ottawa, and the University of Toronto as our own?

Fortunately, we always have the annual CAML conference where we can meet and debate the most current issues facing our profession. Planning is well underway for CAML 2016 thanks to the close attention of Bonnie Woelk at the University of Calgary and Tim Neufeldt, this year's programme chair. Watch the CAML website and our listserv, CANMUS-L, for updates. Regardless of the challenges we face year-round, there is support and inspiration to be found among colleagues in sessions, over meals, and – yes – over drinks as well!

Brian McMillan
Western University
brian.mcmillan@uwo.ca

partenariats consortiaux actuels? Les bibliothèques publiques de l'Ontario se penchent sur bien plus que des abonnements conjoints à des banques de données. Parmi les possibilités à l'étude : le regroupement de collections moins utilisées dans un entrepôt commun et l'élimination des redoublements « non nécessaires ». L'Université Western considérera-t-elle, à l'avenir, les collections des universités Queen's, McMaster, d'Ottawa et de Toronto comme les siennes?

Heureusement, l'ACBM tient toujours son congrès annuel, lors duquel nous nous rencontrons et discutons des actualités relatives à notre profession. La planification du Congrès 2016 de l'ACBM va bon train, grâce aux efforts de Mme Bonnie Woelk, de l'Université de Calgary, et de M. Tim Neufeldt, responsable de programme cette année. Veuillez consulter le site Web de l'ACBM et les courriels générés par notre serveur de liste, CANMUS-L, pour être à jour. Malgré les difficultés que nous rencontrons durant l'année, nous recevons à ce congrès le soutien de nos collègues et y puisons de l'inspiration au fil des séances, pendant les repas et, bien sûr, en prenant un bon verre!

Brian McMillan
Université Western
brian.mcmillan@uwo.ca

*Traduction : Marie-Marthe Jalbert*
*Révision : Marie-Andrée Gagnon*

# CAML/ACBM 2016: Call for proposals / Appel de propositions

## CAML First-Time Presenter and First-Time Attendee Awards: Call for applications / Prix décerné à un participant faisant un exposé pour la première fois au Congrès de l'ACBM et Prix décerné à un membre assistant pour la première fois au Congrès de l'ACBM : Appel de demandes

Dear members:

The Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) seeks proposals for papers to be presented at its next annual conference scheduled from June 2-3, 2016, as part of the Congress of the Humanities and Social Sciences at University of Calgary in Calgary, AB. CAML will again meet with the Canadian University Music Society (MusCan) and collaborative papers with MusCan colleagues are most welcome. Papers should not exceed 20 minutes and will be followed by a 10-minute period for questions and discussion. Proposals should include an abstract of 250 words, a list of A/V requests, and a biography (100 words). Proposals for sessions, roundtables and plenaries, especially sessions of interest to both CAML and MusCan registrants, are also welcome.

Please submit proposals by email to the CAML Programme committee care of Tim Neufeldt, CAML Programme Chair, by Friday, January 8, 2016: tim.neufeldt@utoronto.ca.

Chers membres,

L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM) vous invite à lui soumettre des propositions d'exposés à donner lors de son prochain congrès annuel, qui se tiendra les 2 et 3 juin 2016 dans le cadre du Congrès des sciences humaines à l'Université de Calgary, à Calgary, en Alberta. L'ACBM se réunira de nouveau avec la Société de musique des universités canadiennes (MusCan). Nous vous encourageons d'ailleurs à rédiger des exposés en collaboration avec des collègues de MusCan. Vos exposés, qui ne devront pas durer plus de 20 minutes, seront suivis d'une période de questions et de discussion de 10 minutes. Les propositions doivent comporter un résumé de 250 mots, une liste des équipements audiovisuels requis et une biographie (100 mots). Nous vous invitons également à nous envoyer des propositions relatives aux séances, aux tables rondes et aux plénières qui intéresseront particulièrement les membres de l'ACBM et de MusCan.

Veuillez faire parvenir vos propositions par courriel à Tim Neufeldt, président du comité de l'ACBM responsable du programme, d'ici le vendredi 8 janvier 2016 à l'adresse suivante : tim.neufeldt@utoronto.ca.

**First-Time Presenter and First-Time Attendee Awards**

Students and early-career librarians should note that CAML is again offering a First-Time Presentation Award and a First-Time Attendee Award.

***The First-Time Presenter Award*** of up to $1000 will be received by the winner upon submission of receipts for travel and accommodation expenses following the conference. Registration will be paid by CAML. This award is intended to provide a first-time presenter with the opportunity to give a paper at its 2016 Conference. Participants interested in consideration for this award should include a cover letter of no more than one page alongside their paper proposal. The cover letter should request this consideration and clearly express the applicant's interest in a career in music librarianship.

Following the conference, the recipient of the award will submit the conference paper for publication in the August 2016 issue of the *CAML Review*. Runners-up may be invited to present their paper at the conference and/or submit their paper for inclusion in the *CAML Review*. (Note that such invitations to runners-up would not include a financial award.)

Please submit proposals by email to the CAML Programme committee care of Tim Neufeldt, CAML Programme Chair, by Friday, January 8, 2016: tim.neufeldt@utoronto.ca.

**Prix décerné à un participant faisant un exposé pour la première fois au Congrès de l'ACBM et Prix décerné à un membre assistant pour la première fois au Congrès de l'ACBM**

Les étudiants et les bibliothécaires en début de carrière sont priés de noter que l'ACBM offre une fois de plus son Prix décerné à un participant faisant un exposé pour la première fois au Congrès de l'ACBM et son Prix décerné à un membre assistant pour la première fois au Congrès de l'ACBM.

Le ***Prix décerné à un participant faisant un exposé pour la première fois*** peut aller jusqu'à 1000 $. L'ACBM paiera les frais d'inscription du lauréat, mais celui-ci devra fournir ses reçus de frais de voyage et d'hébergement afin de se les faire rembourser après le congrès. Ce prix offert par l'ACBM a pour but d'accorder à un participant l'occasion de donner pour la première fois un exposé lors du Congrès de l'ACBM 2016. Les participants désireux de le recevoir doivent inclure avec leur proposition d'exposé une lettre d'accompagnement d'une page tout au plus. Dans sa lettre, le membre devrait demander que l'on considère sa candidature et manifester explicitement le souhait de poursuivre une carrière en bibliothéconomie de la musique.

