

CAML REVIEW / REVUE DE L'ACBM

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CAML Review, published two 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. The [author guidelines](#) can be consulted on the journal site. Email camlreview@caml-acbm.org for more information.

La **Revue de l'ACBM**, publiée deux 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 de la gestion d'archives de la musique, ainsi que de la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*. Veuillez nous contacter à camlreview@caml-acbm.org pour en savoir plus.

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Message from the President / Message de la présidente

Dear CAML Colleagues,

My goodness, how two years have flown! And a very busy two years it has been!! By the time you are reading this, our 54th annual conference and AGM will have taken place, and I will have completed my term as president, succeeded by Katherine Penner. I've enjoyed my time guiding our great organization and supporting its members and have learned A LOT! (And thank you to everyone for your support and guidance along the way!)

As an association, we've been striving to maintain/increase our membership and integrate decolonization and anti-oppression practices, with the aim of strengthening the organization as a whole. These are long-term endeavours, but I think we've made good steps forward with membership campaign letters and our shared collection initiative (launched by our collections committee). We're also finding that our organization is having a greater impact on music librarianship in general - at this year's conference, we had several international speakers from the UK, USA and Burkina Faso!

I am looking forward to completing a couple of projects during my tenure as Past-President (including getting our outstanding archival materials deposited to LAC once and for all!). I am also looking forward to attending the IAML Congress in Salzburg July 6-11 and know I will see many of our members there as well.

Cher.ère.s collègues de l'ACBM,

Comme les années ont filé! Et quelles années bien remplies! Au moment où vous lirez ces lignes, notre 54^e congrès annuel et notre AGA auront eu lieu, j'aurai achevé mon mandat de présidente et Katherine Penner m'aura remplacée. Le temps que j'ai passé à guider notre merveilleuse organisation et à soutenir ses membres m'a plu, et j'ai BEAUCOUP appris! (Merci à tous pour votre appui et vos conseils tout au long du parcours!)

En tant qu'association, nous nous sommes efforcés de maintenir et d'augmenter le nombre de nos membres, et d'intégrer à nos pratiques la décolonisation et la lutte contre l'oppression, dans le but de renforcer l'organisation dans son ensemble. Il s'agit d'efforts à long terme, mais je pense que les lettres de la campagne d'adhésion et notre initiative de collection partagée (lancée par le comité des collections) nous ont fait progresser. Nous constatons également que notre organisation a une plus grande incidence sur la bibliothéconomie de la musique en général. Lors du congrès de cette année, nous avons accueilli plusieurs conférenciers internationaux : du Royaume-Uni, des États-Unis et du Burkina Faso!

Je suis impatiente de mener à bien quelques projets au cours de mon mandat d'ancienne présidente (y compris le dépôt inachevé de nos documents d'archives à BAC une fois pour toutes!). Je me réjouis aussi de participer au congrès de l'AIBM à Salzbourg, du 6 au 11 juillet, et je sais que j'y verrai beaucoup de nos membres.

Once again, I send wishes of well-being to everyone, and will leave you with these heart-felt lines...

*Happy trails to you,
Until we meet again.
Happy trails to you,
Keep smiling until then.*

*Some trails are happy ones,
Others are blue.
It's the way you ride the trail that counts,
Here's a happy one for you.*

*Who cares about the clouds when we're together?
Just sing a song, and bring the sunny weather.*

Happy trails to you... 'till we meet again!

Lucinda Johnston
CAML President (2023-2025)
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Une fois de plus, j'adresse des vœux de bien-être à tous, et je vous laisse sur ces vers qui traduisent bien ce que je ressens.

*Faut-il nous quitter sans espoir,
Sans espoir de retour,
Faut-il nous quitter sans espoir
De nous revoir un jour?*

*Ce n'est qu'un au revoir, mes collègues,
Ce n'est qu'un au revoir,
Oui, nous nous reverrons, mes collègues,
Ce n'est qu'un au revoir.*

Lucinda Johnston
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Editors' Column / Chronique des rédactrices en chef*

Dear readers,

We are pleased to present this summer issue of CAML Review. In it, you will find a program report from the Toronto IAML 2027 Organizing team, two research articles, and two book reviews. The first article comes from the 2024 recipients of the Cheryl Martin Presenter Award, **David Jones** (UCalgary), **Laura Reid** (UCalgary), **Lelland Reed** (UCalgary), and **Shea Iles** (UCalgary,) who have written an article for this issue of CAML Review that is based on their 2024 CAML Conference presentation. The paper documents the outcomes of an archive's student-in-residence program through the experiences of a student archivists working with the music fonds of Canadian composers and producer Norma Beecroft. It also examines the role of the archive as a site for student experiential learning. The second research article is from **Sarah Teetsel** (University at Buffalo) on the topic of Canadian composer R. Murray Schafer's (1933–2021) environmental composition *Music for Wilderness Lake* (1979). The paper examines Schafer's complex relationship with the traditions and sensory experiences of the concert hall in favour of site-specific environmental works. This issue also includes three reviews: one from **Robin Elliott** (University of Toronto) on *Listening to the Fur Trade: Soundways and Music in the British North American Fur Trade, 1760–1840* by Daniel Robert Laxer; a second by

Chers lecteurs, chères lectrices,

Nous sommes heureuses de vous présenter le numéro d'été de la *Revue de l'ACBM*. Vous y trouverez un rapport du comité organisateur du congrès de l'AIBM 2027 devant se tenir à Toronto, deux articles de recherche et deux comptes rendus. Le premier article est écrit par les lauréat.e.s, en 2024, du Prix Cheryl Martin du premier exposé, **David Jones**, **Laura Reid**, **Lelland Reed** et **Shea Iles** (tous de l'Université de Calgary). Leur article s'inspire de la présentation qu'ils ont faite au Congrès 2024 de l'ACBM.

Rédigé par des archivistes stagiaires travaillant dans le fonds musical de la compositrice et réalisatrice canadienne Norma Beecroft, cet article dresse un bilan du stage en archives pour étudiant.e.s qu'ils ont effectué. Il examine de plus les archives en tant qu'environnement d'apprentissage par expérience.

Sarah Teetsel (University at Buffalo) a écrit le deuxième article de recherche qui traite de la composition environnementale du Canadien R. Murray Schafer (1933–2021), *Music for Wilderness Lake* (1979). L'article analyse l'ambivalence que ressentait Schafer par rapport aux traditions et aux expériences sensorielles inhérentes aux salles de concert, et sa préférence pour une prestation dans la nature d'œuvres environnementales.

Nous incluons aussi trois comptes rendus : l'un de **Robin Elliott** (Université de Toronto) sur *Listening to the Fur Trade: Soundways and Music in the British North American Fur Trade, 1760–1840*, de Daniel Robert Laxer, la deuxième, de

* French translation / Traduction : Marie-Marthe Jalbert ; French copyediting / Révision : Valérie Arboit

Luke Riedlinger (McGill University) of *Rhythm Changes: Jazz, Culture, Discourse* by Alan Stanbridge; and a third reviewed by **David Jones** (University of Calgary) titled *Between Composers: The Letters of Norma Beecroft and Harry Somers*. Many thanks to the authors and editorial team for their work on this issue!

Changes to the Editorial Team

Co-Lead Editor **Kyra Folk-Farber** (CSU - Long Beach) has completed a two-year term on the editorial team, and this issue is her last as a member. Having her perspectives and input as part of the team for the last couple of years has been a pleasure. Thank you, Kyra! You may have seen our call for a new Co-Lead Editor, which has been posted online and through the CAML list-serve.

Learning

Throughout the year, we have taken opportunities to broaden our knowledge on topics related to scholarly publishing and oppression. We continued our practice of holding discussion-based meetings twice a year on a topic related to anti-racism or anti-oppression. At one of these meetings, we read and discussed an article titled “Listening with ‘Big Ears’: Accountability in cross-cultural music education research with Indigenous partners,” and at another we looked at: “[The Focused Toolkit for Journal Editors and Publishers: Building Diversity, Equity, Inclusion, and Accessibility in Editorial Roles and Peer Review](#),” an expansion of C4DISC’s (Coalition for Diversity and Inclusion in Scholarly Communications) [Toolkits for Equity](#) project.

Luke Riedlinger (Université McGill) sur *Rhythm Changes: Jazz, Culture, Discourse*, d’Alan Stanbridge, et l’autre de **David Jones** (Université Calgary) sur *Between Composers: The Letters of Norma Beecroft and Harry Somers*.

Nous remercions les auteur.e.s ainsi que l’équipe de rédaction pour le travail accompli en relation avec ce numéro.

Changement au sein de l’équipe de rédaction

La corédactrice principale **Kyra Folk-Farber** (California State University à Long Beach) a terminé son mandat de deux ans auprès de l’équipe de rédaction, et le présent numéro est son dernier en tant que membre. Nous avons beaucoup bénéficié de ses perspectives et de ses contributions au cours des deux années passées. Merci, Kyra!

Vous aurez peut-être vu notre appel pour pourvoir ce poste affiché en ligne et sur le serveur de liste de l’ACBM.

Apprentissage

Au fil de l’année, nous avons élargi nos connaissances au sujet de l’édition savante et de l’oppression. Nous avons continué de tenir des réunions deux fois par année pour discuter d’antiracisme et d’anti-oppression. Lors de l’une de ces réunions, nous avons lu un article intitulé : *Listening with Big Ears: Accountability in Cross-Cultural Music Education Research With Indigenous Partners*, et nous en avons parlé. Nous avons également analysé « [The Focused Toolkit for Journal Editors and Publishers: Building Diversity, Equity, Inclusion, and Accessibility in Editorial Roles and Peer Review](#) », un prolongement des [Toolkits for Equity](#) de la C4DISC (Coalition for Diversity and Inclusion in

Exploration of both theoretical ideas and practical tools such as these is one of the ways that we are, as a team, expanding our knowledge and approach to editorial work with CAML Review.

We are grateful to the CAML board for their support of our membership in the [Canadian Association of Learned Journals](#) (CALJ). In July, Carolyn will also attend the CALJ conference in Toronto, ON during the Congress of Humanities and Social Sciences. The program features sessions on many topics we have also been discussing at CAML Review editorial team meetings including increasing accessibility in publishing, AI policies and practices, and DEIA for journal editors. We heard similar themes during the recent CAML conference, where we were in attendance virtually. As these are also topics that are being raised at our own team meetings, we are looking forward to learning more about the practices and concerns being raised among our peers.

Happy reading,

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Scholarly Communications). L'étude de théories et d'outils comme ceux-ci enrichit les connaissances de notre équipe et influence notre travail de rédaction de la *Revue de l'ACBM*.

Nous remercions le CA de l'ACBM pour son soutien de notre adhésion à l'[Association canadienne des revues savantes](#) (ACRS). En juillet, Carolyn ira au congrès de l'ACRS à Toronto, en Ontario, tenu dans le cadre du congrès de la Fédération des sciences humaines. Au programme, bon nombre de séances portant sur des sujets que l'équipe de rédaction de l'ACBM a déjà abordés : accroître l'accessibilité au monde de la publication, politiques et pratiques relatives à l'IA et DEIA pour les équipes de rédaction de journaux. Au cours du dernier congrès de l'ACBM, auquel nous avons assisté en ligne, des thèmes semblables ont été traités. Comme ce sont des questions qui sont aussi soulevées lors de nos réunions d'équipe, nous avons hâte d'en apprendre plus sur les inquiétudes de nos pairs ainsi que leurs pratiques.

Bonne lecture!

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CAML Milestones

This column aims to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the co-lead editors to have your news published in the next issue!

Awards

Houman Behzadi (McGill University) is the 2025 recipient of the Music Library Association [Walter Gerboth Award](#) for his research project on McGill University's Marvin Duchow Library's growth as an embedded music library, its role in advancing music research and performance at McGill, and its importance among the academic music libraries in Quebec and Canada.

Award winners announced during the 2025 CAML Annual Meeting were : **Houman Behzadi** (McGill University), who received the [CAML Research and Professional Development scholarship](#) and **Marina Mikhail** (University of Toronto), who was the recipient of the Cheryl Martin Presenter Award.

Canadians **Kat Hicks** (Trent University Library and Archives, Canada) and **Ronan O'Flaherty** (University of Western Ontario, Canada) were among the recipients of the [Liesbeth Hoedemaeker-Cohen Fund & The H. Robert Cohen / RIPM Fund for IAML](#) Congress Travel 2025.

