



CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES  
ASSOCIATION CANADIENNE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX

# 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. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. [Author guidelines](#) can be consulted on the journal site.

La **Revue de l'ACBM**, publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et la gestion d'archives de la musique, ainsi que la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*.

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## Message from the President / Message de la présidente

Season's greetings from wintery  
Saskatoon!

The board met in early November for our regular fall meeting. At that time, we also welcomed Margaret Piper (Library and Archives Canada) to the table for the first time in her capacity as Member at Large. In this role, one of the areas she is taking on is Chair of the Awards Committee. They have already begun to organize, and you will soon see a call for applications on CANMUS-L and on the CAML website.

Soon after the board meeting, I had the pleasure of attending the joint meeting of the Quebec Chapter of CAML (SQACBM), and the New York State-Ontario (NYS/O) and New England (NEMLA) Chapters of the Music Library Association. It was great to see so many Canadian and American colleagues in attendance in Montreal. I wish to congratulate the Meeting Organization Working Group (Houman Behzadi, Cathy Martin, Lenora Schneller, Jared Rex, and Marci Cohen), who I know contributed many hours of volunteer time to put together an extremely well organized and engaging meeting. The two-day program included a number of presentations, several business meetings, a reception and [exhibition opening](#) at McGill's Marvin Duchow Music Library, and a tour of the [Quebec branch](#) of the Canadian Music Centre. The program committee (Sarah Funke Donovan, Jim Farrington, and Christiane Melançon) organized a thoughtful and diverse program in both French and

C'est depuis un Saskatoon enneigé que je vous transmets mes meilleurs vœux!

La réunion d'automne du CA s'est tenue au début novembre. Nous y avons accueilli Margaret Piper (Bibliothèque et Archives Canada) pour la première fois en tant que conseillère. Dans le cadre de son nouveau rôle, Margaret assumera la présidence du comité de sélection des lauréats. Comme celui-ci s'est déjà attelé à la tâche, vous verrez sous peu un appel à candidatures sur CANMUS-L ainsi que sur le site Web de l'ACBM.

C'est avec joie que je me suis par la suite rendue à la réunion conjointe de la Section québécoise de l'ACBM (SQACBM), de la section régionale de l'État de New York et de l'Ontario (NYS/O) et de celle de la Nouvelle-Angleterre (NEMLA) de la Music Library Association. J'ai eu le bonheur de rencontrer beaucoup de collègues canadiens et américains à Montréal. Je félicite le comité organisateur (Houman Behzadi, Cathy Martin, Lenora Schneller, Jared Rex et Marci Cohen) d'avoir si bien orchestré, à titre bénévole, cette réunion des plus intéressantes. Ce programme de deux jours comportait un certain nombre de présentations, plusieurs séances administratives, une réception, [l'inauguration d'une exposition](#) à la bibliothèque de musique Marvin Duchow, de même qu'une visite guidée du Centre de musique canadienne, [\(CMC\) Québec](#). Le comité de programmation (Sarah Funke Donovan, Jim Farrington et Christiane Melançon) a mis sur pied un programme bilingue diversifié et captivant qui comprenait le discours principal de la professeure Julie E. Cumming (« The

English, including a keynote by Professor Julie E. Cumming (“The Transformative Power of Digital Tools for Music Research”), panel presentations, and individual presentations on practice and research. I encourage you to look for the presentation slides and notes, which will be published on each chapter's website in the near future.

Planning for the 2019 CAML Annual Conference is now well underway. Local Arrangements Chair Kevin Madill (University of British Columbia) is working closely with our counterparts at MusCan to take care of all the details related to room bookings, catering, excursions, and accommodations. Marc Stoeckle (University of Calgary) is working alongside Kevin as this year's Program Chair. You can expect to see the call for papers in the near future on the CAML listserv, as well as announcements regarding deadlines for booking accommodation and registering for the conference.

This issue of *CAML Review* features a report on the joint chapter meeting, one interview, and several reviews. I want to thank the entire editorial team (Cathy Martin, Megan Chellew, Deborah Wills, and Brian C. Thompson) for the meticulous and dedicated work that goes into each issue throughout the year. We collectively benefit from the updates on association business and activities, the critical annotation of new publications in our field, and professional and research reporting through reports and articles. As was mentioned at the 2018 AGM, a search is now underway for someone to take over the position of Editor. After many years in this role, Cathy Martin will

Transformative Power of Digital Tools for Music Research » : Le pouvoir transformateur des outils numériques en recherche musicale) ainsi que des tables rondes et des présentations individuelles portant sur la pratique et la recherche. Je vous encourage à lire les notes et les diapositives de ces présentations, que l'on affichera sous peu sur le site Web de chaque section.

L'organisation du Congrès 2019 de l'ACBM est déjà bien avancée. Le responsable des préparatifs sur place, Kevin Madill (Université de la Colombie-Britannique) collabore de près avec nos collègues de MusCan en ce qui concerne les réservations de salles, les services de traiteur, les sorties et l'hébergement. Il travaille aux côtés de Marc Stoeckle, le responsable du comité de la programmation du congrès. Dans un avenir rapproché, vous devriez voir affichés sur la liste de diffusion de l'ACBM des appels d'exposés, ainsi que des annonces concernant l'inscription au congrès et les réservations.

Dans le présent numéro de la *Revue de l'ACBM*, vous lirez un rapport de la réunion conjointe, une entrevue et plusieurs comptes rendus. Je remercie toute l'équipe de rédaction (Cathy Martin, Megan Chellew, Deborah Wills et Brian C. Thompson) pour le travail méticuleux et consciencieux qu'elle accomplit en vue de préparer chaque exemplaire. Nous tirons tous profit de mises à jour relatives aux activités et aux démarches de notre association, d'analyses de nouvelles publications dans notre domaine ainsi que de rapports et d'articles de recherche s'appliquant à notre profession. Comme nous l'avons mentionné lors de l'AGA 2018, nous avons entamé des recherches pour trouver un nouveau rédacteur en chef. Après avoir joué ce rôle pendant de nombreuses années, Cathy Martin coopérera, durant la période de

work with the incoming candidate to facilitate the transition before stepping down. At this time, please send questions or expressions of interest to the CAML board. A formal call will be distributed through CANMUS-L and the CAML website in the near future.

I wish you all the best for a healthy and happy 2019.

Carolyn Doi  
CAML President (2017-19)  
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transition, avec la personne la remplaçant afin de lui faciliter la tâche. Si cette responsabilité vous intéresse ou que vous avez des questions, veuillez communiquer avec le CA de l'ACBM. Nous ferons prochainement paraître sur CANMUS-L et le site Web de l'ACBM un appel officiel dans le but de pourvoir ce poste.

Je vous souhaite santé et bonheur en 2019.

Carolyn Doi  
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## Joint Chapter Meeting in Montreal: NYSO/NEMLA/SQACBM

by Marci Cohen

On November 8 and 9, 2018, the New York State-Ontario (NYSO) and New England (NEMLA) chapters of the Music Library Association (MLA) and the Quebec Chapter (SQACBM) of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) held a joint meeting in Montreal at McGill University's New Residence Hall. The event drew approximately 100 attendees from across the US and Canada, including members of the MLA board who held their own meeting in conjunction with the event.