À la suite du congrès, le gagnant soumettra son exposé à la *Revue de l'ACBM*, pour qu'il y soit publié dans le numéro d'août 2016. Il se peut que les finalistes soient invités à présenter leur exposé au congrès ou encore à le soumettre aux fins de parution dans la *Revue de l'ACBM*. (À noter : une telle invitation ne s'accompagnera pas d'un prix en argent.)

Veuillez soumettre vos exposés par courriel à Tim Neufeldt, président du comité de l'ACBM responsable du programme, d'ici le vendredi 8 janvier 2016 à l'adresse suivante : tim.neufeldt@utoronto.ca.

***The First-Time Attendee Award*** covering the conference registration fee is available to library science students or individuals thinking of pursuing a career in music librarianship. Persons interested in applying for this award will send cover letters to the Programme Chair by January 8, 2016, requesting this consideration and clearly articulating the applicant's interest in a music librarianship career. Letters need to be sent prior to the applicant registering for the conference.

Le ***Prix décerné à un membre assistant pour la première fois au Congrès de l'ACBM*** couvre les frais d'inscription au congrès. Il est offert aux étudiants en bibliothéconomie et aux personnes qui envisagent de faire carrière dans la bibliothéconomie de la musique. Les personnes aspirant à recevoir ce prix doivent envoyer une lettre de présentation au président du comité responsable du programme au plus tard le 8 janvier 2016, dans laquelle elles lui demandent d'être considérées et manifestent explicitement le souhait de poursuivre une carrière en bibliothéconomie de la musique. Elles doivent également lui faire parvenir cette lettre avant de s'inscrire au congrès.

# Minutes of the 2014 CAML/ACBM Annual General Meeting

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

### 30 May, 2014, 1:00 – 2:30 PM
### Brock University, Sankey Chamber, St. Catharines, ON

**Present:** Houman Behzadi, Desmond Maley, Barbara Dobbs Mackenzie, Sean Luyk, Lisa Philpott, Joanne Paterson, Deborah Wills, Homer Seywerd, Becky Smith, Alastair Boyd, Suzanne Meyers Sawa, Tim Neufeldt, Kathleen McMorrow, Sophie Rondeau, Jan Guise, Laura Snyder, Cathy Martin, Kyla Jemison, Kyra Folk-Farber, Daniel Paradis, Audrey Laplante, Andrew Senior, Lucinda Walls, Brian McMillan, Stacy Allison-Cassin, Monica Fazekas, Cheryl Martin, Rob Van der Bliek, Carolyn Doi

**Meeting called to order at 1:00 PM**

1. Approval of the Agenda

Additions to the agenda under new business:

- Lisa would like to add a call for a motion to destroy the ballots from the last election.
- Cathy would like to add an item about the First-Time Conference Presenter's award.

**Motion to approve the agenda with these changes: moved by Desmond, seconded by Tim; motion passed.**

2. Approval of Minutes, AGM, University of Victoria, 8 June 2013

**Motion to approve the 2013 AGM minutes: moved by Jan, seconded by Deborah; motion passed.**

3. President's Report (Cheryl Martin)

Report submitted in advance. Report highlights:

- Rob van der Bliek has been reappointed for a two-year term as Treasurer.
- Kyla Jemison has been reappointed for a two-year term as Membership Secretary.
- Daniel Paradis has been reappointed as Cataloguing Chair.
- Jan is ending her term as Past President. Cheryl thanked Jan for her work and contributions to CAML while serving on the board.

4. Treasurer's Report (Rob van der Bliek)

Report submitted in advance. Report highlights:

- There is a significant sum of money that carries over from year to year. CAML received a refund from Congress from last year and we are bringing in more money than we spend.

Discussion: how should CAML allocate these funds?

- Kathleen mentioned that CAML's first objective is to promote publication of research. Perhaps there should be more regular publication support.
- Brian agreed that we should do more to contribute to Canadian music scholarship.
- Houman suggested that we should have an award to send attendees to the IAML conference in New York.

Discussion of the 2015 budget:

- Kathleen suggested that we can designate a line in the 2015 budget to allocate up to $3000 for a publication support award.
- **Motion to amend the budget to increase the award funding to $3000 in the 2015 budget: moved by Kathleen, seconded by Deborah.**
- **Action: the board will form a committee to select projects and amount of the award.**

**Motion to approve the 2015 amended budget: moved by Rob, seconded by Monica; motion passed.**

5. Audit Committee Report (Lucinda Walls and Laura Snyder)

The two members of the Audit Committee, Laura Snyder and Lucinda Walls, met on Wednesday May 28, 2014 to review the documents assembled and prepared by Rob van der Bliek, CAML Treasurer. The Committee also met briefly with Rob on Thursday May 29 to clarify a few questions and discuss minor housekeeping details.

The Committee reviewed all bank statements, the PayPal transaction log, the Treasurer's registers, and other documentation such as cheque images, invoices, receipts, and correspondence associated with the various financial transactions for the period of January 1 through December 31, 2013.

For the period of January 1 to December 31, 2013 the committee found everything in good order.

**Motion to accept the audit committee report: moved by Brian, seconded by Becky, motion passed.**

6. Membership Report (Kyla Jemison)

Report submitted in advance. Report highlights:

- The number of institutional members is holding steady.
- There are a total of 34 individual members and 5 new members this year.
- The board discussed the option of expanding the membership categories to include library assistants.

**Motion to expand student/unwaged category for CAML and CAML/IAML to include library assistants: moved by Kyla, seconded by Lisa; motion passed.**

7. Communication Officer's Report (Cathy Martin)

*CAML Review* updates:

- We continue to track usage data and the stats from York are available online, broken down by month. The numbers are getting more accurate. There are an average of 4000 full text article requests per month. Compared to other York journals, *CAML Review* is ranked 4th highest out of 34 total.
- We are still looking for an Associate Review Editor for French language publication. There was an expression of interest from a student at U de M, but it will depend on his/her availability.
- We joined Partnership in submitting a SSHRC grant request, but it was ultimately unsuccessful.