Staffing News

Katherine Penner (University of Manitoba) has been appointed to the position of Acting Coordinator, Collections Management for a term appointment beginning April 2025. **Samual Plato** (University of Manitoba) moved into the role of Acting Music Librarian in May 2025.

Daniel Paradis was appointed to the role of Library Services Manager in March 2025 at the Royal Conservatory of Music in Toronto, ON.

Congratulations, CAML colleagues!

IAML Toronto: 20-26 juin 2027

Rapport d'avancement

Notre dernier rapport d'avancement, dans le numéro de décembre 2024, a identifié les quatre étapes suivantes :

- **Continuer la conversation avec la MLA**
- **Préparer un budget**
- **Levée de fonds**
- **Obtenir un logo**

Depuis décembre dernier, nous avons mis l'accent sur le premier de ces points, et nous avons de bonnes nouvelles à partager! Jan a participé à trois réunions avec les membres du Conseil d'administration de la MLA, les 19 décembre 2024, 15 janvier et 3 février 2025, pour discuter d'une collaboration possible avec la MLA pour IAML 2027. Ces conversations ont donné lieu à une proposition selon laquelle la MLA pourrait annuler sa rencontre virtuelle de 2027, pour plutôt encourager ses membres à venir participer au congrès de IAML à Toronto. Un sondage auprès des membres de la MLA, à l'automne 2024, a montré un certain soutien envers cette idée. Pendant les réunions avec le Conseil d'administration de la MLA, Jan a répondu à de nombreuses questions touchant le lieu du congrès, les choix d'hébergement, et le programme prévu pour IAML 2027. Les membres du Conseil d'administration de la MLA se sont montrés extrêmement respectueux et désireux de ne pas enlever à l'ACBM le « contrôle » de la planification du congrès.

Lors de la rencontre du 3 février, notre Comité exécutif pour IAML 2027 a proposé que la MLA soit un commanditaire principal pour IAML 2027, en couvrant les frais associés à la portion virtuelle du congrès. La MLA a de nombreuses années d'expérience dans l'organisation de conférences hybrides, et nous avons promis que le congrès de Toronto sera le tout premier congrès IAML offrant une expérience hybride robuste. Nous sommes heureux de vous informer que le Conseil d'administration de la MLA a voté en faveur d'annuler leur propre conférence virtuelle de 2027, et a également voté en faveur de devenir un commanditaire principal pour IAML 2027 à Toronto! Ceci nous assure non seulement d'une solide expérience hybride, mais signifie que plusieurs de nos collègues américains pourront se permettre de venir à Toronto s'ils souhaitent vivre l'expérience en personne.

Les prochaines étapes

Préparer un budget : avant de commencer les levées de fonds, nous devons savoir de combien d'argent nous avons besoin : prix des chambres, dépenses payées d'avance pour l'hôtel et les services de traiteurs, honoraires des conférenciers invités, cachets pour les artistes, logo, etc.

Levée de fonds : nous allons avoir besoin de fonds maintenant (pour payer le logo, pour s'assurer que tous les membres du Comité exécutif peuvent participer aux congrès de 2025 et 2026, et pour

tous les acomptes qui peuvent se présenter), ainsi que de fonds plus tard (d'autres acomptes, cadeaux promotionnels à la conférence, honoraires des conférenciers, etc.). Nous allons rencontrer l'agent de recherche de la Faculté de musique de l'Université de Toronto pour en savoir plus long au sujet de subventions possible. De plus, quelques membres de l'ACBM se sont portés volontaires pour nous aider à obtenir des commandites.

Obtenir un logo: Nous avons quelques idées de design pour un logo, et pensons commander l'œuvre auprès d'un artiste autochtone.

Pour ceux d'entre vous qui se sont portés bénévoles, nous ne vous avons pas oubliés! Nous avons noté vos noms et ce qui vous intéresse, et nous allons vous contacter lorsque nous arriverons aux étapes associées à vos intérêts. En attendant, si vous avez des questions au sujet des progrès de la planification, si vous avez des idées, ou si vous souhaitez vous porter bénévoles, n'hésitez pas à nous contacter à l'adresse ci-dessous.

Respectueusement soumis,

Votre Comité exécutif pour IAML 2027

(Avery Brzobohaty, Jan Guise, Tim Neufeldt, Becky Shaw)

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IAML Toronto: 20-26 June 2027

Progress Report

Our last progress report, in the December 2024 issue, identified four next steps:

- **Continue the conversation with MLA**
- **Prepare a budget**
- **Fundraise**
- **Get a logo**

Since December, we have focused on the first bullet, and we have some exciting news to share! Jan attended three meetings with members of the MLA Board on 19 December, 15 January, and 3 February, to discuss a potential collaboration with MLA for IAML 2027. These conversations initiated from a proposal that MLA cancel their virtual 2027 conference and instead encourage their membership to attend IAML 2027 in Toronto. A survey of the MLA membership in Fall 2024 had indicated support for this idea. During these meetings, Jan answered many questions about the

venues, accommodation options, and the program for IAML 2027. MLA Board members were extremely respectful in not wanting to “take over” the congress planning from CAML.

At the 3 February meeting, our IAML 2027 Executive Team proposed that MLA could be a title sponsor of IAML 2027 by covering costs associated with the virtual portion of the congress. MLA has years of experience making their own conference hybrid, and we are committed to Toronto being the first-ever robustly hybrid IAML congress. Happily, the Board voted in favour of cancelling their 2027 conference and becoming a title sponsor of IAML 2027 in Toronto! Not only will this ensure a robust hybrid experience, but many of our American colleagues will be able to budget for travel to Toronto if they wish to attend in person.

Next steps

Prepare a budget: in order to start fundraising, we need to know how much money we need: cost of rooms, hotel and catering pre-pays, keynote speaker fees, guest artist fees, logo, etc.

Fundraise: we will need funds now (to pay for a logo, to ensure all members of the Executive Committee can attend the 2025 and 2026 congresses, for possible down payments that arise) and funds later (more down payments, congress swag and giveaways, speaker fees, etc.) We will meet with the U of T Faculty of Music Research Office to learn about appropriate grants, and some CAML volunteers have come forward to assist with getting sponsorships.

Get a logo: We have some ideas for a design with the idea of commissioning the work from an Indigenous artist.

For those of you who have reached out to volunteer, we have not forgotten you! We have made note of your names and interests, and we will reach out when we get to the relevant planning stages. Meanwhile, if you have any questions about our progress, have ideas to share, or want to volunteer, please contact us at the email address below.

Respectfully Submitted,

Your IAML 2027 Executive Committee

(Avery Brzobohaty, Jan Guise, Tim Neufeldt, Becky Shaw)

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Experiential Learning as Archival Activation: Reflections on University of Calgary's Student Archival Residency Project Phase One

By David Jones, Laura Reid, Lelland Reed, and Shea Iles

Abstract

Music archives hold unique value in understanding the process of creators and sparking creativity in new researchers through their exploration. The University of Calgary Archives and Special Collections preserves and shares the archives of prominent composers, record labels, musicians, and music historians. In 2024, three colleagues from University of Calgary Libraries and Cultural Resources were awarded funding from the Taylor Institute for Teaching and Learning to initiate an archives student-in-residence program. Through purposeful connection with archives, students, archivists and librarians, the project's goal is to investigate the use of the archive as a site for experiential education.

This student-in-residence program invites three students over the course of three years to critically explore, analyze, synthesize, interpret, and activate three prominent music archival fonds: Norma Beecroft, Edith Fowke, and Melvin Crump. The principal investigators will work with the student residents through a process of co-inquiry to support them through the archival research process and applying creative approaches to the rich and varied archival materials maintained by Archives and Special Collections.

David Jones (david.jones1@ucalgary.ca) is Music Archivist at the University of Calgary where he works with the EMI Music Canada fonds and the Richard Johnston Canadian Music Archives Collection. David has published writing on music and cultural history and is a practicing experimental musician.

Lelland Reed (lgreed@ucalgary.ca) is an Associate Librarian and Director of Access Services for Archives & Special Collections at the University of Calgary Libraries and Cultural Resources. Before her position at University of Calgary, she was the Collections and Systems Librarian at NSCAD University in Halifax.

Laura Reid (laurajeanreid@gmail.com) is a Student Learning and Engagement Librarian at the University of Calgary, working with the departments of History and Art & Art History. She balances creative practice and academic work, recently expanding her professional life to include library and archival work after an extensive career as a violinist.

Shea Iles (shea.iles@ucalgary.ca) is a Métis composer, guitarist, visual artist and graduate student at the University of Calgary, from Grande Prairie, Alberta. In his most recent works, he is striving to create a fluid relationship between composer, performer and audience through open instrumentation, graphic notation, and game-like elements in his music.



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Through multiple iterations of residencies, one every year over the course of three years, team leads will be able to move beyond a single context and look for patterns that emerge from the collected experiences. This article explores and reflects on the first year of the project focused on the Norma Beecroft fonds and explores the goals of the long-term project into the coming years.

Introduction

Archives offer the potential of unending exploration of material and knowledge to support scholarly research and creative practice. However, protocols, rules, and procedures in place to ensure their safe access present physical, cultural, policy, technical, and logistical barriers for users. These barriers represent obstacles, structural and systemic issues that can hamper the perception to users that these spaces and collections are open and accessible.¹ User experience in archives can vary depending on a researcher's prior experience with primary sources and archival structures and practice. Those whose scholarly practice falls outside that of the practice of history, including creative researchers, may not walk into archives with honed skills in archival intelligence, expertise and practical skills that have been built by repeat users of primary sources over time and through a continuous process.² While archival intelligence presents a framework for understanding how users work within the systems and structures of archives, recent scholarship critically questions the structures and systems themselves and the "symbolic annihilation" arising when archival structures and practice are developed without users, belonging, and inclusion prioritized from the outset.³

In recent years, Canadian mainstream archives have been expanding the landscape for research and artistic residencies, including Concordia University and the University of Alberta, and government institutions such as Libraries and Archives Canada.⁴ These projects, informed by local collections and researcher interest, all serve to facilitate new interactions with archival materials through hands-on exploration, to prompt activation of collections and community voices that have historically been silenced by mainstream archival institutions, and expand pedagogical approaches and methods informing user experience within archives and libraries. In Spring 2024, University of Calgary Libraries and Cultural Resources (LCR) launched

¹ Rachael Dreyer and Cinda Nofziger, "Reducing Barriers to Access in Archival and Special Collections Public Services," *Pennsylvania Libraries: Research & Practice* 9, no. 1 (2021): 38-39.

² Elizabeth Yakel and Deborah A. Torres, "AI: Archival Intelligence and User Expertise," *The American Archivist* 66, no. 1 (2003): 51-78, <https://doi.org/10.17723/aarc.66.1.q022h85pn51n5800>.

³ "Michelle Caswell et al., "To Suddenly Discover Yourself Existing: Uncovering the Impact of Community Archives," *The American Archivist* 79, no. 1 (Spring/Summer 2016): 56-81, <https://doi.org/10.17723/0360-9081.79.1.56>.

⁴ "Black History Archives Student Residency – COHDS," Concordia University Library, updated February 17, 2025, <https://storytelling.concordia.ca/black-history-archives-student-residency/>; "Archives Residency Project 2024-25: Call for Proposals" University of Alberta Kule Folklore Centre, August 2024, <https://www.ualberta.ca/en/kule-folklore-centre/research/callforsubmissions/index.html>; "Library and Archives Canada Announces Its First Creator in Residence," Library and Archives Canada, February 26, 2025, <https://library-archives.canada.ca/eng/corporate/news/pages/launch-creator-residence.aspx>.

the Archival Residency Project (ARP), a three-year initiative aimed at bringing in UCalgary students into the archives to explore and respond to three different music archives at LCR's Archives and Special Collections (ASC).⁵ The project has been led by three academic colleagues, David Jones, Laura Reid and Lelland Reed, supported through funding from the Taylor Institute for Teaching and Learning. Through a process of co-inquiry and purposeful connection between students, archivists, librarians, and collections, the project's aim has been an investigation of how student-driven research in the music archives at UCalgary can activate archival collections and provide unique research and creative opportunities for the resident and campus community. This paper will present a reflection of the first year of this project: context and planning, process and outcomes, growth and next steps.