The program committee attracted so many worthwhile proposals that organizers expanded the event to fill both days, with 17 presentations, two posters, and concluding with a tour of the Canadian Music Centre. SQACBM and NYSO also held chapter meetings. Designed as a bilingual event, most presentations were in English. Those who spoke in French accompanied their talks with slides in English.

The presentations covered a wide range of topics and issues relevant to music libraries. For example, Julie E. Cumming (McGill) and Jada Watson (University of Ottawa) spoke about digital scholarship projects involving finding trends across large bodies of musical works, while Suzanne



Julie E. Cumming, Opening address

Eggleston Lovejoy (Yale University) conducted traditional research on a single song, "The Long, Long Trail," tying together her own institution, McGill, University of Toronto, and the timely 100th anniversary of the WWI armistice. Lisa Philpott (University of Western Ontario) addressed the challenges of self-published PDF scores, while Andrea Cawelti (Harvard University) advocated for the myriad wonders of sheet music. Proving that everything old is new again, Joseph Darby (Keene State College) discussed subscription-based music publishing in 18th-century Britain, a process with obvious parallels to today's crowdfunding.

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Marci Cohen is Assistant Head of Boston University's Music Library and Chair of the New England Chapter of the Music Library Association (NEMLA).



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Jonathan Manton (Yale University) and Lenora Schneller (Cornell University) described methods for better meeting user needs, the former with methods for developing an online A/V access system and the latter with library renovations based on open-ended survey responses. Ronald Broude of music reprint publisher Broude Brothers Limited gave a first-hand account of the history of music reprinting, including a juicy tidbit about sabotaging a competitor's ethically questionable actions.

A particular highlight was "Current Issues and Future Directions in Music Librarianship," notable for its esteemed panel: MLA President Mark C. McKnight, MLA Vice President/President-Elect Susannah Cleveland, IAML Vice President Joseph Hafner, and CAML President Carolyn Doi. CAML President-Elect Houman Behzadi facilitated the discussion. The panelists addressed a variety of challenges and opportunities facing the profession, including the shift away from subject specialists, diversity and inclusion issues such as better representing First Nations in Canadian collections, and general leadership advice.



Mark C. McKnight, Susannah Cleveland, Joseph Hafner, Carolyn Doi  
Panel: Current Issues and Future Directions in Music Librarianship



Houman Behzadi, panel moderator



Kimberly White, exhibition curator, presenting during the program for the opening of *Women, Work, and Song in Nineteenth-Century France*

The first day of the event ended with a reception at McGill University's Marvin Duchow Music Library marking the opening of a new exhibit, *Women, Work, and Song in Nineteenth-Century France*. In a city renowned for its food, the delicious spread was no surprise. What was remarkable was the presentation, no mere list of thank-yous for the exhibit. Curator Kimberly White provided both an overview of the themes covered by different parts of the exhibit and an introduction for each representative song performed by vocalist Catherine Harrison-Boisvert.

Harrison-Boisvert's evocative delivery coupled with White's English-language descriptions made the performance entertaining and informative for both Francophones and Anglophones.



Catherine Harrison-Boisvert, performing songs from the Marvin Duchow Music Library's 19th-Century French Sheet Music Collection

A working group with representatives from each chapter planned the event: Houman Behzadi, NYSO & SQACBM; Cathy Martin, SQACBM; Lenora Schneller, NYSO; Jared Rex, NEMLA; Marci Cohen, NEMLA. The program committee consisted of the program chairs from each chapter: Sarah Funke Donovan, NEMLA; Jim Farrington, NYSO; Christiane Melançon, SQACBM. Board members and other representatives from the three chapters assisted with numerous other arrangements, including catering, registration, and the creation of a [bilingual conference program](#).

# The Metropolitan Opera's 50th Anniversary Gala: A Conversation with Robert Sutherland, Chief Librarian

by Patrick Lo, in conversation with Robert Sutherland

## Introduction

The [Metropolitan Opera](#) (Met) opened the doors of its new home at Lincoln Center in New York City on September 16, 1966. Fifty years later, the Met celebrated its golden anniversary in its current home with a spectacular Gala evening. This 50th Anniversary Gala was not only a showcase of the Met's legacy and unparalleled artistic standards, it was also a reunion of singers and conductors from around the world who have graced the stage of this, a large and important classical music organization in North America.

In addition to the most glamorous opera stars we saw onstage at this unforgettable Gala event, we should not forget the team of unsung heroes—the Met Opera librarians—who were responsible for all the music material preparation, thus allowing such supreme artistic experience and opera magic to take place seamlessly on the Met stage. According to Laure Campbell, former Orchestra Librarian, San Francisco Opera, “I think I speak for many librarians when I say that a gala concert of many arias and overtures can be one of the nightmares of librarians.” In the following interview, Robert Sutherland, Chief Librarian of the Met Opera, discusses the kind of work, and the overwhelming amount thereof, that was involved in preparing for this 50th Anniversary Gala. He also recounts other first-hand behind-the-scene stories, and presents his perspective on this operatic challenge.

### *Lo: As the Chief Librarian at the Metropolitan Opera, could you tell me about your major roles and responsibilities?*

Sutherland: I coordinate with the conductors and directors of specific operas concerning which editions and versions of an opera we will use. That is always a complicated equation depending on who is conducting, who is directing, and who is singing. Major singers will have their own opinions as to what we should be doing and what they want to sing. I then figure out how we can put all these different

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Robert Sutherland currently holds the position of Chief Librarian at the Metropolitan Opera. In addition to his library work, Mr. Sutherland has been active as a music editor, copyist and engraver, served three terms as President of the Major Orchestra Librarians' Association and coordinates the judging of the Paul Revere Awards for graphic excellence on behalf of the Music Publishers' Association.



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elements together so that when we distribute information about the opera and start preparing the music everyone will have the same idea of what we are going to do. That is the prime focus of what I do and preliminary discussions can take place many years before an opera is performed.

To be effective in this role, I need to research the different editions, both currently available and out-of-print, of the operas that we perform. We need to have all the information necessary for artists to learn their roles, for technical and music departments to prepare our productions, and to ensure that there is as little confusion as possible among everybody involved in bringing an opera to the stage.

I am also responsible for maintaining, obtaining, or creating the necessary performance material for our productions and, as changes are made in rehearsal, ensuring that everyone involved has the necessary information or material needed. I am fortunate to have three colleagues who help me in this endeavour.

I could not possibly do the job that I am expected to do without the invaluable assistance of my colleagues Jennifer Johnson, Àngels Martinez and Melissa Robason (fig. 1). While I am taking care of administrative details and preparing information and materials for future seasons, they ensure that the materials being used for our current rehearsals and performances are correctly marked and up-to-date as well as preparing new material for future performances. They also are very involved with our rehearsals and performances. Since the Met usually has three operas rehearsing concurrently during the day and a performance of a different opera that evening, we work in shifts, keeping in touch about the day's changes and other issues that will affect future rehearsals and performances. We try to have two people on at any given time so that one can focus on the rehearsal/performance, and the other can focus on the constant changes that happen during a given day.



Figure 1. Librarians of the Metropolitan Opera: Jennifer Johnson, Melissa Robason, Àngels Martinez, and Robert Sutherland (Chief Librarian)

Our preparation for the 50th Anniversary Gala was done following this pattern. All four of us worked on the material as it was being determined and confirmed. The procedures that we follow in preparing material allowed us to work very efficiently together so that at any given moment, a glance at our master score and any of the selections would give a sense of what was done, what needed to be done, and what information was required before we could complete the preparation. Any additional information was usually communicated through a group email that went to all of us.