Projects to be undertaken in the upcoming year:

- Developing author guidelines.
- Adopt a Creative Commons license, likely to be attribution non-commercial licence.
- We will look into the logistics of a establishing a peer-review option for a section of *CAML Review*. Members may talk to Cathy, Deborah or Desmond to give feedback on the peer-review option. It might give more opportunities for those who might need or want to publish in a peer-reviewed publication.

Discussion of the website:

- Stacy continues to work on rebuilding the website after the crash. She has recently been focussing on uploading information about the conference and memberships. She has been going back through the servers and finding old documents and archiving them in the CAML Dropbox account.
- Drupal supported translations really well, but WordPress doesn't. Possible solutions for supporting the translations:  have them side by side on the same site or have a completely separate French language site. There is a French language plugin for WordPress, but it is not supported by York.
- Stacy suggested we find an external hosting option or move to another CMS.
- Daniel mentioned that we should find a new platform. Cheryl mentioned that she doesn't think that WordPress will work as a permanent solution.
- Members may forward content or suggestions for the website to Stacy.

8.  Nominations Officer Report (Joanne Paterson)

- 1 nomination has been received for president in waiting from Brian McMillan. Call for nominations from the floor. There were no other nominations. Brian has been acclaimed.
- 2 nominations for secretary: Carolyn Doi and Tim Neufeldt. **Action: A mail ballot will be sent out to members for the election.**

9.  Committee Reports

Cataloguing committee report (Daniel Paradis)

- This year the committee worked on three proposals to revise RDA and finalized two proposals for the JSC.
- The cataloguing committee was reconstituted under new terms of reference.
- Andrew Senior and Sophie Rondeau are new members of the committee.

R-project reports (Sean Luyk, Kathleen McMorrow, Cheryl Martin)

- Reports submitted in advance.

Quebec chapter report

- Daniel reported that there was no fall meeting of the Quebec chapter. The next meeting will be held on October 31.
- The listserv has been revived. They have been working on updating and transferring the website to Drupal.

10. Conference 2015

- Congress will be held in Ottawa in 2015. The dates of the CAML conference will likely be June 4 -5, 2015.
- We still need someone to be program chair and someone to organize local arrangements. Becky and Tim expressed interested in volunteering. Brian, as President-elect, will sit on the program committee.
- CLA will be held in Ottawa at the same time as Congress.
- Brian asked if it is possible to ask Congress administration if the various library associations can be scheduled to meet at complementary times.
- Kathleen asked if we can arrange adjacent meeting rooms next year.
- Sean mentioned that CAPAL might be interested in collaborating on the joint session.

11. Other business

A new member of the audit committee will be appointed by board. Members can email Cheryl if they would like to volunteer for the position.

**Motion to approve all reports: moved by Desmond, seconded by Jan; all in favour; motion carried.**

**Motion to destroy ballots from the last election: moved by Jan, seconded by Tim; motion carried.**

Cathy announced that the First-Time Conference Presenter Award was given to Sophie Rondeau who presented a paper on national library digital sound recording collections. Her paper will be included in the August issue of *CAML Review*.

The board will be proposing some changes to the bylaws in the upcoming year. Changes include:

- Remove Library and Archives Canada as the CAML mailing address.
- Allow online voting.
- Adding the R-committees as standing committees with the Committee Chairs being appointed by the President.
- Extend term of committee chairs to 2 or 3 years.

Members may submit other proposed changes to Sean by email. **Action: A mail ballot to approve the bylaw changes will be sent out to members in the upcoming year.** Two thirds of the membership will have to approve the changes and then they will become effective at the 2015 AGM.

Houman is organizing a meeting of those interested in establishing a collection development interest group.

12. Adjournment

**Motion to adjourn: Lisa Philpott**

**Meeting Adjourned 2:30PM**


Respectfully submitted,

Carolyn Doi, Recording Secretary

# Compte rendu de la rencontre annuelle 2015
# de la Section québécoise de l'ACBM

## par Ariane Legault-Venne

Le 27 novembre 2015 s'est tenue la septième rencontre annuelle de la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM). Plus de 25 participants ont été accueillis à la Grande Bibliothèque de Bibliothèque et Archives nationales du Québec (BAnQ), à Montréal.

Malgré les travaux en cours à la Grande Bibliothèque, tout le monde a pu se rendre sans anicroche à la salle de réunion où nous avons pu déguster café, jus et viennoiseries et oublier le temps pluvieux. La journée a débuté avec un mot de bienvenue de Marc-André Goulet, président de la SQACBM, qui nous a exposé le plan de la journée.

Audrey Laplante, professeure agrégée de l'EBSI, et moi-même avons eu l'honneur d'ouvrir les présentations avec une communication portant sur la recherche de documents musicaux dans les outils de découverte. Nous avons exposé notre recherche qui s'inscrit dans le cadre d'un projet plus large, SIMSSA (*Single Interface for Music Score Searching and Analysis*). Notre contribution est de trouver l'outil de découverte en code source libre qui soit le mieux adapté pour la recherche et l'exploration de documents musicaux. Nous avons étudié deux outils, Blacklight et VuFind, à travers différentes implémentations en bibliothèques collégiales et universitaires selon les problèmes liés à la recherche de documents musicaux : la facilité d'utilisation, la multiplicité des types de documents et la précision de la description. Au final, nous n'avons pu déterminer un grand gagnant. La qualité des outils repose principalement sur le temps et les ressources que les bibliothèques ont pris pour les adapter aux besoins de leurs usagers. Une solution que nous avons particulièrement appréciée est celle de l'University of Virginia, qui propose de consulter son catalogue Virgo selon différentes interfaces, dont une intitulée *Music View*.

---

Ariane Legault-Venne a récemment complété sa maîtrise en sciences de l'information à l'École de bibliothéconomie et des sciences de l'information (EBSI) de l'Université de Montréal. Elle est auxiliaire de recherche auprès d'Audrey Laplante et de Dominic Forest, professeurs agrégés de l'EBSI, dans des projets touchant au comportement informationnel des usagers en recherche d'information musicale et à la fouille de textes. Détentrice d'un baccalauréat en musicologie de l'Université de Montréal, elle enseigne également le piano à des élèves de tous âges à la Galerie Musicale Arpège, école où elle a appris la musique et dont elle est aujourd'hui copropriétaire.