The project is structured around three year-long cycles of a paid residency for a University of Calgary student to thoughtfully and critically explore three prominent music archives. The first project on Norma Beecroft (currently underway at the time of the submission of this article), focuses on the records of the electroacoustic composer, arts administrator, broadcaster, and radio producer.⁶ The second project will center on the fonds of Edith Fowke, a folklorist who worked to legitimize oral traditions and non-professional musicianship, but whose legacy brings up questions in a contemporary context regarding ethics and extractivism.⁷ The third and final project will be focused on the fonds of Melvin Crump, a prominent Black Albertan and musician.⁸ Crump's significant legacy in Alberta's music history also intersects with that of civil rights on the Prairies, as Crump was an active member of the Brotherhood of Sleeping Car Porters, and the Alberta Association for the Advancement of Colored Peoples (AAACP).

Both the Norma Beecroft and Edith Fowke fonds are part of the Richard Johnston Canadian Music Archives Collection at University of Calgary ASC. The Melvin Crump fonds is part of the Glenbow Archives Collection which became part of ASC with the transfer of the Glenbow Museum Archives to the University in 2019. These archives were specifically chosen as the creators of the materials are distinctly outside the realm of white men working in the realm of western classical music, which are the majority present in UCalgary's music archives. The project team wanted to take the opportunity to engage the campus community in the activation of three archives documenting the work and lives of individuals that have been underexplored in historical narratives, those whose legacy is deserving of critical re-contextualizing, and those who are representative of communities that have been traditionally missing or silenced by mainstream archives. Through thoughtful

⁵ "UCalgary Library Announces New Archival Residency Program," University of Calgary, published May 8, 2024, <https://ucalgary.ca/news/ucalgary-library-announces-new-archival-residency-program>.

⁶ "Norma Beecroft Fonds," University of Calgary Archives and Special Collections, <https://searcharchives.ucalgary.ca/norma-beecroft-fonds>.

⁷ "Edith Fowke Fonds," University of Calgary Archives and Special Collections, <https://searcharchives.ucalgary.ca/edith-fowke-fonds>; Clark, Emily Hansell Clark, "Introduction: Audibilities of Colonialism and Extractivism," *World of Music* 10, no. 2 (2021): 5–20.

⁸ "Melvin Crump Fonds," University of Calgary Archives and Special Collections, <https://searcharchives.ucalgary.ca/melvin-crump-fonds>.

selection of archival fonds for student residents to explore and prompt creation, the team hopes to promote critical and creative action, and research into stories and histories that have been underexplored in mainstream narratives. Additionally, this project presents a unique opportunity for the project team to build upon our own knowledge, skills, and practice as archivists and librarians, as we see it our responsibility to improve upon structures and systems within our reach and control.

In the Spring of 2024, we began the process of hiring a UCalgary student for the first iteration of the residency focused on the Norma Beecroft fonds. A call for applications was created, articulating the project's focus of navigating, reflecting, and responding to materials in the archive in a format of the student's choosing (artwork, sound piece, text, multimedia). Efforts to build awareness of the opportunity were multifaceted: department communications from liaison librarians, digital posters added to library displays, a Q&A session held over Zoom, and physical posters created and posted in department and common areas of campus.

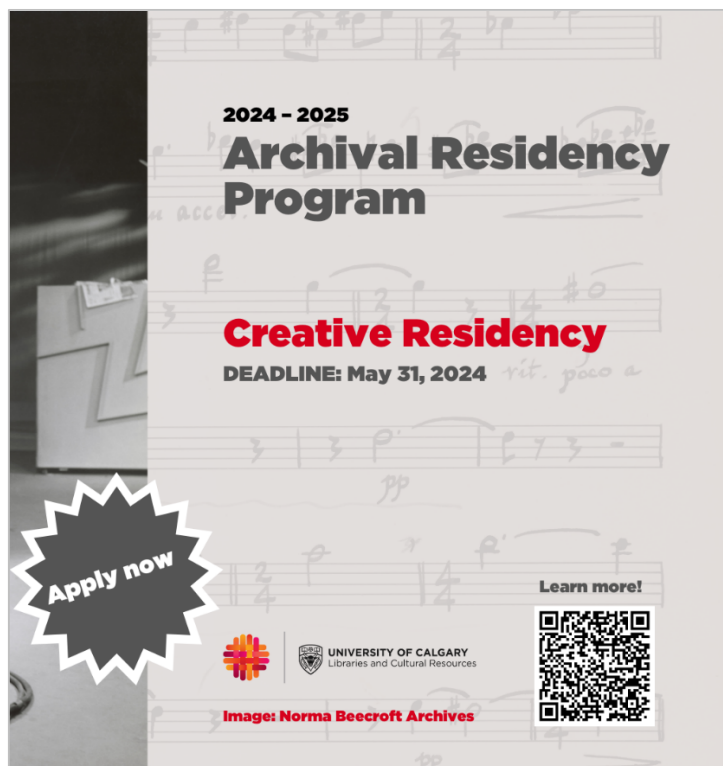


FIGURE 1. CROPPED POSTER, LCR DIGITAL STRATEGIES TEAM, 2024.

The call asked students to submit a short biography and/or artist statement, curriculum vitae, examples of work, and a project proposal. While the project proposal asked for applicants' preliminary thoughts on creative response possibilities, it was understood that the project would shift and evolve as the chosen applicant engaged with the archive and discovered materials, new knowledge and ideas over the course of their residency.

The call for applications brought in nine submissions from a variety of artistic and scholarly disciplines: music composition, film, classics and religion studies, communication and media, data science, and visual art. Four students were invited for interviews with the team, allowing the students to speak further on their proposal and ask questions regarding the project, and to facilitate an enhanced understanding of the project and its potential by both the hiring team and students. Ultimately the project chosen was that of graduate composition student Shea Iles, whose proposal spoke directly to engaging with Norma Beecroft's archive and legacy, particularly Beecroft's work with electronics and technology, as well as an interest in investigating the larger scope of material in ASC. Shea proposed to write and record a new work, with the composition process being informed by research findings.

Norma Beecroft Fonds

Norma Beecroft, born in Oshawa, Ontario in 1934, was a pioneering composer, broadcaster, educator, and arts-administrator. Over the course of her career, she sought out new technologies and theories in contemporary classical composition, from post-serialist and avant-garde approaches to the use of tape machines, synthesizers, and computers. With Robert Aiken, she co-founded New Music Concerts, and produced radio shows for CBC, such as *Music of Today* which she co-hosted with Harry Somers, and CJRT-FM. The Norma Beecroft fonds at University of Calgary was established in 1988 by Richard Johnston, a teacher of composition and former Dean of Fine Arts.

The ARP arose out of activities and plans in late 2023 for a way to celebrate Beecroft's 90th birthday, which was approaching in April 2024. At this time, interest in Beecroft's archive amplified, as celebratory events were planned across Canada, many of which relied on archival sources. The three examples that follow show the potential for archival materials to support creative, performance, and academic work. In sum, they acted as a prologue to our project as we considered the role of the archivist or librarian in mediating research and creativity. From a practical point of view, we used the opportunity to look at how our resources, such as finding aids, digital asset management and professional knowledge could be employed. Our experiences working with ongoing projects also offer comparisons with the residency, which can give us insight into how we want to measure success in our overall project.

Composer and McGill University professor of music Brian Cherney had been working directly with Norma Beecroft since 2019, exploring the passionate but ill-fated love affair between Beecroft and Harry Somers through personal letters exchanged in 1959-60.⁹ These letters, now in the Beecroft fonds at University of Calgary, formed two recent works by Cherney. He had been encouraged by Beecroft herself to use the letters in his research on Harry Somers, and ultimately, to publish them.¹⁰ Cherney's edited and annotated book, *Between Composers: The Letters of Norma*

⁹ For an overview of the letters and Cherney's performance see: <https://www.mcgill.ca/music/article/brian-cherneys-between-composers>

¹⁰ Brian Cherney, *Between Composers: The Letters of Norma Beecroft and Harry Somers* (Montreal: Queen's University Press, 2024), 3.

Beecroft and Harry Somers, became available in late 2024, exposing a fascinating exchange between the two artists at a critical time in Beecroft's career. Cherney had reached out to the archive for a digital reproduction of the score for *Movement for Woodwinds and Brass* (1956), one of her earliest works from her time studying with Lukas Foss and Aaron Copland at the Berkshire Music Centre in Tanglewood. Cherney, a professor of composition, also staged a dramatic reading of the letters set to music by the two composers, Somers and Beecroft, which took place at McGill University in 2024, entitled *Between Two Composers*.¹¹

In early 2023, ASC was approached by Timothy Roth in Toronto who was planning performances of Beecroft's *Cantorum Vitae* (1981) and *Jeu II* (1985).¹² Notes for the event recognized that Beecroft's *Jeu II* (a work for flute, viola, tape and live digital processing) had been performed rarely, due to the lack of access to the obsolete technology required.¹³ Beecroft described *Jeu II* "a highly technical piece" and, "the most adventurous piece I had ever tackled."¹⁴ The piece requires a 6-channel PCM-F1 VHS digital audio tape (and player), and digital effects processors, specifically an AMS DMX 15-80 a "computer controlled stereo digital delay" and AMS RMX 16 digital reverb dating from the late 70s.¹⁵ Pursuing the work with due diligence, Roth had contacted Ron Lynch, Beecroft's technical engineer and long-time collaborator, who played a critical role in realizing this piece, to qualify the intended use of the multichannel audio to be played through a multi-speaker arrangement.¹⁶ ASC sent the original VHS audiotape for digital migration, but unfortunately the sound quality had deteriorated significantly and was unusable for the performance. Ultimately the original multi-channel open-reel audiotapes were provided, as well as the sketches and pencil scores for both

¹¹ Hannah Darroch, "Brian Cherney's 'Between Composers'," McGill University Schulich School of Music, March 13, 2019, <https://www.mcgill.ca/music/article/brian-cherneys-between-composers>

¹² Incidentally, *Jeu II* had been conceived by Beecroft to celebrate her reaching half a century and *Jeu de Bach* (1985), the first piece in this series, was composed to celebrate the 300th centenary of J.S. Bach.

¹³ Peter Gorman, "TaPIR Lab Present New Ways for Old Works," Canadian Music Centre, October 20, 2023, <https://cmccanada.org/tapir-lab-presents-new-ways-for-old-works/>.

¹⁴ Norma Beecroft, "A Life Worth Living," unpublished autobiography, 2021, 68.

¹⁵ The AMS DMX was one of the first audio effect units to use digital memory to record, store and play back sound. By using adjustable delay times and feedback, the DMX was capable of a variety of effects including echo, delay, pitch shifting, phaser, flanger, ADT spatialization, and with the addition of the AMS MX15R, reverberation effects. The AMS RMX 16 was a dedicated digital reverb unit and both devices and their programs are listed in the score. The two effect units have since been re-introduced to the commercial marketplace, first as digital emulations in plugin format by Universal Audio and then by actual hardware recreations by AMS Neve, demonstrating an enduring interest in the particularities of the units and esoteric demand for hardware components.

¹⁶ Timothy Roth, email correspondence with David Jones, October 2023.

pieces to contextualize the works and guide the technical aspects of the performances authentically.¹⁷

Interest from Western Canada arrived in 2024 in the form of a grant funded project for multichannel audio mixing of Beecroft's Amplified String Quartet with Tape (1992). Beecroft described this work as "the most emotional piece I ever wrote," and in 2004, it was nominated for a Juno award for best Classical Composition. Amplified String Quartet employs the playback of prepared thematic electronic parts produced by Beecroft with MIDI-capable digital devices (a Macintosh computer and a Roland D70 synthesizer), accompanying violins, viola and cello. University of Victoria Fine Arts student Kian Dunn, under the supervision of Dr. Anthony Tan and Dr. Kirk McNally, remixed and remastered archival recordings from stereo recordings on DAT cassettes to create a digitally spatialized mix using a variety of techniques, including binaural synthesis, to recontextualize the stereo recording into an immersive 3D hall. Dunn experimented with spectral editing (via Izotope RX 10), A.I. stem splitting (via DEMUCS), frequency-based separation (via PRO-Q 4) and 3D space synthesis (SPAT Stereo Max for Live device for Ableton Live). This approach echoed Beecroft's interest in state-of-the-art digital audio technology and aural spatialization.