***Lo: Is this your first time to be invited to give an interview about your professional experience in preparing music for an opera gala?***

Sutherland: I have participated in opera gala sessions at [Major Orchestra Librarians' Association](#) (MOLA) conferences, and was honoured to write the Foreword for John Yaffé and David Daniels' book, *Arias, Ensembles and Choruses: An Excerpt Finder for Orchestras*. That said, this is the first formal interview that I have given on the topic of opera galas.

***Lo: Could you tell the readers what, exactly, an opera gala is? From the perspective of a music librarian at the Met, what are the major differences in preparing music for a major opera gala, in comparison with getting the music ready for a regular opera performance?***

Sutherland: An opera gala concert is, essentially, a concert programme consisting of opera's greatest hits. It typically consists of the finest and best-known selections from any given opera, and there is typically more than one soloist. A concert of vocal excerpts can be an incredibly satisfying and enjoyable experience for audience members regardless of whether they like opera or not.

***Lo: For an orchestra librarian, what kind of work was involved, and what was the extra workload, in preparing music for the 50th Anniversary at Lincoln Center Gala at the Met Opera?***

Sutherland: I think it best to speak about preparation of opera galas in general prior to describing the 50th Anniversary at Lincoln Center Gala at the Metropolitan Opera.

A typical opera gala programme is usually about the length of a symphonic concert—from 2 to 2.5 hours with intermission. It may start with an overture or other orchestral feature. Depending on the number of singers involved there may be orchestral selections interspersed with the vocal selections to give the singers a break between pieces. If there is a chorus available, there may be selections with orchestra, soloist and chorus or orchestra and chorus alone.

As with symphonic programmes, sometimes opera gala concerts are programmed well in advance; other times they come together in a flurry of activity in very little time. There is a saying in the opera world: "Singers are either getting sick, are sick, or are recovering from having been sick." Cancellations are common and changes in repertoire is the norm, not the exception. As a rule of thumb, I assume that I will prepare at least 50% more repertoire than actually gets performed. Then there is the question of

which key the singer prefers and whether orchestral material is available in that key, whether cuts are made, where the singer wishes to start the piece, and where and how they wish to end the piece. It is important to be organized.

There are also variants of opera gala programmes when they are part of vocal competitions. Recently, we had to have 102 pieces prepared for our National Council Finals concert: 25 semi-finalists had listed four pieces each that they might sing (some of which changed the week before the semi-finals) plus selections for two guest artists. (For those doing the math, there were some duplicate pieces which were offset by the repertoire changes that came in.) We found out who was singing in the Finals concert on a Monday afternoon. We had to have all of the conductor scores prepared, vocal score books for our media producers, and orchestral material ready for rehearsal by Wednesday evening. In such cases, especially with respect to pieces under copyright, arrangements must be made with publishers in advance and music received prior to knowing whether the piece will be performed. The following photo (fig. 2) shows music being returned the day after the Finals concert.



Figure 2. Music being returned to publishers the day after the National Council Finals concert

I prepared “Robert’s Rules of Opera Gala Preparation” for a session on preparing for opera gala concerts at a Major Orchestra Librarians’ Association conference. These rules will, perhaps, give an insight into what a librarian should expect when faced with an imminent opera gala. Mssrs. Yaffé and Daniels were kind enough to include them in their book, *Arias, Ensembles and Choruses: An Excerpt Finder for Orchestras*.

## Robert's Rules for Opera Gala preparation

1. The final programme and programme order will not be confirmed until the performance is over.
2. Expect to prepare 50 to 100% more material than will be performed.
3. Always remember: starts, stops, cuts, keys.
4. No matter how many times a work has been performed, someone will always want to start before, or end after, the existing printed material.
5. Just because an artist or the artist's agent, secretary, etc. provides orchestral music it does not necessarily follow that it is the correct music, or that it can be performed as provided.
6. The title given by the artist or artist management rarely matches the title used by the publisher.
7. The same title may be used for different pieces, or alternate versions of an aria. It is best not to assume all titles are unique. ("Deh vieni": from *Nozze di Figaro* or *Don Giovanni*? "Fuor del mar": from *Idomeneo* – which of the two composed versions? "Lisa's aria" from *Pique Dame* – Act I or Act III? [Actually one is an aria, the other an arioso, but they are both often referred to as "Lisa's aria." There are many such examples.])
8. The quality of music received is usually inversely proportional to the amount of time the material is received before the first rehearsal/performance—music received at the last minute usually always requires work.
9. Always have a vocal score that matches the orchestral material for any given piece.
10. Always create a vocal score reference book containing all the pieces on the programme. Have an extra copy for the accompanist who may, or may not, have been hired for the rehearsal that may, or may not, have been scheduled with artist and conductor.
11. Beware of selections composed with offstage music. It is not always cued into the regular orchestra material.
12. Remember to ask about possible encores. With some artists, the list can be as long as the printed programme, with said artist reserving the right to choose which piece or pieces at the last minute.
13. When feeling frustrated and angry after yet another last-minute change and wondering, "Why do opera galas/singers have to be this way?" well, they are that way and are not likely to change. They certainly have not for me. Frankly, I find a nice glass of wine helps ... only after work, of course!

Having described opera galas in general, there are “galas,” and then there are “Galas.” A concert performance is one thing. When an organization starts adding sets, costumes, video presentations, and various other components that turn a concert into “An Event,” that ups the ante. In addition to the usual things that one expects to encounter, there are copyright concerns and licensing to deal with—what might be a modest fee for a work sung in concert becomes much more complicated when it is performed in costume and a set. What are known as Grand Rights apply and are separately negotiated based on box office revenue. And then there are the media considerations and additional material that has to be produced for the various people involved in the various media elements. The list goes on....

The longest opera gala that I have experienced lasted eight hours and was performed in three segments. We did not know the programme order for the second part until the first part was underway, as the organization was waiting for a famous singer who had indicated that he/she “might” appear. The programme order for the third part was confirmed during the second part when it was apparent that the singer would not show up.

And so we come to the specific questions about the 50th Anniversary at Lincoln Center Gala that we performed at the end of our 2016-2017 season.

*Lo: For this 50th Anniversary Gala that took place at the Met in May 2017, how early in advance did you and your library team need to start preparing music for such a major event?*

Sutherland: The library was involved in assembling possible repertoire in October 2015—a year and three quarters before the performance. It was quite complicated. Singers had already been approached about singing in the Gala and initial repertoire selections had been discussed. The production team had already created the shape of the Gala which covered landmark productions and performances starting with the opening of the “new Met” at Lincoln Center. There were also video presentations involved. This Gala differed from many concert gala performances in that the production dictated the opera productions/performances that were being represented and their order in the programme, so repertoire selections were limited.

A master document outlining the production was created by the Artistic Department and shared with the library, which included the piece, programme order, opera, selection from the opera, conductor, artist, estimated timing, and had links to archival recordings of the pieces. We were also kept up to date about which artists had been approached, who had confirmed that he/she would appear, and whether the repertoire was confirmed.

The library prepared two reference vocal scores of the repertoire in three-ring binders, one of which was kept with the Artistic Administrator and the other in the Music Library. This allowed us to alter the reference score easily as artists, repertoire, and programme order changed. The online video and audio links were also updated by the Artistic Department.