Mélanie Dumas, directrice de l'accès à la Collection universelle à BAnQ, nous a ensuite présenté la cure minceur dans les documents audiovisuels de la Grande Bibliothèque. Cette opération a été mise en place pour répondre à un beau problème de l'institution : elle détient de grandes collections qui sont très utilisées. L'enjeu est double : le haut taux d'utilisation rend l'élagage difficile et la grande taille de la collection sature l'espace physique des rayonnages, compromettant la remise en rayons. La solution mise en place est le remplacement des boîtiers par des pochettes minces. Ainsi, on gagne de l'espace sur les rayons, ce qui permet de rendre plus de documents disponibles aux usagers et de rendre les collections plus attrayantes. Divers modèles de pochettes minces ont été testés afin de trouver celui qui répond à tous les critères, tels que la résistance des matériaux et la compatibilité avec un système de retour automatisé. Par ailleurs, si une bibliothèque décide d'emboîter le pas de la Grande Bibliothèque, elle doit prendre en considération la disposition de ses rayons, car les documents doivent être présentés de face pour être aisément repérables. Pour en savoir plus, consultez la [fiche technique](#) disponible sur le site de BAnQ.

Après une courte pause, Rémi Castonguay, bibliothécaire de la Bibliothèque de musique de l'Université du Québec à Montréal (UQAM), nous a décrit les étapes menant à la mise en valeur d'une collection de musique en feuilles avec l'outil de découverte VIRTUOSE. Ladite collection provient d'un don reçu en 2002 de la part de M. Pouchet. Elle comprend 32 000 partitions, principalement de musique française en feuilles, avec une présence élevée de doublons. Une base de données consultable par les usagers avait été créée au départ. Ce système comportait plusieurs problèmes dont l'absence de vocabulaire contrôlé pour les techniciens à la saisie et, pour les usagers, une interface de recherche peu accessible, en dehors du catalogue de la bibliothèque. Après quelques années, l'équipe a donc entrepris une migration vers VIRTUOSE, en remplaçant l'outil de saisie des données par Omeka, un logiciel libre, gratuit et ouvert. Il permet entre autres d'utiliser un vocabulaire contrôlé et d'exporter les données dans un format lisible par Primo, le SIGB (système intégré de gestion de bibliothèque) de l'UQAM, grâce au protocole OAI-PMH. La collection Pouchet est désormais visible dans l'outil de découverte VIRTUOSE, ce qui en augmente la visibilité et la circulation. Le travail de l'équipe s'en trouve du coup valorisé. La prochaine étape du projet est de procéder à la numérisation des partitions, qui ne peuvent qu'être consultées sur place.

Suivait ensuite la présentation très attendue de Daniel Paradis, bibliothécaire responsable de la normalisation bibliographique à BAnQ, sur les points saillants du catalogage des partitions selon RDA. Son exposé était axé sur les changements concernant la description de ce type de document par rapport aux RCAA2. La zone 250 pour la mention d'édition, par exemple, sert maintenant aussi à noter une mention indiquant un registre vocal particulier ou une présentation de la musique notée particulière. Pour l'ensemble des changements, consultez sa

présentation sur le [site de la SQACBM](#). En plus de RDA, on peut aussi se référer aux recommandations (*best practices*) de la Music Library Association, qui viennent préciser l'application de certaines règles pour les documents musicaux et sont disponibles sur le site de [RDA Toolkit](#) sous l'onglet « Ressources ». La période de questions se transforme naturellement en table ronde sur l'implantation de RDA pour les enregistrements musicaux et les partitions musicales. Une préoccupation récurrente chez les participants est l'absence de balises, par exemple dans le cas d'une compilation comprenant des dizaines de morceaux : jusqu'où va-t-on, faut-il décrire à la pièce ou s'arrêter après un nombre précis ? Tous s'entendaient pour dire qu'une partie de la réponse se trouve dans l'intérêt du document pour ses usagers et pour la mission de la bibliothèque.

Nous étions déjà au milieu de la journée. Quelques jours avant l'événement, nous avons eu à choisir notre boîte à lunch parmi trois choix, tous plus appétissants les uns que les autres. La description des options n'était pas mensongère, car les dîners étaient franchement délicieux, en plus d'être généreux. Plusieurs d'entre nous n'avons pas réussi à tout manger ! Pendant cette dégustation, Marc-André Goulet a procédé à l'assemblée générale annuelle de la SQACBM, qui s'est déroulée de façon très efficace. Il a présenté le bilan général de la section de même que le bilan financier, la trésorière Mélissa Gravel ne pouvant être présente. Trois postes au conseil d'administration étaient ouverts lors des élections. Marc-André Goulet et Rémi Castonguay ont été réélus pour des mandats de deux ans, alors que Christiane Melançon, bibliothécaire en musique à l'Université de Montréal, a été élue pour un mandat d'un an. Mélissa Gravel complète le quatuor en poursuivant la deuxième année de son mandat. Les membres s'attribueront entre eux les différents postes. Surveillez le [site de la SQACBM](#) pour la suite des choses.

Après la pause dîner, Benoit Migneault et Jean-Bruno Giard, respectivement directeur général par intérim de la Bibliothèque nationale et gestionnaire de projet au Plan culturel numérique du Québec (PCNQ) à BAnQ, nous ont fait part de la place du patrimoine musical québécois au sein du PCNQ. Les objectifs de numérisation du PCNQ s'ajoutent au programme annuel de numérisation de BAnQ. Au total, pour l'année 2015-2016, l'institution vise la mise en ligne de plus de 5 millions de documents. La sélection des documents à numériser suit plusieurs critères : diversité des types de documents, équilibre entre documents d'archives et de bibliothèque et intérêt pour les usagers. De plus, ce ne sont pas que des documents faisant partie du domaine public qui sont visés. BAnQ négocie des ententes avec les ayants droit, par exemple des éditeurs de partitions qui n'ont plus de valeur marchande. C'est le cas des Éditions Archambault et de La Bonne chanson, par exemple. Par ailleurs, BAnQ est à la recherche d'appareils de qualité professionnelle qui ne sont plus disponibles sur le marché, tels que Betamax, VHS, magnétophone à bande, etc., afin de ne pas se restreindre en ce qui concerne

les types de formats numérisables. Les personnes voulant se départir de leur vieil équipement peuvent contacter Benoit Migneault.