LCR celebrated Beecroft's 90th birthday with a commemorative exhibit in the archive's reading room (Glenbow Western Research Centre). David Jones designed an exhibit and digital slide show featuring a variety of material representing her career, including press clippings, correspondence, photographs, posters, annotated radio scripts, musical scores and sketches. At the exhibit launch, the ARP team gave presentations covering the exhibit materials, the history of Beecroft and her accomplishments, and the resources available at the archive and library. We ended with the announcement for the residency and an invitation to a Zoom information and Q&A session, where we would introduce the project and field questions from interested students.

There had been regular contact between ASC and the Beecroft family in recent years, including the news of the residency plans and navigating details of material to be added to the fonds. In October of 2024, ASC received sad news that Beecroft had passed away at the age of ninety, prompting

¹⁷ Beecroft emphasizes the importance of the technological aspects of the piece, most importantly the dynamic use of digital effects, in the notes describing the composition on the CMC website. A note introducing the score reads "NOTE: there is NO TAPE PART available for this work, as all of the electronics must be manipulated in real time. (This in response to repeated requests from musicians for the tape part.) THERE IS A REHEARSAL TAPE AVAILABLE, but the piece itself must be performed with digital processors. This piece cannot be performed without tape part." <http://1443.sydneyplus.com/final/Portal/Music-Library.aspx?component=AAEY&record=115bc057-620c-427a-8236-89afbb9f2be5>. Similarly in an email correspondence with a music Professor in March 2004 interested in acquiring the performance tapes for their students, Beecroft replies: "This is not an easy request, as my composition is not simply a piece for instrument and analog tape, but was a concept to use live performers amplified and transformed instantaneously through what was then state-of-the-art technology [...] I do hope that you can understand, and explain to your students, that I am unwilling to present this work without an attempt at using some form of technology to enhance live instruments. And therefore, cannot ask my recording engineer to produce a performance copy of the original 6-channel tape without some guarantee that the piece will be presented in the manner it was conceived." Norma Beecroft fonds, University of Calgary Special Collections. Acc. 2019.91, file 10.4.

arrangements of final accruals. Among these materials were her personal scrapbook with photos from throughout her career and some rare tapes, including an undated ¼-inch tape of her first composition to be performed in Europe, Tre Pezzi Brevi, ca.1962.



FIGURE 2. BEECROFT BIRTHDAY PRESENTATION, GLENBOW WESTERN RESEARCH CENTRE. PHOTO BY ANDY NICHOLS, 2024.



FIGURE 3. BEECROFT BIRTHDAY PRESENTATION, GLENBOW WESTERN RESEARCH CENTRE. PHOTO BY ANDY NICHOLS, 2024.

Preparing the Archive and Supporting Access

A challenge in knowing how best to approach the early part of the project from the librarian-archivist perspective is a common challenge: balancing a presentation of resources that support possible pathways while avoiding information overload and bias or personal preference. A value of primary sources is in how they can inspire subjective connections of meaning and knowledge during engagement with materials and supporting information. As noted in Colleen Farry's work collating case studies of experiential learning and pedagogy in archives and digital collections, critical engagement with information processes has the potential to lead to meaningful experiences with primary sources and archival theory.¹⁸ This often requires the mediation of archivists, librarians, and staff to facilitate the knowledge architecture of the archive to build information and digital literacies.

There were many factors to consider in our attempt at this fine balance, including how the finding aids, supplementary documents and digital assets were structured and presented. Materials in the Beecroft fonds are discovered through the various finding aids, including the AtoM platform, a digital access management system and staff knowledge. In our case we also pulled the entire fonds (save the audiovisual materials) for in-person perusal; an uncommon practice, but one that we felt could be fruitful. It is also worthy to note that the Norma Beecroft fonds was active and semi-processed at the time of the project's outset. This fact presented both challenges and opportunities. Similarly, while UCalgary has a robust public-facing digital asset management system, only a handful of tapes had been digitally migrated. We therefore could not present the Beecroft fonds in its entirety and had to make appraisal choices in which tapes could be digitally migrated given the resources at hand.

The head of the Archival Processing Team performed the physical and intellectual work of re-organizing series structure and preparing the finding aids. Information from the finding aid is made publicly accessible using the AtoM platform. The AtoM descriptions were augmented with an embedded legacy finding aid, which consisted of a PDF document without Object Character Recognition (OCR) and with limited descriptive information. The legacy finding aid was a linear, non-searchable document, most likely in a non-finished state. This finding aid would require integration into online information systems with linked data and deeper multi-level description. Much of the work therefore needed to be redone in its entirety. The intellectual organization of the legacy finding aids followed Beecroft's professional activities, composing, broadcasting and teaching, with audiovisual formats separated into a different series. However, this intellectual structure was

¹⁸ Colleen Farry, "Experiential Learning in the Archives: Case Studies in Digital Humanities Pedagogy for Undergraduate Research," *Pennsylvania Libraries: Research & Practice* 10, no. 2 (December 9, 2022): 40–53, <https://doi.org/10.5195/palrap.2022.274>.

broken with every successive accession as newly arrived materials would reference series across accessions in the finding aid.¹⁹

With the rest of the materials now in the custody of the university, the finding aids could be restructured with a view to their totality, respecting as best as possible the provenance and original order of the materials. The new finding aids built on the legacy structure in tracing the main activities of the creator. Audiovisual items were organized into their own series, and further organized by activity, such as radio work, collaboration and composition, with the latter organized by individual works.²⁰ Audiovisual items were described at the item level, a necessity for the digital migration project, but that was also deemed highly beneficial. Beecroft's professional activities made up the higher-level series structure, including correspondence, composing, arranging, business, personal life and others. In important series' such as Music Composing, compositions and works were placed within commissioning provenance. Another important activity, one that came to be central to the creative project undertaken by Shea, was correspondence. This series was organized according to whom Beecroft was writing. Associated compositions, events and subjects would be obscured. Finally, it is important to note that the arrangement and description work described above was done externally to the project, but it would play a key role in information discovery for Shea.

It has long been known that researchers familiar with archival intelligence, and by extension the language and structures involved, will have more "success" in the archive than newcomers.²¹ While these practices towards standardization have lifted the finding aid from its ancient history of colloquial gnosticism, recent studies have focused on, among other things, addressing heterogeneity in user needs.²² Furthermore, archival intelligence may have a circular logic at play, whereby a researcher familiar with archival description standards will rate as a success a finding aid that was crafted as expected. Other approaches to the finding aid, such as outlined by Craig Carey, drawing on Walter Benjamin and Robert J. Connors, look to play theory and the fragmented nature of the archival collection as the key to meaningful encounters with the material.²³ Stochastic, impulsive or random encounters with the material could be possible through the digital platform,

¹⁹ As a point of interest, the chronology of accruals which imposed itself on the finding aid can be seen as purely administrative and would be dissolved in the new finding aids. But this organization also speaks to how the creator deemed what was ready to send to the archive. Returning to the final archival accrual we received, as noted above: the personal photographs, scrapbook and early audiotape, it could be read that sentimentality was a factor in deciding when items would be parted with, and these items may have had a deep personal meaning to the creator not otherwise perceivable.

²⁰ These are general headings, the full series structure with proper series titles is available to view at: <https://searcharchives.ucalgary.ca/norma-beecroft-fonds>.

²¹ Richard J. Cox, "Revisiting the Archival Finding Aid," *Journal of Archival Organization* 5, no. 4 (2007): 9, <https://doi.org/10.1080/15332740802153245>.

²² Cox, "Revisiting the Archival Finding Aid," 13-14.

²³ Craig Carey, "Archival Play: The Magic Circle of Fragments, Finding Aids, and Curious George," *Pedagogy* 21 no. 3 (2021): 455-479, <https://doi.org/10.1215/15314200-9131845>.

and in our choice to let Shea pick from the boxes at will. Aspects of our creative residency could speak to the discovery process and potentially prompt novel ways to present archival access.

In digital discovery applications, concepts like original order, series structure and multi-level (hierarchical) description can be lost or suppressed.²⁴ This is a characteristic of many digital platforms, but also a corollary of user expectations. Platforms like Spotify or YouTube present scrollable walls of titles and images, and users not familiar with archival repositories, or digital collections, may approach the materials with certain assumptions about how they work and how information is organized and presented based on popular media. In these platforms, titles are visible but finding detailed contextualizing metadata requires many mouse clicks, if it is even available. Context seems to be deliberately subordinate to content. In the University of Calgary Digital Collections, users are presented with a similar experience. Although metadata and archival structures are necessarily available, familiarity with content streams may also diminish their presence on the platform. Would the flattening effect of the digital display encourage arbitrary discovery by Shea? Could this be a feature to drive creativity? On the other hand, would it suppress high-level comprehension and insight into the material as whole and the connective tissue between items, potentially trivializing or reducing them to superficial readings? Can both approaches be preserved when desired?

Stephen Ramsay, in a short piece entitled “The Hermeneutics of Screwing Around; or What You Do with a Million Books,” provides insight into this problem when he outlines the distinction between searching and browsing.²⁵ The latter offers us the activation of the “interests and proclivities” we bring to bear in our curiosity, while the former is more of a closed loop.²⁶ Ramsay plays on the pejorative association with the act of browsing, equating it with “screwing around,” but lauding it as a legitimate research method.²⁷ Browsing is a useful function of digital databases, and now the modus operandi of the internet as a whole. It is a fundamental feature of web platforms that want to encourage discovery without a defined endpoint. It is not trivial to warn of the danger of going down a “rabbit hole” while browsing (or doomscrolling) potentially wasting valuable time. Nor is it trivial to point out how surfing along with endless content on popular free platforms like Facebook or YouTube can also lead to swamps of misinformation, where our interests and proclivities can be appropriated. In the case of archival information systems, the risk is more likely the latter, wasting time or deviating from a given outcome.

Given the creative component of the residency, we felt that access to recorded material related to Beecroft’s compositions and performances would be critical. This was one of our main interventions

²⁴ Geoffrey Yeo, “Debates about Description,” in *Currents of Archival Thinking*, ed. Terry Eastwood and Heather MacNeil (Libraries Unlimited, 2009), 92.

²⁵ Stephen Ramsay, “The Hermeneutics of Screwing Around,” in *On the Digital Humanities: Essays and Provocations*, 43-52, (University of Minnesota Press, 2023). 47.

²⁶ Ramsay, “Hermeneutics,” 47.

²⁷ Ramsay, “Hermeneutics,” 48.

and a corollary of the resources available for digital migration of audiovisual materials. Since the archive contains many of Beecroft's paper radio scripts, we deemed it less important to migrate all of Beecroft's broadcasts or program tapes. These materials seemed to offer a significant amount of the same information found in the finished recordings. However, the scripts lacked key elements, such as the voice of the creator herself. Furthermore, while the scripts had notes, annotations, edits and scribbles, the finished recordings were clean and polished and did not show as much evidence of the creative process. Over a hundred tapes were made available to Shea digitally, each of which was documented with high resolution images of the tape and any accompanying materials (such as the box or label). Multi-channel audio was represented in the digital package with individual audio files for each channel as well as a stereo "flat" mix, to give an impression of the overall recording.²⁸

As mentioned above, we also let Shea pick and choose from the boxes that made up the archive. In this case, of physical discovery, access choices would be semi-arbitrary and mediated mostly by the look and placement of the boxes. For example, the oversized archival drop-front boxes hinted at their contents, as this is where many of the large holographic scores are kept. The physical boxes, which can be quickly opened and rifled through, offer what Bahde, Schmiesing and Hollis describe as the "magical value" revealed by primary sources.²⁹ The presence and aura of the primary source in its physical form, it has been argued, helps to establish the allure of the object, sparking creativity and potentially deeper engagement.³⁰

Co-Research and Co-Inquiry

A challenge in a co-researching process was in how to navigate establishing a tone and processes that would allow a student researcher to feel on equal footing with the three professionals working alongside them through this project. Co-research was a conscious framework built into this project, as it would encourage an approach that would allow for both relevant work for each student researcher and meaningful, respectful research findings for the archivist/librarian team. Davis notes the three aspects of co-research that differ from traditional research as "active agents in an iterative process," participation that allows for experiential learning that unites theory and practice and seeking "an emancipatory end."³¹ An aim was to avoid a student feeling either the limitations of a support role or the pressures of a leadership role. Efforts were made even in the interview phase of selecting a researcher to establish collegial tone, dialogue, and a validation of the student's perspective, knowledge, and expertise that they would be bringing to the project. Once

²⁸ The "package presentation" of audiovisual records on the [University] Digital Collections site can be seen in the publicly available records contained in the EMI Music Canada audiovisual collection, and can be accessed here: <https://digitalcollections.ucalgary.ca/emi>.