As repertoire was confirmed, we made sure that we either had the necessary material in house or made arrangements to obtain or create the material. In the case of repertoire that was under copyright, performance and media licenses were negotiated and obtained and rental requests placed.

As the Gala date approached, we had to make more master vocal scores for the stage directors, stage managers, media, and titles departments.

Ultimately, there were three conductors, two cover conductors, 37 artists who sang, 20 singers who covered the selections, as well as the Met chorus performing during the Gala. In addition, there was the production team of 4, eight assistant directors, seven stage managers, and two rehearsal pianists.

We performed 32 selections over the course of the five-hour performance with one intermission. We started at 6:10 PM and finished slightly after 11:00 PM.

*Lo: Do you have any special procedures, mechanisms, or checklists tailor-made for your library team for such a major event?*

Sutherland: We use the same basic system that we use for all gala concerts. We pull material for each of the selections from our library collection or obtain rental material for those works under copyright. We go through the score and all of the parts and make a list of all the tasks that have to be done before the material can be used in performance. These include checking the obvious—keys, cuts, starts, and stops as well as ensuring that there is a coherent rehearsal system, mistakes and page turns have been fixed and, if the material is horrible, reprinting or enlarging it so that it can be performed at sight. I keep a master list of each piece, tracking whether we have a vocal score that matches the orchestral material, whether we have enough full scores, whether there are cuts or specific information for starts and stops, especially in through-composed music, whether the string parts are bowed, and whether the material is ready for performance. It is a happy sight to see the big check mark on the “to do” list indicating that the material is ready for performance.

We also create a programme order/instrumentation sheet for our reference vocal score and for all of the folders of orchestral material (we prepared 64 folders of orchestral material—it was a big orchestra!). This sheet included the programme order, who was performing each piece, the title as it appeared in both the Met master document and on the orchestral material, a shorthand version of the orchestral instrumentation so that musicians could see in which pieces they perform, and the estimated timing of each piece. Our media producers were also given this list with their scores.

During the performance, I timed each piece; we keep a database of performance timings for future reference, as well as the running time when each piece began during the performance. My sheet also included any changes or alterations to the instrumentation (reduced strings for example) as well as information about maestri bows, entrances into or out of the orchestra pit or other production details involving the orchestra.

***Lo: When it came to preparing music for such a major gala evening, did it create any unpredictable challenges for you as an orchestra librarian?***

Sutherland: I am happy to say that we are a good team and have had considerable experience with such programmes, so while there were inevitable challenges, we had anticipated the problems we were likely to encounter and were ready to act when they appeared. I suppose that is what defines us—our ability to imagine and predict what *might* happen and to be prepared to deal with any of the possibilities should any of them actually happen.

***Lo: What did the 50th Anniversary Gala event mean to the entire Met organization and to the audience? And most importantly, what did it mean to you as the Chief Librarian, as you have dedicated your services to the Met for over a quarter of a century?***

Sutherland: I can't speak for the organization or audience, but can say that it was a major production, involving a great many people who were dedicated to making it a memorable musical and cultural experience. There was an impressive Gala Committee formed to provide the financial support for such an undertaking. A film, entitled *The Opera House* and directed by Susan Froemke, was produced. The usual Metropolitan Opera Playbill included a very nice booklet that contained quotes from many of those interviewed in the film.

The Gala showcased some of the great highlights of the past 50 years and inspired me, and I am sure many others, to work toward creating new highlights in the years to come. Ultimately, it put in very real perspective how fortunate we are to be a part of the ongoing phenomenon of the Metropolitan Opera, and how we are all just caretakers of a great and ongoing heritage.

***Lo: What would be the worst nightmare that could happen to an orchestra librarian when it comes to music preparation for such gala evenings? I would assume there would be countless last-minute change requests flying in from different directions and all landing on your small desk?***

Sutherland: There have been occasions when, for one reason or another, the programme has changed between the dress rehearsal and the performance. Whenever we have to put out music that has not been rehearsed, and my colleagues are on stage or in the pit sight-reading, everything has to be absolutely perfect. And being human, we are never 100% perfect. So I always breathe easier when everything goes well. This applies to all performances, not just opera galas. Librarians might not be on stage, but we can stop a performance dead in its tracks if we have not prepared the music correctly.

***Lo: When the Met Gala was actually taking place onstage, what exactly was going on inside the Met Library?***

Sutherland: In answer to what was going on in the Met Library during the Gala, I can only partially answer that question. All four librarians worked to prepare the performance material for the Gala. Only two of us worked the performance. I was in the pit, stage left (where the conductor enters) for the entire Gala, just out of view of most of the audience, doing the timings, checking the running time and being on hand in case there were any problems with the conductor, orchestra, or music. Jennifer Johnson covered both the pit stage right during conductor or major instrumentation changes and also the library. I can't say whether there was much activity in the library since I wasn't there, but we always try to have a librarian in the library during performances to handle the inevitable inquiries that come up—confirming information, providing singers and staff with last minute material and anything else necessary, from a performance material standpoint, to allow the performance to proceed smoothly.

***Lo: Any interesting behind-the-scene or backstage stories related to the 50th Anniversary Gala that you would like to share with readers?***

Sutherland: A personal highlight was the surprise appearance of Dmitri Hvorostovsky who travelled to New York for the event and sang a very moving “Cortigiani, vil razza dannata” from *Rigoletto*. We were given very little notice that the piece would be performed and even then it appeared with “TBA” for the artist on our instrumentation sheet. What a wonderful surprise to see Mr. Hvorostovsky make his way on stage. He was involved in so many memorable performances at the Met and on tour. Sadly, he passed away six months later.

I would like to share a copy of my programme order/instrumentation/timing sheet (Appendix), which was annotated as the performance went on and shows a crossed out “TBA” with “Hvorotovsky” written in. There are also references to Donald Palumbo, our excellent Chorus Master, and David Chan, our concertmaster, who played the solo brilliantly in *Lombardi*.

**Appendix conductor code :**

Y N-S = Yannick Nézet-Séguin

MA = Marco Armiliato

JL = James Levine

# Appendix: Gala program order/instrumentation/timing sheet

Robert Sutherland

## 50 Years At Lincoln Center Gala

(As of May 7, 2017)

Start 6:10 PM

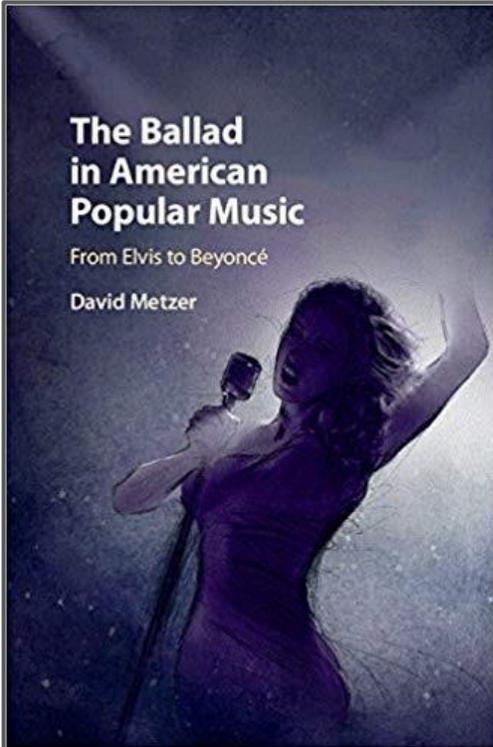
### 1st Half:

Orchestra				
1.	Bernstein	Overture from WEST SIDE STORY. <i>YN-S - preset in pit</i>	4:52	4:51
		2+P, 2+E, 2+E+B, Alto, Ten and Bar. Saxes, 2+C / 4, 3, 3, 1 / 1, 5*, 1, 1[Pf] / Electric/Spanish Guitar / (Whistler) / Strings		
		* Perc. = Sus. Cymb., Steel CH., Trap Set, Maracas, 3 Bongos, Finger Cymb., Vibes, Cowbell, Timb., 4 Pitched Drums, Congas, Xylo, Guiro, Toms ; Composed with Timpani doubling percussion and 4 percussionists.		
		<i>YN-S bow</i>		
Chorus				
2.	Barber	Act I Prologue from ANTONY AND CLEOPATRA <i>YN-S</i>	3:30	2:06 6:20 PM
		2+P, 2+E, 2+B, 2+C / 4, 3, 3, 1 / 1, 4*, 1, 1[Cel./Pf] / Strings /		
		* Perc. = Cymb. A 2, BD, SD, Xylo, Tri., Tam-tan, Whip		
P. Domingo				
3.	Giordano	"Nemico della patria" from ANDREA CHÉNIER <i>YN-S</i>	5:00	4:24 6:23
		3, 1+E, 2+B, 2 / 4, 3, 3, 1 / 1, 0, 1, 0		
P. Beczala				
4.	Verdi	"Oh! fede negar potessi... Quando le sere al placido" from LUISA MILLER	5:30	5:42 6:28
		2+P, 2, 2, 2 / 4, 2, 3, 1 / 1, 0, 0, 0 <i>YN-S</i>		
Volle				
5.	Mozart	"Hai già vinta la causa! ... Vedrò mentr'io sospiro" from LE NOZZE DI FIGARO	5:00	4:59 6:34
		2, 2, 0, 2 / 2, 2, 0, 0 / 1, 0, 0, 0 <i>YN-S</i>		
Yende / Kwiecien <i>MA bow before:</i>				
6.	Donizetti	"Pronta io son" from DON PASQUALE <i>MA cut:</i>	8:10	7:03 6:41
		1+P, 2, 2, 2 / 4, 2, 3, 0 / 1, 1[BD], 0, 0		
Opolais				
7.	Puccini	"Vissi d'arte" from TOSCA <i>MA</i>	3:15	3:32 6:49
		3, 2+E, 2+B, 2+C / 4, 2, 0, 0 / 1, 1[SD], 1, 0		
Pape				
8.	Mussorgsky	"Boris' Mad Scene" from BORIS GODUNOV <i>MA</i>	7:20	8:54 6:54
		3, 2, 2, 2 / 4, 2, 3, 0 / 1, 0, 0, 0		
Yoncheva / Calleja / Croft / Y. Wang / Vermic				
9.	Puccini	"Che gelida manina ... Si, mi chiamano Mimi... Eh! Rodolfo!... O soave fanciulla" from LA BOHÈME <i>YN-S</i>	4:46 - 14:00	7:04
		2+P, 2+E, 2+B, 2 / 4, 3, 3, 1 / 1, 1, 1, 0	5:14 15:32	
		<i>appt case</i> 4:46 - 14:00		
		5:14 15:32		
		10:36 - 11:02		
FBA Hverostovski				
10.	Verdi	"Cortigiani, vil razza dannata" from RIGOLETTO <i>YN-S</i>	4:30	7:12
		1+P, 2+E, 2, 2 / 4, 2, 3, 1 / 1, 0, 0, 0	4:52	
DiDonato				
11.	Massenet	"Va ! Laisse couler mes larmes!" from WERTHER <i>YN-S</i>	4:00	7:27
		2, 1, 2+AS, 2 / 4, 0, 0, 0 / 1, 0, 0, 0	2:52	
Volle				
12.	Mozart	"Der Vogelfänger bin ich ja" from DIE ZAUBERFLÖTE <i>YN-S</i>	2:48	7:32
		0, 2, 0, 2 / 2, 0, 0, 0 / 0, 0, 0, 0	2:35	
Graham / Polenzani				
13.	Berlioz	"Nuit d'ivresse" from LES TROYENS <i>MA</i>	10:10	7:35
		2, 1+E, 2, 2 / 4, 0, 0, 0 / 0, 0, 0, 0	7:33	
Zajick				
14.	Cilea	"Acerba voluttà" from ADRIANA LECOUVREUR <i>MA</i>	4:15	7:43
		2+P, 2+E, 2, 2 / 4, 3, 1, 0 / 1, 2*, 1, 1[Cel] / Offstage chime (*=Player 2)	4:00	
Camarena				
15.	Donizetti	"Ah! Mes amis... pour mon âme!" from LA FILLE DU RÉGIMENT	4:00	7:50
		1+P, 2, 2, 2 / 4, 2, 3, 0 / 1, 0, 0, 0 <i>MA</i>	4:22	
Netrebko / Job				
16.	Verdi	"Vieni! T'affretta!... Or tutti sorgete" from MACBETH <i>YN-S</i>	11:04	7:56
		1+P, 2, 2, 2 / 4, 2, 4, 0 / 0, 0, 0, 0	11:00	
		<i>appt case</i> 5:37 8:15		