Par la suite, nous avons découvert le nouveau site web de la Bibliothèque du Conservatoire de musique et d'art dramatique du Québec (CMADQ) grâce à Denise Prince, bibliothécaire, et Anjela Rousiouk, bibliotechnicienne, toutes deux au CMADQ de Montréal. Depuis juin 2015, la Bibliothèque du CMADQ utilise le portail InMedia de Bibliomondo pour son catalogue en ligne. Une fonctionnalité qui a grandement impressionné l'auditoire est la transformation automatique des notices MARC 21 en MARCXML, format lisible par les robots de Google. Les notices du catalogue peuvent donc apparaître comme résultats dans ce moteur de recherche qui est la porte d'entrée principale vers le web. L'un des principaux défis rencontrés dans l'implantation du site fut la petite taille de l'équipe et le fait que le CMADQ ne comprend pas de département des technologies de l'information. Ainsi, l'équipe a dû mettre en place un système d'authentification pour donner accès à distance aux ressources électroniques. Malgré un pépin informatique qui nous a empêchés de voir le nouveau catalogue en action, Mmes Prince et Rousiouk ont réussi à nous démontrer l'ampleur des tâches accomplies et les bénéfices directs pour les usagers.

Nous avons entamé la dernière table ronde de la journée après une pause-café. Vu la popularité du sujet de l'avant-midi, nous avons échangé à nouveau sur les questions soulevées par RDA, particulièrement pour les documents de musique pop. Pour les usagers, l'interprète y est souvent plus important que le créateur, ce que le modèle FRBR ne permet pas de refléter. Dans un autre ordre d'idées, des participants ont exprimé leur inquiétude face au réflexe qu'ont les usagers d'utiliser YouTube et Google plutôt que les ressources de la bibliothèque.

Pour clore la journée, nous avions le choix entre deux visites : la Bibliothèque de musique de l'UQAM, avec Rémi Castonguay, ou le quatrième étage de la Grande Bibliothèque, où sont logées la collection de Musique et films et la Collection nationale de musique de BAnQ, avec Patrick Desrosiers. Les participants sont ensuite retournés chacun de leur côté, la tête pleine de bonnes idées à appliquer dans leur milieu. Rendez-vous en 2016 à Gatineau ?

Les présentations de la journée seront bientôt disponibles sur la page de la rencontre annuelle 2015. Merci au comité organisateur : Rémi Castonguay (UQAM), Marc-André Goulet (BAnQ), Mélissa Gravel (Université Laval) et Daniel Paradis (BAnQ).

***Critical Music Historiography: Probing Canons, Ideologies and Institutions.*** Vesa Kurkela and Markus Mantere, eds. Farnham, Surrey: Ashgate, 2015. xvi, 315 pp., illustrations, music. ISBN: 978-1-4724-1419-9.

Is writing a history of music still relevant? Which composers should be included in such a narrative? Who should be excluded? And on what grounds should scholars base and justify such complex decisions? It is with such fundamental questions that co-editors Vesa Kurkela and Markus Mantere begin this captivating and absorbing book.

*Critical Music Historiography* is a collection of seventeen chapters placed within four parts; all address areas that fall outside the boundaries of traditional music history. Part 1, entitled "Nationalism and Politics," contains four chapters, the focus of which correlates the role of nationalism with the development of musical institutions from the mid-nineteenth century until World War II. In the first chapter, Jann Pasler explores the intersection of these two issues by focusing upon colonialism in France. She illustrates how the research of the early French ethnomusicologists supported the political agenda of an expanding, colonial France. The next three chapters examine nationalism and politics in Finland. Lauri Väkevä studies the advancement of Finnish music education from the mid-nineteenth century to the present; in the following chapter, Mantere identifies the broad and diverse areas of study of Ilmari Krohn, Finland's first professional musicologist, and illustrates his significance to the development of Finnish music scholarship (notably that of Jean Sibelius); and finally, Ulla-Britta Broman-Kananen challenges the prevailing nationalist narrative underlying the development of Finnish national opera during the 1870s, arguing that the development of the art form was far more nuanced than this simple theme—that is, an interaction between works written in the Finnish language and works imported from the repertory of the Swedish Royal Opera of Stockholm.

Part 2, entitled "Silenced and Sidetracked," also contains four chapters. The central theme is the exploration of musical narratives that for a variety of reasons—political, racial and geographical—have played only a small role and were subsumed within the larger narratives of the past. Veijo Murtomäki's chapter confronts the conventional account that late eighteenth/early nineteenth-century Viennese classicism was a style based on German masters—that is, Haydn, Mozart and Beethoven—arguing that at least half of the Viennese composers from this time period were Bohemian and Moravian by nationality.

Frequently, the outlines used by western musicologists are of minimal utility when applied to the historical narratives of non-western musical idioms. Martin Lodge's essay on the music cultures of New Zealand offers a new perspective for writing its musical history, largely by concentrating on the plurality of musical styles, rather than utilizing one large meta-narrative to account for the country's historical legacy.

A common feature of historiographies that emphasize musical nationalism is to underscore such genres as folk-influenced symphonic or choral music. However, popular music or the music of minorities, which can also play an important role, is missing from such narratives. The remaining two chapters by Risto Pekka Pennanen and Vesa Kurkela are contributions that fill this paucity of literature by examining the popular musics of early twentieth-century Bosnia and Finland, respectively.

The five chapters in part 3, entitled "Updating Historiographical Concepts," reconsider such vital models of musicological scholarship as Orientalism, evolutionism, and authenticity. In the first chapter, Derek Scott contemplates the possibility of finding an Eastern Occidentalism that works in a similar manner to Western Orientalism. By using examples of popular music from the Balkan countries as his *modus operandi*, Scott's underlying thesis is not to negate or replace theories of orientalism, but rather, to erase cultural boundaries between East and West.