²⁹ Patricia Garcia et al., "The Pedagogical Promise of Primary Sources: Research Trends, Persistent Gaps, and New Directions," *The Journal of Academic Librarianship* 45, no. 2 (2019): 98, <https://doi.org/10.1016/j.acalib.2019.01.004>.

³⁰ Patricia Garcia et al., "The Pedagogical Promise," 95.

³¹ Tracy Davis and Laura M Harrison, *Advancing Social Justice: Tools, Pedagogies, and Strategies to Transform Your Campus*. (Jossey-Bass, 2013), 33.

Shea accepted the offer, it took some time to contend with bureaucratic and procedural matters like setting up payroll, submitting hours, scheduling meetings and check-ins. A benefit of the three-phase aspect of this project is that the project management approach, including administrative tasks, research data management, and team roles, can be built on and extended to later phases of the project. For this phase it involved establishing a standing weekly meeting for the team which helped ensure collective awareness of the project process, provided a space for communal brainstorming. Meetings were held as needed, but even a checking-in of cancelling a meeting maintained regular contact within the team. Applying this structure also supported part of this project's aims of an experiment and the importance of collecting data for comparative analysis over the course of the project. This included meeting notes and transcriptions, timesheets, tracking archival items accessed and requests. The aim is not to approach the remaining two phases of this project with the exact path used in this first phase, but by building on learning through all phases, keeping some successful aspects and adjusting as needed responding to researcher or subject, we hope to develop functional pathways to the documentation and project planning of research and research support.

We felt that it was important to ensure that Shea had a grounded understanding of archival content, scope, and access, and how it may differ from a library, media service or other type of collection. One of our first activities was an introduction to the archival space, including the reading and hold rooms, and on campus preservation and storage facilities and collections. Examples of archival music materials from various fonds were pulled, including the large, now laminated, original pen-and-ink score for R. Murray Schafer's *Divan i Shams i Tabriz* (1970), a work based on love poems by mystic Rumi. The score, part of the R. Murray Schafer fonds at the University of Calgary, can be seen as a work of visual art, resembling a looping coquillage of fiddlehead frond and tentacle coils as graphic notation.³² We discussed its value as a unique artifact, and how the details in the ink showed evidence of its composition. Following from this, we wanted Shea to feel comfortable and unimpeded navigating and discovering materials in the archive. We staged an instruction session where we introduced our finding aids and supplemental documents, digital asset management system, item request process and reading room procedures.

With a longer time frame of three years, a student-determined outcome, and dissemination of process and work as developed through the research process, each of the three iterations of the project will create data to capture and compare. The impact of the project will be measured in multiple ways: the integration of knowledge gained into each team member's ongoing professional work in practice, scholarship and teaching, the experience gained by the students in residence and the feedback they provide at regular intervals, and interest and insights demonstrated by the campus community into the project and targeted archives. This will be measured through feedback

³² "R. Murray Schafer fonds," University of Calgary Archives and Special Collections, <https://searcharchives.ucalgary.ca/r-murray-schafer-fonds>.

from stakeholders, attendance in dissemination activities including events, and through evaluative tools employed in the daily work of archives and special collections over the long term.

An aspect of collaborative methodologies is leaning into this balance of structure and flexibility. As summarized by Werder et al.'s guiding principles, "while providing an overarching framework is important to the co-inquiry structure, resist giving students specific questions to research. Instead, provide opportunities for the questions to emerge as part of the co-inquiry process."³³ As archive and library professionals, our pedagogical role is both in information literacy and in facilitation of a researcher's needs. Our aim is to connect researchers to the full extent of resources available to them, in addition to developing our own practice as librarians and archivists. By framing this research experience around one student residency per year (over a period of three years), we will be taking a position of facilitator, essential to inquiry-based learning, and presenting an opportunity for a personalized, immersive archives and library experience for the student residents.³⁴



FIGURE 4. LELLAND REED AND SHEA ILES, PHOTO BY DAVID JONES, 2025.

Another aspect of a co-inquiry approach is the encouragement of feedback exchange, not seeing the student researcher as only the recipient of support and recommendations, but the institutional representatives eliciting feedback from the student. For this project, not only did this provide

³³ Carmen Werder et al., "Co-inquiry with Students: When Shared Questions Lead the Way," *Teaching & Learning Inquiry* 4, no. 2 (2016), <http://dx.doi.org/10.20343/teachlearningqu.4.2.4>.

³⁴ Rachel Spronken-Smith et al., "Enablers and Constraints to the Use of Inquiry-Based Learning in Undergraduate Education," *Teaching in Higher Education* 16, no. 1 (2011): 15–28, <https://doi.org/10.1080/13562517.2010.507300>.

practical insights to inform immediate responses to the research and future phases of this work, but it also allowed for mutual teaching and learning opportunities and a sense of tandem growth. This echoes another co-inquiry principle as articulated by Werder et al.: “Intentionally include opportunities for formative assessment, time to ask, ‘How are things going?’ Then be open to taking new directions that may not have been obvious at the start.”³⁵ An example of this was Shea providing feedback in the Winter semester on the onboarding process, with him articulating that although he was given ample information initially, the well-intentioned broad approach left him feeling unmoored in navigating the archival materials. Although it might be folly to completely shift approaches to the next student researcher, the suggestion to bring grounded examples of archival search process and examples of material found in the collection is meaningful and something the team plans to incorporate into the next phase of the project.

At the midpoint of the project, once Shea had enough time to explore and hone his project, he had already prepared feedback for the principal investigators. Shea was initially overwhelmed with the archival materials, numbering around 45 boxes, but that this was somewhat expected.³⁶ Shea reported that this could have been mitigated with a structured approach to introducing the archive. He noted that although he understood the good intentions of the broad overview provided, he thought it could have been useful if the three investigators picked an item each to talk about.³⁷ Further, he suggested that one or two of these items could be examples of the access process, whereby we demonstrate how to locate, request and retrieve the item, from beginning to end. Shea wondered whether this more personal approach would have provided a way to understand the subjective navigation of archival materials, open to multiple interpretations and readings.³⁸

Shea expressed that he had some difficulty understanding the audiovisual materials and the content of the digital archival packages. Unlike recordings available in a library or on a streaming platform, the tapes were not likely to contain an actual recording of a finished work. In Beecroft’s process, the audiotape was a performative instrument with the score denoting when and how the machine should be played. The tape machine could also be connected to effects, as we have seen above, and transformed even more. Information about the tapes had to be inferred from what was written on them, and contextualized in the broader process or composing, recording, rehearsing, performing and documenting. Some key processes of working with archival audio were highlighted here, with Shea learning about the broader processes of electro-acoustic music composition. Going through the tapes sometimes meant checking to see if the labels and titles were correct. What was the intended playback tape speed? How were the multiple audio channels arranged? What kind of mixing would need to be done during a performance? What would distinguish a rehearsal recording from a final performance?

³⁵ Werder et al., “Co-inquiry with Students,” 12.

³⁶ Meeting notes, Teams transcript. February 7, 2024.

³⁷ Meeting notes, February 7, 2024.

³⁸ Meeting notes, February 7, 2024.

A measure of the success in our hands-off approach can potentially be seen in how Shea decided to use the archival materials. Shea studied the scores, sketches, and notes, but also focused on some of the least “musical” of items in the archive, the correspondence. Letters to and from friends, family, composers, collaborators and administrators, sometimes about music, but often about money, grants or family and friends’ issues are being used to inform his piece. Shea noted that from reading Beecroft’s correspondences, he could gain insight into how she saw her works and performances, sometimes from an intimate view. He was drawn to the concept of the fragment, as something that he saw in the way an archive exists, and as it was reflected in Beecroft’s correspondence about her work and interests. Running with this theme, Shea explored the idea of the miniature for his creative work. It is worth noting that the fragmented view could be an expression of the lack of guidance. Feedback to the stacks of boxes, multiple finding aids, complex digital asset management system, Shea expressed as being overwhelming, unsure how, or where to begin.³⁹ He chose to pick at random, a process that can place the arrangement of materials as a guiding force. It is non-chronological and non-thematic, instead focusing on activities. Digging through correspondence files, for example, introduces fragments from her life; an invitation to visit a composer, a note from a brother, a reply to a grant council, or, as we have seen, a love letter.

Knowledge sharing is an essential part of work within the Scholarship of Teaching and Learning, including public outreach, scholarly output, and engagement on campus and beyond.⁴⁰ These concepts were built into this project from the outset, from the previously described exhibition launch to discussions of dissemination in the student hiring process. Dissemination of creative research, both in process stages and presentation of outcomes, presents challenges and opportunities. On one hand, the natural presentation of musical composition is one of public engagement, either through live performance or audiovisual recording. On the other hand, academic research and outcomes seen as creative, artistic, or non-traditional can be questioned and scrutinized. Part of the impetus for this residency project was connecting with researchers from disciplines beyond those with developed connections to ASC such as history and English. Shea’s area of music composition is outside those domains that have regular archival engagement integrated into course study. This has made for a wonderful combination of dissemination activities that include the conventional (conference presentations) and the more unique (researcher office hours, podcast hosted on camps/community radio, engagement with undergraduate students within a course, connections to the professional arts community such as the Canadian Music Centre).

Two examples of unique approaches to research dissemination in this project was integration within an undergraduate composition class and the creation of a podcast. Shea’s experience seeing the potential and impact of archival materials for his own practice led him to connect with an

³⁹ Meeting notes, February 7, 2024.

⁴⁰ Lorelli Nowell, “How to Do Qualitative SoTL Research in Six Easy Steps,” *Taylor Institute for Teaching and Learning*, August 2018, <https://taylorinstitute.ucalgary.ca/resources/how-to-do-qualitative-sotl-research>.

undergraduate composition class for the Winter term. This example of dissemination shows the balance between intention and luck, as Shea's research outcome of miniature composition happened to align with a miniature composition assignment already planned for the course. After some discussion of options with the course professor in December, we were able to plan a guest lecture in the class for Shea in February, where he shared aspects of his compositional process and how his archival research offered him creative prompts and insights. To continue our project's approach of collective learning and reciprocal engagement, we facilitated readings of the student works, with meaningful feedback being provided by Shea and the professional musicians who read the works.



FIGURE 5. IMAGE FOR SHEA ILES' ARCHIVAL OFFICE HOURS, LCR DIGITAL STRATEGIES TEAM, 2025.

Consideration of the breadth of campus resources led us to connect with CJSW 90.9 FM, our local campus-community radio station that supports both digital and terrestrial broadcasts as well as locally produced podcasts. With the approval of the station's podcast manager, a series of episodes will be produced centred around the research process of this project, presenting aspects of Shea's experience as an illustration of archival research benefits and challenges. This format will also allow for dissemination of Shea's composition in recorded audio form, which allows for broader opportunities for engagement beyond a printed score, only holding meaning for trained musicians. Presenting research process and response in ways that extend the multidirectional learning dynamic of the project supports dissemination that is meaningful and relevant to this phase of the project. The podcast format will incorporate recordings of student miniature compositions from the composition class, bringing student interactions and creative responses into the research-creation processes and dissemination.

Conclusion

Although archival research is integral to researchers from a wide range of disciplines, part of the hope for this residency project has been to counter assumptions of archival materials and research

within archives. Archival scholarship has noted perceptions of archives from researchers that can result in barriers to engagement, a lack of what Yakel and Torres dubbed ‘archival intelligence’: how organization and access differs in archives compared to libraries, what material is digitized, how an archivist can support their research and what questions to ask.⁴¹ Although this articulation of archival intelligence was published over twenty years ago, reflections both prior and following this influential article indicate the legacy and ongoing needs to build these competencies for archival interactions.⁴² With a composition student being the first resident researcher, this first iteration has offered opportunities for challenging definitions of research and how archival materials can inform and support creativity and inquiry. There is increasing attention being given to work and potential of both activation of artistic figures’ archival work and creative responses to archival materials in general.⁴³ Despite creative work being integrated in academia for decades, there are still misunderstandings and misgivings about creative research in definition, rigour, and assessment. This confusion has ramifications for student work and for expectations of faculty in arts and social sciences, which in turn influences modelled behaviour for colleagues within and beyond departmental boundaries.