**INTERMISSION**

**2<sup>nd</sup> Half:**

	<b>Chorus</b>	<i>YN-S bows before:</i>		
A2-1	17. Wagner	Entrance of the Guests <i>from</i> TANNHÄUSER <i>YN-S</i> 2+1/P, 2, 2, 2 / 4, 3, 3, 1 / 1, 3 [BD, Cym., Tri.], 0, 0 / Stage tpts <i>D. Palumbo's house w/ chorus</i>	6:20 6:46	8:50 PM
	<b>Yende / Owens</b>			
A2-2	18. Gershwin	"Bess, you is my woman now" <i>from</i> PORGY AND BESS <i>YN-S</i> 2, 1+1/E, 3+B, 1 / 3, 3, 2, 1 / 0, 1[Glock.], 0, 0	6:00 5:58	9:00
	<b>Garanća</b>			
A2-3	19. Saint-Saëns	"Mon cœur s'ouvre à ta voix" <i>from</i> SAMSON ET DALILA <i>YN-S</i> 2, 2+E, 2+B, 2 / 4, 1, 3, 0 / 1, 0, 1, 0	6:00 5:46	9:07
	<b>Groissböck / Morris</b>			
A2-4	20. Verdi	"Il Grand' Inquisitor!" <i>from</i> DON CARLO <i>YN-S</i> 2+P, 2, 2+B, 3+1/C / 4, 2C+2, 3, 1 / 1, 1[BD], 0, 0	11:15 9:23	9:14
	<b>Grigolo</b>			
A2-5	21. Gounod	"Ah! lève-toi soleil" <i>from</i> ROMÉO ET JULIETTE <i>MA</i> 2, 1+E, 2, 2 / 4, 0, 0, 0 / 1, 0, 1, 0	3:55 4:41	9:25
	<b>Damrau / Polenzani</b>			
A2-6	22. Verdi	"Ah, fors'è lui... sempre libera" <i>from</i> LA TRAVIATA <i>MA</i> 1+P, 2, 2, 2 / 4, 2, 3, 1 / 1, 2[BD, Cmb.-Intro only], 0, 0 / Harp backstage <i>Apple 5:11 - 5:24</i>	8:00 10:13	9:31
	<b>Blythe / Daniels</b>			
A2-7	23. Handel	"Son nata a lagrimar" <i>from</i> GIULIO CESARE <i>MA</i> strings, continuo <i>str. 12 6 4 4 3</i>	8:00 7:29	9:42
	<b>Lučić</b>			
A2-8	24. Verdi	"Vanne, la tua meta già vedo... Credo in un Dio crudel" <i>from</i> OTELLO <i>YN-S</i> 2+P, 2, 2, 4 / 4, 2C+2, 3, 1 / 1, 2[BD, piatti], 0, 0	5:03 4:50	9:51
	<b>Leonard / Bliss / Croft</b>			
A2-9	25. Adès	"What was before" <i>from</i> THE TEMPEST <i>YN-S</i> 2+1/P, 2+1/E, 3, 3 / 4, 3, 3, 1 / 0, 1, 0, 1[upright Pf]	8:00 8:25	9:56
	<b>Grigolo</b>	<i>JL bows before</i>		
A2-10	26. Puccini	"E lucevan le stelle" <i>from</i> TOSCA <i>JL</i> 3, 2+E, 2+B, 2+C / 4, 0, 3, 0 / 1, 1[BD], 1, 0	3:00 3:09	10:15
	<b>Fleming</b>			
A2-11	27. Mozart	"Porgi amor" <i>from</i> LE NOZZE DI FIGARO <i>JL</i> 0, 0, 2, 2 / 2, 0, 0, 0 / 0, 0, 0	4:20 4:19	10:19
	<b>Fleming / Domingo</b>			
A2-12	28. Massenet	"Baigne d'eau mes mains et mes lèvres" <i>from</i> THAÏS <i>JL</i> 2, 2+E, 2, 2 / 4, 0, 0, 0 / 1, 0, 1, 0	3:05 5:26	10:25
	<b>Meade / Fabiano / Groissböck</b>			
A2-13	29. Verdi	"Qual voluttà trascorrere" <i>from</i> I LOMBARDI <i>JL</i> 1+P, 2, 2, 2 / 4, 2, 3, 1 / 1, 1[BD], 1, 0, / Solo Violin <i>4:57 Apple use for D. Chini</i>	8:25 12:46	10:31
	<b>DiDonato</b>			
A2-14	30. Rossini	"Bel raggio lusighier" <i>from</i> SEMIRAMIDE <i>JL cuts</i> 1+P, 2, 2, 2 / 4, 0, 0, 0 / 0, 0, 0	6:00 8:18	10:45
	<b>Netrebko</b>			
A2-15	31. Puccini	"Un bel di vedremo" <i>from</i> MADAMA BUTTERFLY <i>JL</i> 2+1/P, 2+E, 2+B, 2 / 4, 3, 3, 1 / 1, 1[BD], 1, 0 <i>(D. Chini exits for Semiramide, no chair)</i>	4:40 5:26	10:54
	<b>Moore, Zajick / Eyvazov / Lučić / Morris / Vemic / Chorus</b>			
A2-16	32. Verdi	"Gloria all'Egitto, ad Iside" <i>from</i> AÏDA <i>JL</i> 2+P, 2, 2, 2 / 4, 2, 3, 1 / 1, 2 [BD, Tri.], 0, 0 / Onstage Trumpets/Offstage Brass <i>YN-S exits SR / MA exits SL, light up on JL</i>	3:50 7:05	11:00
	SUMMARY: 2+1/P, 2+1/E, 2+1/E+B+AS, TS, BS, 3+1/C / 4, 2C+2T, 3, 1 / 1, 5, 1, 1[Pf.,/Cel., Hps] Guitar / Strings: 14 9 7 8 6			



***The Ballad in American Popular Music: From Elvis to Beyoncé.* By David Metzger.** Cambridge, UK: Cambridge University Press, 2017. 223 pp. ISBN 9781107161528.

**Reviewed by: Lori Burns,** University of Ottawa

In the field of popular music studies, songs have received an upsurge in critical scholarly interest with books such as *A Song for Europe*, *Song Interpretation in 21st-Century Pop Music*, and *Songs of the Factory*.<sup>1</sup> In these books, the *ballad* figures as a song type that bears cultural significance across a range of popular music artists, genres and contexts. Clearly deserving of study in its own right, the ballad is the focus of David Metzger's recent monograph, *The Ballad in American Popular Music*. Given the complex genealogy of the term "ballad" in poetic and musical contexts, Metzger opens with a quest for definition, deciding upon one that is simple and universal: "A ballad is a song set to a slow tempo that deals with feelings of love and loss" (p. 1).

Metzger approaches the *music* of the ballad by analyzing melody, harmony, instrumental accompaniment, form, tempo, and rhythm and the *lyrics* by interpreting the topics of love and loss. Exploring further the characteristics of the ballad, he treats the ballad as a genre, while at the same time considering the different styles of music (through which the ballad is performed) as genres. This is not as confusing as it might seem: "Rock, hip hop, and country, for example, take on the distinctive qualities of the ballad and inflect them with their own styles" (p. 25).

Grappling with a range of contexts, Metzger's historical treatment is delineated by his selection of "important moments or repertoires in the history of the ballad" (p. 27). His chapters tell the tale of the following styles: 1) the ballad in the 1950s; 2) the soul ballad of the 1960s; 3) the power ballad, from rock and metal of the 1980s; 4) indie ballads. Interspersed with these major trends that are grounded in eras and genres, Metzger also provides studies of "beloved artists and songs that fall between the cracks" (p. 28). Since his analytic purpose is to reveal how ballads explore both musical and emotional expression, Metzger unfolds another history over the course of the book: the history of emotion in popular American culture. Reading this critical approach, the reader might look for a fulsome scholarly

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1. See, *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*, edited by Ivan Raykoff and Robert Deam Tobin (London: Routledge, [2007] 2016), *Song Interpretation in 21st-Century Pop Music*, edited by Ralf von Appen, André Doehring, and Allan F. Moore (Surrey and Burlington: Ashgate, 2015), and Marek Korczynsky, *Songs of the Factory: Pop Music, Culture, and Resistance* (Ithaca: Cornell University Press, 2014).



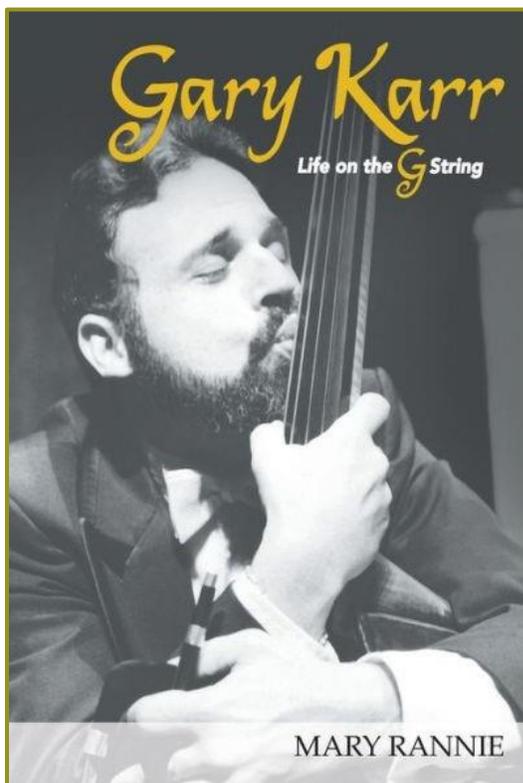
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engagement with writings on musical genre, as well as on the developments of emotion in popular culture. It is noteworthy that both genre theory and affect theory have received a great deal of scholarly attention in the new millennium, however this is not where Metzger has placed his emphasis. The strength of Metzger's work here is in repertoire analysis rather than in critical theory.