George Kennaway challenges a fundamental principal of a historically informed performance (HIP)—namely the authenticity of such a performance. He suggests that since the historical data supporting an HIP interpretation is either curtailed or equivocal (or, at times, both), performers must choose some historical possibilities over others. The upshot is that there is an inherent paradox in an HIP performance: one's performance is frequently proclaimed as less inauthentic than another; yet it is inevitably always relative, dictated by the decisions made by the contemporary performer.

In his study of the folk-influenced choral works by the Serbian composer Stevan Mokranjac, Srđan Atanasovski proposes that these choral works should not be viewed from the traditional lens of mere folk song arrangements—and, thus, not a true exemplar of the composer's "originality." Rather, he argues that Mokranjac's choral works should not be viewed pejoratively, but seen to have an important place in the canon of national music.

Alexandra Kertz-Welzel explores the association of music with figures in history—and specifically, music's relation with the devil. By contextualizing the centuries-old myth of *diabolus in musica* within Thomas Mann's novel *Doktor Faustus*, Kertz-Welzel argues that the author's conception of the devil should not be interpreted simply as a metaphor for the totalitarian regime of Hitler's Germany, but extends to issues such as the uneasy relationship between the ideologies of cultural administration and the freedom and creativity of music educators.

In the final chapter of part 3, Ana Petrov evaluates Max Weber's thesis of music's rationality in terms of postcolonial theory. She argues that Weber's conviction of the rationality and complexity of western music is reflective of the larger western power discourse—a vital line of socio-political thought in the late nineteenth and early twentieth centuries. Yet despite the inherent challenges of this perspective, Petrov argues that elements of it continue to endure in contemporary musicological discourses.

The final part of this collection is entitled "Probing Canons." The theme underlying all four chapters is how the changing or removal of traditional musical canons is never neutral and is often politically driven. For instance, in the first chapter, Johannes Brusila discusses the role of Finland's Swedish-speaking minority in earlier historiographical narratives. In particular, he points out that during the late nineteenth and early twentieth centuries, Swedish was considered the language of the intelligentsia and

the elite, even though Swedes represented only five percent of the entire country's population. However, as the importance of the Finnish language gradually became aligned with the nationalist narrative, the Swedish-speaking minority was described as "Finnish." Brusila's work calls for a re-examination of the Swedish-speaking minority's position in Finland's history.

Kenneth Gloag's fascinating chapter takes on a major challenge to postmodern musicological scholarship. Specifically, Gloag identifies an inherent irony in this work: by criticizing and dismantling traditional canons and ideologies that generated their formation, postmodern scholars have constructed their own canons and orthodoxies.

Joseph Knowles puts forward rationales for the posthumous canonizations of composers. To illustrate, he cites the late sixteenth-century composer Carlo Gesualdo—who was absent from most music histories until twentieth-century composers such as Igor Stravinsky included him in the canon of historicized music. Knowles argues that Gesualdo's unusual music and independent personality served to fulfill a larger agenda: namely, to provide historical precedents for the modernist music written by composers such as Stravinsky.

In the final chapter, Christopher Wiley discusses the term "muse" as an element in composers' biographical narratives. Women were frequently viewed as natural muses—tender, caring and inspiring characters serving in the background of male genius. By definition, a muse is a dependent; consequently, a woman's professionalism as a musician or a composer was often impossible.

The text of *Critical Music Historiography* is extremely readable and the quality of the scholarship very high—not surprising, given the strength of the contributors and prominence of the two editors. The examples are clear and support the arguments well. There is an extensive bibliography—twenty-five pages—followed by nearly three pages of web citations, a discography, and an index. Unfortunately, I am unable to comment upon the binding or appearance of the actual book, as the publisher was only willing to provide an e-book version of the text—a lamentable decision now enforced by Ashgate's marketing division. (I might add that this is the only publisher of which I am aware that has embarked on such a practice.)

The organization of the overall text is sound: the introduction clearly states the aims and goals of the study; and the flow of the book is most satisfying. The quality of the editorial work is uniformly excellent. The text is appropriate enough for the music enthusiast; at the same time, the degree of analytical discourse will appeal to the specialist/scholar. In other words, the level of the prose will appeal to a wide readership interested in the topics of musical historiography and postmodern music scholarship. In sum, this is an impressive collection of essays by important scholars, and I predict that the collection will be read and referenced for years to come.

*Edward Jurkowski*
*University of Lethbridge*

**Nebula**. Heather Schmidt, piano. Toronto: Centrediscs CMCCD 19613, 2013. Compact disc: 53:03. Contents: *Silver Tides* (7:03) – *Elektra's Tanz* (15:10) – *Serenity* (3:19) – *Night Rainbow* (6:37) – *Twelve for Ten: Prelude* (4:02) – *Twelve for Ten: Fugue* (3:08) – *Shimmer* (3:27) – *Nebula* (10:06) – *Moon Cove* (5:11).

*Nebula* is a recording of piano works composed and performed by Heather Schmidt (born 1974). During her career, Schmidt has achieved recognition and awards both as a pianist and as a composer. For example, she was first-prize winner as a pianist in the 2001 Eckhardt-Gramatté National Music Competition; subsequently she was commissioned to write the test piece (*Night Rainbow,* which is included on this disc) for the 2007 Competition. In the notes that accompany the disc, she describes her experience of a composer-pianist as a "special and unique thrill" that has offered to her the opportunity to portray the music exactly as she envisioned it. Thus, while others may and do perform her compositions, these can be seen as definitive performances.

The nine selections presented here date from 2003 through 2012, providing nearly a ten-year cross-section of her style. It is clear that Schmidt established her compositional voice early in her career, a voice that is based upon an intimate knowledge of the capabilities of the piano as an instrument, and the pianist as a performer. Her expressed hope is that the listener finds the music "dramatic, lyrical, moving, and satisfying."

Lyricism is most noticeable in *Silver Tides* (2008) and *Moon Cove* (2012)*.* The latter was originally scored for bassoon and piano, so melodic phrases are abundant and audible, although occasionally more covered by the surrounding piano texture in this transcription than the original bassoon lines presumably would have been. *Silver Tides* is harmonically staid, with brief moments that are reminiscent of Debussy's sonorities; *Moon Cove* is equally sedate, with a full two minutes of B-flat harmony at the beginning before there is any harmonic progression.