This project has demonstrated how to bring ongoing approaches of composition study and creation to the archival research realm, and how conventions of archival research can inform and expand creative processes. Two aspects of composition process that naturally allowed for dialogue in the archival space are score study and idea generation. Score study allows a music researcher to interact with a composition beyond sound, to look at a work through an analytical and interpretive lens to gain insight into process and approach. This technique is often extended in archival materials with the ability to look at sketches, drafts, notes, or even text exchanges between composer and performer. Not only does this allow for a sort of forensic study of a composition in various phases of process but it also provides rare insight to counter the facade of public narratives of creative work that can range from divine intervention to obsessive toil, bringing invaluable insights into realistic process. An invaluable aspect of non-published score study is the expansion of

⁴¹ Elizabeth Yakel and Deborah A. Torres, “AI: Archival Intelligence and User Expertise,” *The American Archivist* 66, no.1 (2003): 51-78, <https://doi.org/10.17723/aarc.66.1.q022h85pn51n5800>.

⁴² Barbara Lazenby Craig, “Old Myths in New Clothes: Expectations of Archives Users,” *Archivaria* 45 (1998): 118-26, <https://archivaria.ca/index.php/archivaria/article/view/12228>; Kathryn G. Matheny, “Instruction Consultation for Archives Visits: Why No One Talks About It, and Why They Should,” *The American Archivist* 82, no. 2 (2019): 484–507, <https://doi.org/10.17723/aarc-82-02-03>; Sean D. Noel, “Developing a Research-Based Framework for Teaching Undergraduates with Archives.” (PhD diss., Simmons University, 2024), 21-23 ProQuest (31770524).

⁴³ Matthew F. Rech, “Creative Research in and with Archives,” in *Creative Methods for Human Geographers*, ed. Nadia von Benzon et al. (SAGE Publications, 2021), 316-317, <https://doi.org/10.4135/9781529739152.n24>; Fahad Al-Amoudi, Kate Birch, and Simon P. Newman, “Runaways London: Historical Research, Archival Silences and Creative Voices,” *Transactions of the Royal Historical Society* 32 (2022): 223–39, doi:10.1017/S008044012200010X; Zoe Bartliff et al., “Leveraging Digital Forensics and Data Exploration to Understand the Creative Work of a Filmmaker: A Case Study of Stephen Dwoskin’s Digital Archive,” *Information Processing & Management* 57, no. 6 (2020): 102339-, <https://doi.org/10.1016/j.ipm.2020.102339>; Paul Clarke et al., eds. *Artists in the Archive: Creative and Curatorial Engagements with Documents of Art and Performance* (Routledge, 2018).

dedicated research to the work and processes of underrepresented artists beyond the canon.⁴⁴ Even in Beecroft's case, a composer who published work and achieved noted success, interactions with archival materials allow for a deeper understanding of her compositional production, as her published work is only a fraction of what she wrote over the course of her life.

Idea generation is an aspect of creative research that can be difficult to comfortably place in the box of traditional academic research or what is considered valid research data. Methodologies can be informal and qualitative, and processes can incorporate instinct and personal justification without direct ties to the literature, but it is nonetheless an essential aspect of innovative creation and artistic expression. The necessity of this experiential learning has been incorporated into creative arts enquiry definitions and descriptions, including sensory processes, unpredictable outcomes, and interdisciplinary approaches.⁴⁵ Creative sparks are described in language of mystery ("lightbulb moment" "out of the blue" "dawned on me") but at the same time artists have reflected on influencing the mystery with common threads being a combination of workaday consistent practice and following instincts and bringing a curiosity to sensory experience. Interactions with archives allow for this exact combination, with the imposed structure and organization of repositories representing consistent systems, and the inconsistent nature of unpublished material and fragility of material providing the element of surprise and discovery that can prompt generative creative material. Shifts in redefining scholarship have been seen in options for "research-creation"⁴⁶ within Social Sciences and Humanities Research Council (SSHRC) and campuses adopting Declaration on Research Assessment (DORA) policies for measuring faculty output and tenure processes⁴⁷. By documenting and supporting such aspects of creative research within academic spaces, library and archive professionals can validate current advocacy for expanding definitions of research and assessment.

At the time of this submitting this article in April 2025, the University of Calgary team is in the final months of the first iteration of the archival residency program, with the recording of resident and student composition works underway, in addition to a podcast planned as a final output. This initial phase centered on exploration of the Norma Beecroft fonds as creative prompt, has demonstrated the potential of the archive as a site for student experiential learning. The team will continue the project with two further iterations of residencies, documenting collected experiences of multiple residents. We hope to reveal patterns and insights to further activate collections, and model the

⁴⁴ Benjamin R. Levy and Laura Emmery, "Archival Research in Music: New Materials, Methods, and Arguments," *MTO: A Journal of the Society for Music Theory* 27, no. 3 (2021), <https://doi.org/10.30535/mto.27.3.4>.

⁴⁵ Estelle Barrett, "Introduction," in *Practice as Research: Approaches to Creative Arts Enquiry*, ed. Estelle Barrett and Barbara Bolt (I. B. Tauris & Company, 2010), 1-13.

⁴⁶ Social Sciences and Humanities Research Council Government of Canada, "Social Sciences and Humanities Research Council," May 11, 2012, https://www.sshrc-crsh.gc.ca/funding-financement/apply-demande/background-renseignements/preparing_research_creation_application_idg-preparer_l_application_recherche-creation_sds-eng.aspx.

⁴⁷ "KI - DORA | Research at UCalgary," University of Calgary, <https://research.ucalgary.ca/research/our-impact/DORA>.

process of co-inquiry into the pedagogy, services, and student supports at LCR into the future. There is opportunity for archival research to inform and expand creative processes, and for the archive, its structures and systems to likewise be developed and informed by the student experience.

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A Locational Study of R. Murray Schafer's *Music for Wilderness Lake* [1979]

By Sarah Teetsel

Abstract

Music for Wilderness Lake [1979] was a pioneering composition in the development of Canadian composer R. Murray Schafer's (1933–2021) environmental works. Envisioned as a performance for twelve trombones gathered around Southern Ontario's O'Grady Lake, it continuously evolved as the realities of the outdoor location shaped the compositional process and the premiere performance. Schafer was prompted to think about how an outdoor, rural location affects musical performances and what concessions it required. Despite the significant role *Music for Wilderness Lake* played in Schafer's compositional output, it is too often scripted as a first step to his later environmental works.

In this article, the author recontextualizes *Music for Wilderness Lake* by exploring the experimentation that took place as Schafer's vision was adapted to performance and logistical challenges. One of the unique features of *Music for Wilderness Lake* is the use of a central raft on a lake, from which Schafer cued the full ensemble during the premiere. By examining the performance site, this article highlights how some of the aspects of the location that Schafer found exciting—wide spatialization of performing forces and lively echoes—affected the development of *Music for Wilderness Lake*. Using contemporaneous articles (Littler 1979, MacMillan 1979, and Sweete 1980); interviews (including Westerkamp 1981); sketches of the location; and the film made of the performance (*Music for Wilderness Lake*, 1980, Fichman-Sweete Productions); this article explores why O'Grady Lake was chosen for the premiere and how the space helped develop specific relationships among participants based on spatialization and instrumental groupings.

Article

The image containing the widest variety of participants at the premiere performance of *Music for Wilderness Lake* [1979] might be Figure 1, taken from the film of this occasion, *Music for Wilderness*

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Lake [1980, Fichman-Sweete Productions].¹ From the left, the composer and conductor, R. Murray Schafer (1933–2021), turns a page of the score. Dressed all in black next to him is Jean Schafer, Murray’s wife at the time, holding all the coloured flags used to communicate section changes in the music. The seated figures are most likely all recording staff, as this performance was recorded for film (by Fichman-Sweete Productions, later known as Rhombus Media) and radio broadcast (by the Canadian Broadcasting Corporation [CBC]). The central gentleman in the light-coloured jacket, seated behind the Schafers, is music producer John Reeves, who worked for the CBC. In the film, Reeves introduces the item on the far-right side of the raft, which looks like a black-coloured head on a stand, as a *Kunstkopf* device.



FIGURE 1. “CENTRAL RAFT,” IN *MUSIC FOR WILDERNESS LAKE*, DIRECTED BY NIV FICHMAN AND BARBARA WILLIS SWEETE (OLEY, PA: FICHMAN-SWEETE PRODUCTIONS, 1980), DVD, 29 MIN. REPRODUCED WITH PERMISSION.

The “*Kunstkopf*” (“artificial head”) was developed in Germany and was first presented publicly at Berlin’s *Internationale Rundfunkausstellung* (International Radiocommunications Fair) in 1973 (see Figure 2).² Also known as a “dummy head system,” the basic concept of binaural recording has remained the same through each generation of devices to the present day. Two microphones are placed approximately in the ear canals of a faux human head. The advantage of this recording

¹ At the time of writing, the film is available for purchase through the educational film distribution company, Bullfrog Films. “*Music for Wilderness Lake*,” Bullfrog Films, accessed April 28, 2025, <http://www.bullfrogfilms.com/catalog/lake.html>.

² Stephan Paul, “Binaural Recording Technology: A Historical Review and Possible Future Developments,” *Acta Acustica United with Acustica* 95 (2009): 775.



FIGURE 2. “KUNSTKOPF MICROPHONE,” IN *MUSIC FOR WILDERNESS LAKE*, DIRECTED BY NIV FICHMAN AND BARBARA WILLIS SWEETE (OLEY, PA: FICHMAN-SWEETE PRODUCTIONS, 1980), DVD, 29 MIN. REPRODUCED WITH PERMISSION.

system is that it mimics a human’s perception of sound, which occurs 360° around the listener’s body. The resultant recording is intended to provide the best listening experience when projected over loudspeakers or listened to through headphones, creating a “lived experience” for the audience, as if they were actually there at the moment of performance.³ This setup would allow the listener of the recording a privileged experience, as if they had been on the raft themselves. They would not be just an audience member, but on the podium (so to speak), next to the conductor, surrounded both by the twelve trombones that are performing the composed music from the lakeshore and the natural environment that echoes back the musical phrases.

Figure 1 showcases a variety of participants involved in this premiere performance: contributors who would help determine the contents of the musical score, and in the case of the *Kunstkopf* device, a stand-in for a listening audience member. While the required instrumentalists are not visible, we see the composer, members of recording crews for film and radio broadcasts, and additional volunteers, such as Jean Schafer.⁴ All these figures are on a large raft against a backdrop of a murky, foggy lake. In this article, I want to bring the background into the foreground, focusing on the raft and the lake. These specific elements

influenced the development of *Music for Wilderness Lake*, both the musical composition and the film. I argue that details regarding everyone’s location at the premiere provide context to discuss the location’s material aspects, both physical and acoustic, because topographical nuances of the landscape and incidental features of the lake helped develop the musical composition. For example, as will be shown, without the raft on which the people stand in Figure 1, what evolved to become *Music for Wilderness Lake* might not exist. The raft enabled a site-specific composition that uses the acoustics and spatial features of the lake—one of many ways in which the environment influenced Schafer’s compositional strategy for this piece.

³ Georg Neumann GmbH, “The Dummy Head—Theory and Practice,” *Neumann Berlin* [1988?]: 3, 5-6; See also Stephen Adams, *R. Murray Schafer* (Toronto: University of Toronto Press, 1983), 181.

⁴ The ensemble that premiered *Music for Wilderness Lake* was the young trombone collective Sonaré. It was active between 1976 and 1980 and consisted of mostly college-aged trombonists. R. Murray Schafer, *My Life on Earth & Elsewhere* (Erin, ON: Porcupine’s Quill, 2012), 151; Dan Gallant, email message to author, June 25, 2019; and Kirk Loren MacKenzie, “Influences of *Soundscape* Theory on the Compositions of R. Murray Schafer” (MM thesis, University of Cincinnati, College-Conservatory of Music, December 1988), 95. The score of *Music for Wilderness Lake* is dedicated to the twelve trombonists involved in the premiere performance. An account of Sonaré’s involvement and contribution to *Music for Wilderness Lake* is beyond the scope of this article, but can be found in Teetsel, “A Historical Chronology of *Music for Wilderness Lake*,” chap. 1 of. “Confrontation and Confluence,” 22-57.