With these introductory foundations, the reader is set to enter Metzger's account of the intertwined histories of the ballad's musical moments, as marked by genre and stylistic era, and its emotional content, as connected to contemporaneous socio-cultural trends in America. Chapter 1 ("The 1950s") treats the ballad as a B-side phenomenon to the overshadowing rock and roll singles that dominated the music industry. The frequent placement of the ballad as a flipside to an upbeat rock and roll song revealed a sustained interest in Tin Pan Alley and fuelled critical debates over genre and taste. As Metzger writes, "It is rare to have the ballad and the beat set as strongly against each other as they were in the 1950s" (p. 39). Taking up an emblematic example of the "rockaballad" that emerged at this time, Metzger analyzes "Who's Sorry Now?"—originally written in 1923 and recorded by a range of artists in a number of genres—focusing specifically on Connie Francis' 1958 version to "[reveal] that commercial cunning, as well as genre mingling, was behind the emergence of the rockaballad" (p. 42). Through this analysis, Metzger also exposes the cultural issues for female recording artists of the rockaballad, ultimately identifying the ballad as opening a space for women in rock. Chapter 2 on soul ballads—"one of the most significant bodies of song in the history of the ballad" (p. 87)—focuses on the contributions of Sam Cooke, Ray Charles, Otis Redding and Aretha Franklin, contextualizing the major ballads of these great artists. With Chapter 3, he arrives at "The Power Ballad," an incarnation of the song type that "exceeds the emotional scope typical of ballads" (p. 135) by exploring "a process of continuous escalation" (p. 136). The musical and emotional values of the power ballad are nowhere better formulated than in Whitney Houston's 1992 cover of Dolly Parton's "I Will Always Love You" (1974), however Metzger also reviews the role of the power ballad in the genres of rock, metal, R&B, and in Classical-Pop crossovers. In contrast to these power ballads, Chapter 4 ("Indie Ballads") spotlights how indie artists such as Elliott Smith, Sufjan Stevens and Regina Spektor deliver the ballad with a spirit of restrained emotional intensity.

The design of the book, with four chapters and five analytic interludes, affords many opportunities for pleasurable focus on significant songs in the post-1950 ballad. With Interlude I, Metzger pursues the Nashville sound with Patsy Cline's "Crazy" (1962); in Interlude II, he explores a range of genre treatments of the canonic ballad, "Love Hurts" (recorded by the Everly Brothers in 1960, Roy Orbison in 1961, and Jim Capaldi, Nazareth, and Cher in 1975); Interlude III extols the emotional content of singer-songwriter Sarah McLachlan's "Angel" (1998); Interlude IV unveils the cultural challenges of bringing the ballad into hip hop, as instanced by LL Cool J's "I Need Love" (1987), Jay Z's laments over his struggles with fame in "Holy Grail" (2013), and the gender criticisms that Drake experienced for "Marvin's Room" (2011); and the final Interlude V bridges two confessional and sorrowful songs, Adele's "Someone Like You" (2011) and Frank Ocean's "Bad Religion" (2012).

With this monograph, David Metzger mobilizes a style of writing that emulates the emotional content of his objects of analysis, offering an engaging, thoughtful and responsive exploration of a repertoire that is deserving of this and further inquiry.



**Gary Karr: Life on the G String.** By Mary Rannie.  
Victoria, BC: Friesen Press, 2017. 309 pp. ISBN  
9781525501647.

**Reviewed by:** Lisa Emberson, Library and Archives  
Canada (retired)

In April 1962, Leonard Bernstein, in a Young People's Concert at Carnegie Hall, introduced the twenty-year-old Gary Karr to a television audience of seven million people. During the concert with the New York Philharmonic Orchestra, the young bassist played arrangements of Paganini's *Variations on Rossini's Moses Fantasy*; *Prayer*, from Bloch's *Sketches from a Jewish Life*; and *The Swan*, from Saint-Saëns' *Carnival of the Animals*. All three pieces illustrated the lyrical style of playing that Karr would later fully embrace. He was coached for this early

performance by the cellist Zara Nelsova and by the renowned soprano Jennie Tourel, who introduced Karr to Bernstein. His mentors' expertise helped Karr to secure a promising launch to his career. A recording session was arranged in June 1962 and the resulting album, *Gary Karr Plays Double Bass*, was released by Golden Crest (7012). This recording has served as an important milestone for several generations of double bass players. Karr would go on to release more than 60 recordings which are listed by Rannie in the book's comprehensive discography.

To finish off the dynamic year of 1962, on October 30, Karr gave a recital at The Town Hall in New York. In the audience was Olga Koussevitzky, the widow of conductor and bassist Serge Koussevitzky, who was so moved by Karr's playing that she gave him her husband's 1611 Amati bass.

In 2004, Karr donated this bass to the International Society of Bassists (ISB), through which members continue to use it for performances and recordings. The ISB itself is one of the most enduring aspects of Karr's legacy. He founded the Society in 1967 (as the International Institute for the String Bass) to stimulate the growth of knowledge about the double bass. It has



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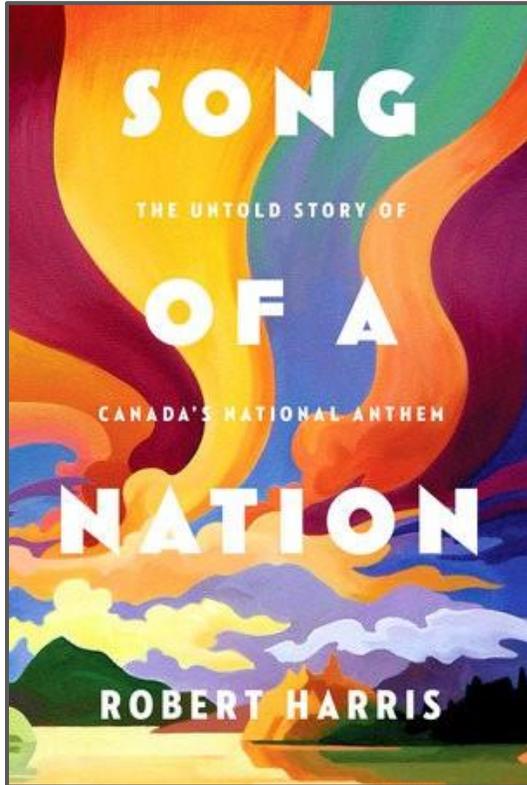
published newsletters and organized conferences. Held every two years, the ISB meetings bring together over 1,000 double bass enthusiasts—performers, teachers, students, and luthiers.