*Elektra's Tanz* (2009) is the longest work on the disc, and takes its inspiration (and some motivic material) from Richard Strauss's opera. The notes state that "the work is dramatic and filled with intense, repetitive dance-like energy.…" In general, though, the concept of dance in this work is stylized in a very free manner, with frequent variations in tempo and intensity; faster and established tempi are heard during the first fast section of the work, then again as the work moves toward its ending, but the extended sections of slower tempi in free rhythm tend to dissipate any rhythmic energy.

*Serenity*, from 2005, is a compact ternary form. In order to evoke the sense of serenity, Schmidt uses a variety of sonorities based on open fifths; the coloring provided by her simultaneous use of

high and low registers contributes to the spaciousness that she is evincing. The dynamic levels are surprisingly more robust than the title might suggest.

Written as a competition test piece, *Night Rainbow* provides a number of challenges for the performer. It is one of the more dissonant works on the disc, with occasional hints of Ginastera's harmonic usage. Rhythmically, the "recitative without metre" near the beginning, and the vacillating activity toward the ending, provide interpretive challenges for the pianist with respect to sustaining the structural tension.

*Twelve for Ten*, a prelude and fugue written in 2007 in honour of Glenn Gould, is constructed around a G-E-G-D motive. The prelude relies on the open, sonorous approach heard elsewhere on the disc (described thus: "the focus is on the piano itself"). The fugue begins with an interesting and forward-moving subject that sustains rigorous contrapuntal discipline throughout the exposition and on to the middle of the movement; however, Schmidt breaks this intensity off (described as "the fugue gradually dissolves"), and brings back the redolent style of the *Prelude*.

The remaining two works, *Shimmer* (2003) and the album's title work, *Nebula* (2006), show a preoccupation with piano sonority. The shorter *Shimmer* spends most of its time in the upper register of the piano, with rhythmic murmuring added to inject interest. Like *Night Rainbow, Nebula* is also a competition test piece, and therefore presents a similar approach. For example, the "recitative without metre" of the former is replicated by the "spacious, timeless quality of the opening" of the latter. As this work approaches its conclusion, more interest is generated by increased rhythmic activity and dissonance.

As the titles of these works might indicate, the composer's focus is on the atmospheric capabilities of the piano rather than tightness of architecture; as such, the intent to be evocative leads to a use of sonorities that could well be described as "satisfying." The gesture-pause rhetorical style that is so prevalent among contemporary composers is frequently evident on this disc; thus, there are times when the hesitant rhythm creates difficulties in sustaining any structural tension and halts the development of longer lines. The harmonic vocabulary is strongly tonal in its conception; there are brief moments of tension created by foreground neighbour-tone dissonance and middle-ground modality, but they generally resolve to tonal centers that are prolonged. Two other factors reinforce the stolidity of the harmony: the gravity of the slow harmonic rhythm; and the extended use of pedal tones that reduce upper-register dissonance to a surface phenomenon.

The sound quality of this album is certainly of the highest order, given the warm resonance of the Sony Pictures Scoring Stage in Los Angeles, the deep and rich colors of the Steinway piano, and the exceptional pianistic skills of Schmidt. For those wanting a listening experience that focuses on the sonorous, this composer-pianist's work serves as a fine example.

*Jon Gonder*
*SUNY Geneseo*

***Poetic Sketches***. Performer: Elaine Keillor, piano. Toronto: Centrediscs, CMCCD 21615, 2015. 1 compact disc (65:52). Contents: *Five Poetic Sketches* / Oskar Morawetz (15:15) – *Netscapes* / John Weinzweig (8:54) – *In a Flash* / Alexina Louie (5:18) – *Through a Narrow Window* / Elma Miller (13:00) – *Quips and Cranks: Five Bagatelles* / Patrick Cardy (14:10) – *Let Hands Speak* / Kelly-Marie Murphy (9:15).

With this new CD the Canadian Music Centre presents an entertaining and stylistically well-balanced set of previously unrecorded piano works, all composed during the past thirty years (the earliest is Elma Miller's *Through a Narrow Window* from 1985, followed by Morawetz's imaginative *Five Poetic Sketches* of 1991; the others were written between 2000 and 2006). In the majority of cases the composers themselves have provided program notes about their piece, reproduced in the booklet accompanying the CD, and these are consistently useful and informative. Perhaps the most down-to-earth comment comes from Patrick Cardy, who writes that the first and last of his five *Quips and Cranks* are named "after two toy dogs that my sons play with," one a Labrador with a fondness for Beethoven (allegedly), the other a Saint Bernard. Beethoven is also invoked in these pieces through Cardy's choice of subtitle, "Bagatelle," which, like Beethoven's, are short (between two and four minutes) and of varied character, accessible and contrasting. The third, subtitled "Lullaby for Kevin," has the feeling of a slightly languid waltz, while the fourth, "A Lazy Afternoon," includes a central section of a somewhat Spanish character. It is always dangerous to overindulge in "spot the stylistic similarity" games, of course, since different people hear things differently; but for what it's worth, this reviewer noticed the influence of French impressionist composers on several works on the CD, including the second of Cardy's pieces, which is somewhat reminiscent of Debussy's *Suite Bergamasque,* although Grieg is also not stylistically far away either. To continue with this line of thought, although Alexina Louie claims an "avant-garde version of boogie-woogie" and Ligeti's studies for piano as the direct inspiration for her *In a Flash* from 2006, the opening measures may recall in the ears of some listeners the movement, "The Snow is Dancing," from Debussy's *Children's Corner* suite; and, in another place, there is a chord sequence that sounds just like something out of the same composer's "Minstrels" piano prelude. The final piece of Morawetz's *Poetic Sketches* uses repeated notes in the manner of Ravel, and is very virtuosic. Pointing out such influences—real or imagined—is in no way meant to belittle the inspiration behind any of these pieces, which are clearly not intended to be derivative.