Music for Wilderness Lake catalyzed Schafer's transition from indoor to outdoor performance and is frequently cited as one of Schafer's first or earliest environmental works.⁵ His magnum opus is widely considered to be his twelve-part *Patria* cycle (begun in 1966).⁶ Although *Music for Wilderness Lake* is not part of this cycle, this smaller work was, for Schafer, a spark of inspiration for bigger and grander environmental works in the future, and *Music for Wilderness Lake* allows me to consider some of the issues raised by the *Patria* cycle on a more manageable scale.⁷ In general, Schafer would be prompted during the creation process of *Music for Wilderness Lake* to think about how an outdoor, rural location can affect musical performances, what concessions may be needed when recording in such a setting, and how he might use bodies of water in some of his future compositions.⁸

I begin by discussing the process by which O'Grady Lake was chosen as the premiere location. Further discussion will touch upon the physical location of O'Grady Lake and how its unique features, such as the aforementioned raft, contributed to the development of *Music for Wilderness Lake*. Because this raft was a pre-existing feature of O'Grady Lake, it became a significant factor in the development of *Music for Wilderness Lake*; the score was written in full only after the location had been decided. I explore why the performance location was chosen, its acoustic qualities, and how the space helped develop particular relationships among participants based on spatialization and instrumental groupings. I also speculate on the significance of echoes as indicators of vitality in an outdoor environment. I argue that the peculiarities of *Music for Wilderness Lake* can be understood only by considering the premiere location as integral to the work. Using real images, Google Earth, and sketches of the lake, I can determine *a posteriori* the location of the premiere participants. Mapping participants' locations on this lake helps the experience of being on location for the premiere event to come to life, placing readers and listeners at the centre of the event.

Premiering *Music for Wilderness Lake* at O'Grady Lake was the result of criteria set by Schafer and the recording crews, yet the lake's features both constrained and enhanced the performance. Film

⁵ Schafer, *My Life on Earth*; Lev Bratishenko, "144 Singers in 20 Boats in Central Park," *Maclean's* 126, no. 24 (June 15, 2013), <https://macleans.ca/culture/144-singers-in-20-boats-in-central-park/>; Brooke Dufton, "A Voice in the Wilderness: A Singer's Guide to the Implications of Performance Context in R. Murray Schafer's *Wolf Music*" (DMA thesis, University of Toronto, 2018); Kathleen Anne Galloway, "'Sounding Nature, Sounding Place': Alternative Performance Spaces, Participatory Experience, and Ritual Performance in R. Murray Schafer's *Patria* Cycle" (PhD thesis, University of Toronto, 2010); MacKenzie, "Influences of *Soundscape* Theory;" and Robert Rowat, "R. Murray Schafer, Composer, Writer and Acoustic Ecologist, has Died at 88," CBC Music, last updated August 15, 2021, <https://www.cbc.ca/music/r-murray-schafer-composer-writer-and-acoustic-ecologist-has-died-at-88-1.5404868>.

⁶ For more on the *Patria* cycle, see especially R. Murray Schafer, *Patria: The Complete Cycle* (Toronto: Coach House books, 2002); and *Canadian Encyclopedia*, s.v. "*Patria*," by Kirk Mackenzie, Historica Canada, last edited December 16, 2013, <https://www.thecanadianencyclopedia.ca/en/article/patria-emc>.

⁷ Jonathan Gilmurray, "Introduction," in *Environmental Sound Artists: In Their Own Words*, eds. Frederick Bianchi and V.J. Manzo (New York: Oxford University Press, 2016), xxiv.

⁸ Prior to *Music for Wilderness Lake*, Schafer used recorded environmental matter as compositional material during his work with the World Soundscape Project (1965-1975), but further discussion of this subject is outside the scope of this article.

director Barbara Willis Sweete details the criteria by which the location was chosen and enumerates the specific qualities for which they searched.

A part of our collaboration with Murray [Schafer] was to find the appropriate wilderness lake. This was no easy task as most of the lakes which were accessible by road were lined with summer cottages. In addition, the lake had to be small enough that the players could see each other on the opposite shore, it had to be surrounded by hills so that the echo effects in the piece would be foregrounded, and it had to be generally beautiful for the sake of the overall visual quality of the film. With the aid of some local fishermen and trappers near Murray's home north of Bancroft, Ontario, we explored five lakes by canoe, and after extensive testing, decided on O'Grady Lake. From then on, both the film and the score developed with this specific lake in mind.⁹

As Sweete describes, the location for the premiere of *Music for Wilderness Lake* needed to have 1) road access, 2) general visual beauty for film interest, 3) surrounding hills for prominent echoes, and 4) a proper size. The lake selected for the performance needed to be large enough to allow for echoes, yet small enough that the trombonists could see each other and the conductor from their positions.

While Schafer may have planned some portions of the music in advance, the whole composition only solidified after he saw and heard the features of the performance space. After the location had been chosen in early August 1979, Schafer wrote the score for the premiere in just under four weeks, sending it to the trombonists about two weeks before the performance on 22 September 1979. *Music for Wilderness Lake* was written to be premiered at O'Grady Lake, approximately ten miles from the Schafers' home.¹⁰ Although five lakes were considered by the film crew and Schafer, only two are discussed by name in the extant literature. O'Grady Lake was chosen in preference to the smaller Madawaska Lake, avoiding the longer two-hour drive.¹¹ Musicologist Kirk Loren MacKenzie explains that aesthetics affected the final decision: "O'Grady Lake was chosen by Schafer and the filmmakers over Madawaska Lake both for acoustical and visual reasons. O'Grady was the more beautiful of the two lakes, and acoustically [. . .] the combined effect of the surrounding hills and hardwood trees on some of these hills created brilliant multiple echoes."¹²

With the decision made that O'Grady Lake would be the performance venue, it became clear during the preparatory planning that the aesthetic and acoustic qualities MacKenzie identifies are influenced by both the time of day and geographic features. These environmental features determined the placement and spatialization of performing forces both at the premiere

⁹ Barbara Sweete, "The Experience of Music for Wilderness Lake," *Newsletter Called Fred: Ontario Film Association* 9, no.1 (September 1980): 5.

¹⁰ Hildegard Westerkamp, "Wilderness Lake," *Musicworks* 15 (Spring 1981): 20. O'Grady Lake is twenty-five miles north of Bancroft or about two and a half hours due west of Ottawa.

¹¹ Sweete, "Experience of Music," 5. O'Grady Lake is about a twenty-minute drive from the Schafers' home.

¹² MacKenzie, "Influences of Soundscape Theory," 103.

performance and in the filmed recording. Subsequent performances would recreate similar performance spatializations in new environments. According to my research, *MFWL* has been performed eleven other times after the premiere in different locations, with most of these performances taking place in urban parks.¹³ Further discussion of these performances and their locations, however, is outside the scope of this article.

One of the other unique features of O'Grady Lake at the time of the premiere was the raft, as pictured in the centre of Figure 1, which was fixed in place prior to the performance.¹⁴ It is unknown today if Madawaska Lake had a raft similar to the one on O'Grady Lake. It is possible that, had O'Grady Lake not been chosen for the premiere, another type of central floating watercraft would have sufficed in alternative locations, as indeed would be the case in later performances of *Music for Wilderness Lake*. The original purpose of the raft on O'Grady Lake was most likely for fishing. Schafer (MS) comments in an interview with composer Hildegard Westerkamp (HW) that, "It is a fishing lake."

MS: The lake is about ten miles away from where I live and probably twenty miles from the nearest village.

HW: Does the lake play a role at all for the people in the area as a recreational lake, for example, or a fishing lake?

MS: It is a fishing lake. Farmers know where it is and use it. When I asked them for a lake that might be suitable for such a piece, they told me about it.

HW: How well did you know the lake before you started the piece?

MS: I knew the lake for at least a year. By canoeing there at different times of day, I discovered that the piece would require a fair amount of logistic planning. For instance, there were marshes and swamps at one end of the lake and some rather steep hills on several other sides. It was very hard to determine where to situate twelve performers so that they had enough room for their music stands and could also see the centre of the lake.¹⁵

¹³ See Wiesbaden, Germany (prior to 2012); Holland Festival, Amsterdam, Holland (1984); Scotia Festival, Halifax, NS (1993); Living with Lakes, Sudbury, ON (October 4, 2008); Make Music New York, Central Park Lake, NY (June 21, 2013); Nuit Blanche North, Huntsville, ON (July 13, 2013); Stratford Summer Music Festival, Stratford, ON (July 19-21, 2013); Contemporary Austin Sound Series, Austin, TX (June 27-28, 2014); Kalvfestivalen, Gothenburg, Sweden (2015); Living with Lakes, Sudbury, ON (July 1, 2016); and Society for New Music Season Opening Concert, Syracuse, NY (September 4-5, 2021). Some of these performances may have been either been selections (i.e., one movement only) or out of order (i.e., playing Dawn and then Dusk later that same day).

¹⁴ A survey of extant material thus far has yielded no logistical information regarding the raft's origins.

¹⁵ Westerkamp, "Wilderness Lake," 20. It is not clear if Schafer was intimately familiar with the lake before he started his search for a performance location.

Because Schafer had only recently moved to the area, he needed to rely on local knowledge to aid in his search for the ideal performance location, though it is unclear from the historical record if these farmers suggested all five of the lakes that Schafer explored with Sweete and the recording crews. It is also unclear whether Schafer knew of the location before he asked for help, or if he only began exploring local lakes in earnest after others suggested them. When I interviewed Sweete via Skype, she estimated the raft's size to be about ten feet by twelve feet.¹⁶ The raft no longer appears to be a feature of O'Grady Lake, because no images of it appear on Google Earth from 2013, 2015, or 2021 (see Figure 3) nor in a realtor video advertising the lake in 2018, suggesting that it has been dismantled or otherwise has disappeared.¹⁷ The Figure 3 image of O'Grady Lake on a December day showcases a snowy landscape, rather than the colourful fall foliage that would be present in September during the premiere. This fact highlights the fluid nature of the landscape, a reminder that as seasons and foliage change, so do acoustics.



FIGURE 3. LANDSAT COPERNICUS, "SATELLITE VIEW OF O'GRADY LAKE," GOOGLE EARTH, GOOGLE, DECEMBER 16, 2021, ACCESSED FEBRUARY 6, 2025, https://earth.google.com/web/@45.28002123,-77.70349679,334.21933318a,39071.62069118d,1y,-0h,0t,0r/data=CGWQBggBEGAYAUICCAE6AwoBMEICCABKDQJ_____8BEAA. REPRODUCED WITH PERMISSION.

¹⁶ Barbara Willis Sweete, Skype interview with author, June 26, 2020.

¹⁷ Rob Serediuk, "O'Grady Lake," YouTube, posted July 19, 2018, <https://www.youtube.com/watch?v=MQOd2quRrnY>. I was unsuccessful in contacting the individual realtor or the company for more details about this location. Earlier Google Earth images of O'Grady Lake include ones taken on December 1985 and May 2004, which also do not show any indication of the raft, but the lower resolution and quality of these images may obscure such a minute detail.