Throughout his career, Karr had the generous need and desire to cultivate a new generation of bassists. He taught at the University of Wisconsin, Indiana University, Dalhousie University, and at the University of Hartford. Between 1972 and 1994, he also spent summers at the Johannesen International School of the Arts, in Victoria. In 1994, he moved permanently to Victoria and in 1996 opened “Karr Kamp”, a four-week teaching session in July of each year. The final Karr Kamp *Basses Loaded XX* concert was performed July 26, 2016.

Karr has commissioned compositions, basses, and bows. Composers such as Hans Werner Henze, Paul Ramsier, Vittorio Giannini, Alexander Brott, Alex Wilder, James Niblock, José Serebrier, and Gunther Schuller have all written pieces for Karr to perform. Luthiers such as Lawrence La May (Madison, Wisconsin) and James Ham (Victoria) have designed and constructed basses and bows to Karr’s specifications.

Over the past 56 years, Gary Karr has transformed the landscape of the double bass world. In her extensive biography of Karr, Mary Rannie reveals the highlights of his life along with his wit and bubbly sense of humour. Her narrative is based on interviews, letters, and scrapbooks, interspersed with Karr’s recollections. The book is illustrated with photographs of early family life and of Karr’s friends and associates, all from Karr’s collection. A bassist herself, and a friend and colleague of Karr, Rannie describes his personal and professional life eloquently and in a style that will connect with all readers. She also provides a brief overview of the very few double bass soloists preceding Karr and gives insights into the barriers of a solo career. A lack of solo bass repertoire is presented as a major restriction that left bassists to rely heavily on transcriptions.

Gary Karr has retired from the world’s stage and left behind his heavy schedule of international concerts. He performed one of his final recitals at the 2001 ISB convention in Indianapolis, Indiana. Nevertheless, for the lucky music lover, every so often, if he doesn’t have to travel far, Karr can still be heard in concert. Born in Los Angeles, he has been a Canadian citizen since 1997. He lives in Victoria with his musical and life partner, pianist Harmon Lewis.



***Song of a Nation: The Untold Story of Canada's National Anthem.*** By Robert Harris. Toronto: McClelland & Stewart, 2018. 212 pp. ISBN 9780771050923.

**Reviewed by: John Beckwith,** University of Toronto

Calixa Lavallée was the most gifted performer and composer in nineteenth-century Canada. The first major account of his life didn't appear until over four decades after his death in 1891. *Calixa Lavallée, musicien national du Canada*, by the Montreal church musician Eugène Lapierre, belongs to the Hans Christian Andersen school of biographical writing: Lapierre imagines his subject retaining a motif of his most famous song, "O Canada," from hearing it in childhood struck on the anvil of his blacksmith father.<sup>1</sup> This tearful fantasy was warmly praised in a letter to the author from the Abbé Lionel Groulx, leading figure of Québécois nationalism in the

Duplessis era ("the life of poor Lavallée stands as a symbol..."). In 1947, Lapierre produced the story in Montreal as a stage musical under the title *Le Vagabond de la gloire*.<sup>2</sup>

A further eight decades passed before the publication of a seriously researched life, Brian Christopher Thompson's *Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée, 1842-1891*.<sup>3</sup> Thompson established that Lavallée spent considerably more of his active professional career in the US than in his native Canada, as performer and music director of several traveling minstrel troupes and as a bandsman in the Fourth Rhode Island Regiment of the Northern Army in the Civil War.

This short study by Robert Harris recounts the biography while centering on "O Canada," the development of its texts and music, and the involved story of its legal adoption as the Canadian anthem.

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1. Eugène Lapierre, *Calixa Lavallée, musicien national du Canada* (Montreal: Editions Albert Lévesque, 1936; 2nd rev. ed., Montreal: Granger Frères Ltée, 1950; 3rd. rev. ed. Montreal: Fides, 1966).

2. See John Beckwith, "Father of Romance, Vagabond of Glory: Two Canadian Composers as Stage Heroes," in *Music Traditions, Cultures, and Contexts*, edited by Robin Elliott and Gordon E. Smith (Waterloo: Wilfrid Laurier University Press, 2010): 227-259.

3. Brian Christopher Thompson, *Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée, 1842-1891* (Montreal and Kingston: McGill-Queen's University Press, 2015). See also Mireille Barrière's short book (62 pp.), *Calixa Lavallée* (Montreal: Lidéc, 1999).



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It may be an exaggeration in 2018 to call the life story “untold.” Harris contributes original elements from his personal research visits to the composer’s native village in the Richelieu Valley, now renamed “Calixa-Lavallée,” and to the battlefield at Antietam, Maryland, in which Lavallée and his regiment participated, and in several passages he vividly evokes the emotions Canadians derive from hearing or singing the anthem. He admirably traces the long parliamentary process by which adoption, and modification of the English text, were achieved (this aspect may not have been fully “told” before).

In his focus on “O Canada,” Harris was bound to discuss its similarity to the “March of the Priests” at the start of Act Two of Mozart’s opera *Die Zauberflöte*. Was Lavallée a plagiarist? The pitches of the first phrase, the mediant, dominant, and tonic of a major triad, are the same in both pieces, and both continue with an upward scale. The pattern, 3-5-1, is a commonly occurring feature of many compositions from the seventeenth to the early twentieth centuries. Eugène Lapierre cites a dozen examples besides the Mozart one, by composers such as Mendelssohn and Gounod, without charging Lavallée with theft. Thompson adds another, by Weber. No doubt Lavallée was familiar with *Die Zauberflöte*, but could claim that his song was a distinct creation—if anyone asked him (it’s not clear that anyone ever did).

In his thorough analysis of “O Canada,” Harris does not comment on the transposition of the melody’s last two notes—so frequently heard, though not intended by Lavallée. To sing that ending an octave higher than written is to misrepresent the lovely curve of the melody, repeating its highest note needlessly (it’s heard effectively a few notes previously), and to give the song a rather cheap applause-seeking finish.

Lavallée’s stature as a professional composer may not be sufficiently clear from this study: the biographical outline hardly mentions his works other than the anthem. His two musical comedies, *The Widow* and *TIQ (The Indian Question)* were both published in Boston in the 1880s, and *The Widow* was performed on a tour of half-a-dozen US centres; excerpts from *TIQ* have been performed and recorded although there seems to be no evidence of a full production. Harris notes that Lavallée performed in English during his many minstrel-show tours but the English-language libretti of the two stage works have always presented difficulties in their awkward word-setting, an oddity that has never been explained.

Harris starts one paragraph towards the end of the book, “If Calixa Lavallée is a tragic figure, it’s because all Canadians are”—surely an absurd statement. The rest of that paragraph develops into one of the book’s rare purple patches. Among the lapses, one may ponder if “seven long years” (p. 3) have more than fifty-two weeks, or “two ... long months” (p. 50) more than thirty-one days. Factual errors are few: Lavallée’s production of Gounod’s *Jeanne d’Arc* (p. 3) was not the “first opera in Quebec,” and the Toronto Symphony Orchestra played its “first all-Canadian concert” (p. 157) in 1947, not 2017.

*Song of a Nation* has no illustrations and no examples in musical notation. Most surprisingly, coming from such an experienced publisher, it has no index. Harris assures us that Lavallée was wounded at the Battle of Antietam but doesn’t say where this information is confirmed—one of several cases where a definite footnote seems called for. His “note on sources” (pp. 209-212) does not make up for this lack.