The longest single-movement piece on the CD is Miller's *Through a Narrow Window*, which takes the listener deep into a complex, intense, and varied sound-world. It is the only work on

the disc that uses extended piano technique, requiring the player to brush the strings inside the piano at various points while also depressing keys in more conventional fashion. Like several of the other pieces presented here, it uses the full range of the piano keyboard (similarly, Louie's *In a Flash* ends tempestuously in the piano's lowest register, and Murphy's technically demanding *Let Hands Speak* begins with a dramatic upward glissando). John Weinzweig's *Netscapes* is perhaps the most imaginative in terms of its external inspiration. Weinzweig writes that "I imagined browsing on the internet and discovering a wide variety of music fragments, each with its own sonic profile of sufficient thematic interest requiring no further elaboration," and the title of his piece is surely a reference to the Netscape Navigator web browser, which at the time he wrote it (2000) was still a dominant force in the browser market. The work is composed exactly as Weinzweig tells it, using sound fragments of which some are primarily rhythmic in quality, and others more melodic/harmonic. Bartók's *Mikrokosmos* may come to mind, and indeed *Netscapes* is a sort of minimalist "micro-cosmos" of fragments that somehow manages to keep the ear engaged for almost nine minutes without growing repetitive or tiresome.

Pianist Elaine Keillor needs no introduction as a champion of Canadian music. She previously premiered the pieces by Miller and Weinzweig on this disc (and, incidentally, published a book-length study of Weinzweig back in the mid-1990s); and she was also a co-performer, twenty-five years ago, in the premiere of another piece by Patrick Cardy, *Quant je suis mis*, a short work for voice and piano. It is clear from her performances on the CD that she still enjoys coaxing sounds out of a piano—there is a wonderful spectrum of nuance, and a sense of discovery and adventure here, born out of a lifetime of experience as a pianist and musical thinker. Those composers who are still living will surely be thrilled with this album.

*John Wagstaff*
*University of Illinois at Urbana-Champaign*

***Rumours of Glory: A Memoir***. By Bruce Cockburn and Greg King. Toronto: HarperCollins Publishers, 2014. 530 pp., [8] p. of plates, illustrations. ISBN 978-1-44342-072-3.

The first sentence of this impressive book states: "This is not your standard rock-and-roll memoir." Instead Cockburn gives the reader numerous insights into the genesis of his songs, his own development as an artist and musician, and his ongoing search for the Divine. In an interview with Peter Howell, he says that the impetus for the book was a request from HarperCollins for a "spiritual memoir." Photos judiciously occur throughout the text along with a central eight-page insert of colour and black-and-white illustrations on glossy paper. Accompanying the release of the book was a boxed set containing eight CDs, seven of which contain all of the recorded songs which appear as texts in the book. Another CD contains previously unreleased songs, plus tracks that had originally been released on recordings of other artists. The DVD in the set is of nineteen tracks filmed from three solo shows done in Massachusetts and New York State in 2008.

Cockburn never wanted to be known as a protest singer, but rather considers himself an "artist-correspondent" with his songs growing out of his experiences, encounters, and observations of the world around him. As he writes on page 280, the songs are "triggered through feeling and imagination." Early on he had the urge to travel, but he did not want to be just a tourist with little contact or exposure to the people and their places. First, he explored much of Canada in his own camper and it was indeed appropriate that he was the singer-songwriter chosen to create and perform "Goin' Down the Road," which was heard in the iconic Canadian film of the same name. Through his Canadian travels, he became concerned with the impact of Minamata disease both in Canada and beyond as well as becoming more aware of the issues among First Peoples. Cockburn's understanding of these issues was also nourished through his relationships with Shingoose and Tom Jackson as well as other Aboriginal musicians.

The work and interests of his brother, Don, sparked Cockburn's political investigations that resulted in the album, *The Trouble with Normal* (1983)*.* That in turn caused OXFAM Canada to invite Cockburn to accompany the team going to Central America to witness the situation of Guatemalan refugees. The experience triggered what is possibly Cockburn's most famous song, "If I Had a Rocket Launcher" (1983).

What Cockburn observed on that trip has been carefully documented. The Bruce Cockburn Fonds at the McMaster University Archives lists the numerous notebooks he kept of his trips along with drafts of texts for songs. Cockburn credits Greg King for his research contributions to the book, notably on places and political backgrounders that complement the author's diaries and recollections of his visits to many of the world's most volatile regions. As a result this book can also

be viewed as a primer detailing many of the conflicts going on in the world today and the decisions that have led to the heart-rending conditions being suffered by those most closely affected. For this reader, the detail on landmines around the world was illuminating (395-407).

Cockburn also describes how he arrived at being a fine guitarist, which he then combined with his unique vocal style and superb song-writing abilities. Through recordings owned by his family he listened to a wide range of music (including Stravinsky) while singing in the school choir and initially studying clarinet and trumpet. Soon, however, his focus turned to the guitar. Lessons commenced and he began to play in rock-and-roll bands. Then he discovered jazz and got to know Peter Hodgson, better known as Sneezy Waters, who played fingerpicking guitar. Cockburn also visited the newly-opened Le Hibou in Ottawa where he discovered folk music as well as Bob Dylan's recordings.

The interest in jazz led him to attend the Berklee School of Music to study composition. He was disappointed that no one on the school's staff could assist him in further developing his fingerpicking style of playing with the thumb producing rhythm and the fingers doing the lead. While in Boston he got involved in its folk scene which was strongly influenced by Dylan who had developed his approach there in 1961, and Club 47 also introduced Cockburn to world music, particularly Indian and Arabic. Cockburn describes his playing technique as "a combination of country blues fingerpicking and poorly absorbed jazz training" (63).

Cockburn quit Berklee and returned to Canada. He played first in Ottawa and then Toronto with various bands that often performed his songs. By 1969, Cockburn became tired of psychedelia and had discovered that some of his best songs sounded better with solo acoustic guitar. From then on, he only occasionally played with bands.

Considering his voracious appetite for reading and writing poetry, it is not surprising that for Cockburn the creation of a song means that the words come first. Then using the guitar he begins to find an ambiance that those words can sit on, and out of that finally emerges the melody. Not only is Cockburn able to write beautiful poetic lines, but his prose in the book is outstanding. My sole criticism is the absence of an index. This is regrettable in a text that abounds with references to persons and places as well as individual songs. It also would have nicely complemented the concluding discography.

*Elaine Keillor*
*Carleton University*