Compare Schafer's description of O'Grady Lake in the quoted interview above with the aerial image in Figure 3. The "marshes and swamps" that Schafer identifies are likely in the northernmost area of the lake, visible on the map in the brown areas in the upper left of Figure 3. The "steep hills on several other sides" may be referencing the southeastern half of the lake, which was not used during the premiere. One hill on the westernmost side of the lake became known as "Publicity Point," according to production manager Larry Weinstein.¹⁸ The audience gathered there during the premiere consisted of Weinstein, local residents who assisted during the production, and invited journalists and reporters, among them the editor of *Music Magazine*, Ulla Colgrass, music critic William Littler of the *Toronto Star*, and reporter Rick MacMillan for *Sound Canada*, as evident in their writings on the event.¹⁹

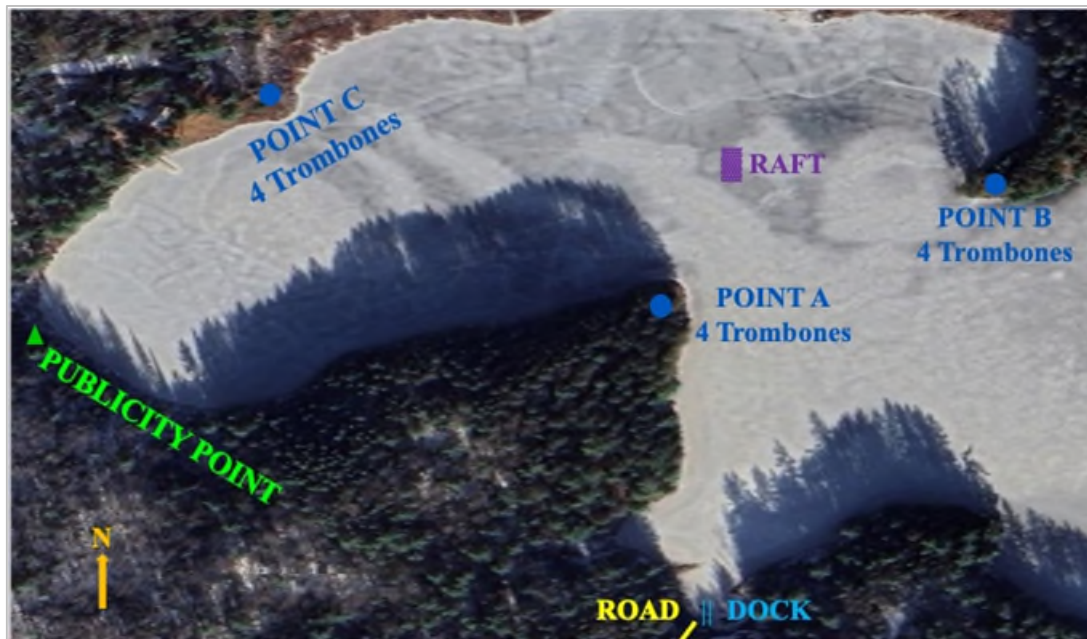


FIGURE 4. LABELLED MAP OF PREMIERE PERFORMANCE SPACE FOR MUSIC FOR WILDERNESS LAKE ON O'GRADY LAKE.

Figure 4 shows the southwestern portion of O'Grady Lake, which was used during the premiere performance. The labelled positions were confirmed by Sweete during our Skype interview.²⁰ There is only one road, leading south from the shore near the middle of the lake near a dock. Points A, B, and C are the locations of the three groups of trombones. Points A and C were also the locations of

¹⁸ Larry Weinstein, phone interview with author, July 13, 2020.

¹⁹ Ulla Colgrass, "Murray Schafer," *Music Magazine* (January/February 1980): 17-23; William Littler, "Schafer: Composing What Comes Naturally," *Toronto Star*, October 13, 1979; and Rick MacMillan, "R. Murray Schafer and 'The Music of Man'—Outdoors," *Sound Canada* (December 1979): 8-12.

²⁰ All labels are approximately positioned and should not be considered as exact locations, especially the raft and the dock.

the film directors, Sweete and Fichman, respectively, from which they were able to quietly direct the recordists during the performance.²¹

A drawing printed as part of Sweete's article, "The Experience of *Music for Wilderness Lake*," (1980) shows the placement of the majority of participants at the lake (see Figure 5).²² There were at least three boats and three canoes used during the premiere, represented in Figure 5 as the free-floating cameras and microphones, respectively.²³ "Sound 4," the only attached microphone, represents the microphone positioned on the central raft. The boats ferried participants into position before recording because there are no paths around the lake.²⁴ Additional cameras include "Camera 2" on the Point A peninsula and a fifth camera which freely roamed the southern lakeshore (located in the upper left quadrant of Figure 5) to capture the responses of local wildlife.²⁵ If Figure 5 was rotated 45° counterclockwise, it would match the orientation of the Google Earth images in Figures 3 and 4. The placement of the dock at the bottom of Figure 5 is inaccurate; it should be located on the southern shore (the left side of the image), below the Point A trombone peninsula.

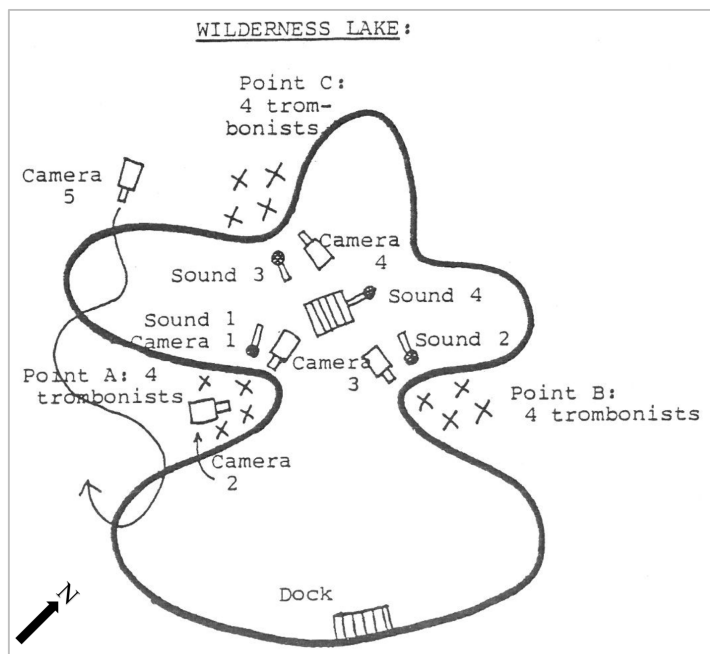


FIGURE 5. BARBARA SWEETE, "WILDERNESS LAKE," IN "THE EXPERIENCE OF *MUSIC FOR WILDERNESS LAKE*." NEWSLETTER CALLED FRED: ONTARIO FILM ASSOCIATION 9, NO. 1 (SEPTEMBER 1980): 6. REPRODUCED WITH PERMISSION.

²¹ Barbara Willis Sweete, Skype interview with author, June 26, 2020.

²² Sweete, "Experience of *Music*," 6. This drawing is similar to a drawing found in the Schafer Archives and also printed in an article by Westerkamp. "Wilderness Lake," R. Murray Schafer Papers, MUS 85 1977-7 M-V, folder 10, National Archives of Canada, Ottawa; and Westerkamp, "Wilderness Lake," 20.

²³ Sweete, "Experience of *Music*," 5.

²⁴ R. Murray Schafer, "Composer's Notes," in *Music for Wilderness Lake* (Bancroft, ON: Arcana Editions, 1981), iv.

²⁵ Sweete, "Experience of *Music*," 6. This fifth camera is not present in the drawing held by the Schafer Archives nor in the print in Westerkamp's article.

Schafer had not always envisioned the instruments on the lakeshore grouped at three points. The detailed sketches of Madawaska and O'Grady Lakes he made, most likely on location during the test sessions on 7 and 8 August 1979, had the trombonists more equally spaced around the shore.²⁶ On 6 September 1979, Schafer sent both the score of the first movement of *Music for Wilderness Lake*, "Dusk," and an instructional letter to the trombonists containing a drawing in which the instruments are spaced more or less equidistant around the lakeshore.²⁷ In this letter, Schafer also wrote that "your nearest neighbour may be 50 yards away."²⁸ The placement of trombones at specific points around a lakeshore bears some resemblance to Schafer's later recollection of his days as a sailor: "In those days, the navigator plotted the course of the ship by listening to radio signals from transmitters at different points around the lake."²⁹ With this in mind, although Schafer himself never expressed this parallel, the conductor on the raft can be likened to the captain of a ship navigating by trombone signals, even if the "ship" in this analogy was fixed in place.



FIGURE 6. "TWO TROMBONISTS DURING 'DAWN,'" IN *MUSIC FOR WILDERNESS LAKE*, DIRECTED BY NIV FICHMAN AND BARBARA WILLIS SWEETE (OLEY, PA: FICHMAN-SWEETE PRODUCTIONS, 1980), DVD, 29 MIN. REPRODUCED WITH PERMISSION.

Having determined Schafer's initial plan for the placement of the trombonists, the question remains: when and why did the change from even spatialization to groups of four at three specific points (A, B, and C in Figure 5) take place? The answer is rather prosaic—Schafer conceded to three groupings at the request of the film crew in order to reduce the number of cameras needed.³⁰ This requested change occurred sometime after September 6, about two weeks before the performance.³¹ I suspect that the two prominent peninsulas jutting into O'Grady Lake helped determine the locations of the groups, although there is no information in the extant written material to explain why they ended up in these precise locations. These physical features may also explain

why there are no indicated sightlines in Schafer's sketches of O'Grady Lake, in contrast to those of

²⁶ R. Murray Schafer, "Madawaska Lake Sketch," R. Murray Schafer Papers, MUS 85 1977-7 24, box M-V, folder 10, National Archives of Canada, Ottawa; and R. Murray Schafer, "O'Grady Lake Sketch," R. Murray Schafer Papers, MUS 85 1977-7 24, box M-V, folder 10, National Archives of Canada, Ottawa.

²⁷ R. Murray Schafer [to Sonaré trombonists], September 6, 1979, R. Murray Schafer Papers, MUS 85 1977-7 24 M-V, folder 11, p. 1, National Archives of Canada, Ottawa. In this letter, Schafer reports that the second movement, "Dawn," would follow a few days later, "as soon as I can copy it out."

²⁸ Schafer, 1.

²⁹ Schafer, *My Life on Earth*, 33.

³⁰ Schafer, "Composer's Notes," in *Music for Wilderness Lake*, iii-iv.

³¹ Schafer [to Sonaré trombonists], September 6, 1979, 1.

Madawaska Lake. During the premiere, the trombonists within each group were fairly close to one another, perhaps only a few feet away, as shown in Figure 6, taken from the film.

The *Music for Wilderness Lake* premiere built upon Schafer's growing understanding of the interplay of sound and water. Schafer realized that as he canoed across "the many unpeopled lakes in the Madawaska area," the qualities of sound over water were affected by the time of day.³² He would later come to understand that this phenomenon was due to refraction, sound traveling at different speeds based on air temperature.³³ Bodies of water naturally magnify sound because of the temperature gradient above the water's surface. Air is cooler closer to the water's surface, and sound travelling across the lake is refracted against the warmer air, resulting in more direct sound waves reaching a listener on the opposite shore.³⁴ The surface texture of a body of water also affects sound. A smooth, undisturbed surface allows for greater sound wave reflection. In general, bodies of water are calmer at night because the air above land and the air above water are the same temperature. During the day, the ground heats more quickly than the water, resulting in a temperature and pressure differential that creates wind, which breaks up the water's surface. This means that the best times of day for sound to travel across water are dawn and dusk, when there is little difference in temperature between the air and water, and there is enough light by which to see. Because the sound at this location was considered best at these two times of day, the work was eventually written in two movements. Capitalizing on the time of day would become a recurring feature in Schafer's later environmental works, including *Patria Prologue: The Princess of the Stars* (1981), which begins 52 minutes before dawn so that the sun rises while a character known as the Sun Disc enters.³⁵

Another important quality of the performance location was the character of the echoes created by the topography around the lake:

The countryside is gently rolling with small hills. As a result, you get very different echoes than you would get in British Columbia, for example. The sound does not disappear into the great distance as it would in the mountains. In this landscape, the echoes are immediate

³² Schafer, *My Life on Earth*, 151. "I had been canoeing around one of the many unpeopled lakes in the Madawaska area and had noticed how the sounds changed throughout the day and evening. I decided to write a work for the lake and take advantage of those changes." When precisely this exploration and decision took place is not recorded in the extant literature. It may have been right after Schafer moved to the area from Vancouver in 1975, or after Schafer was contacted by Sonaré, the trombone ensemble who premiered *Music for Wilderness Lake*, looking for a commission in 1977.

³³ See Schafer, "Composer's Notes," in *Music for Wilderness Lake* (Bancroft, ON: Arcana Editions, 1981), ii.

³⁴ See also Littler, "Schafer: Composing What Comes."

³⁵ R. Murray Schafer, *Patria: The Prologue: The Princess of the Stars* (Toronto: Arcana Editions, 1986), 5.

and multiple, bouncing off the rock surfaces or the hardwood forests that surround the lake.³⁶

Contrast Schafer's spatial perceptions of this outdoor location with historian Emily Thompson's description of modern, indoor soundscapes, where sound without reverberation reflects "the efficiency of the space in which it was heard."³⁷ If echoes are perceived by listeners in indoor spaces as markers of "inefficiency," what value might echoes have within a concert hall? If the historical references highlighted by architect Michael Forsyth about avoiding echoes are any indication, echoes have long been undesirable in traditional musical spaces.³⁸

Reverberance and echoes are also indicators of the "liveness" or "deadness" of a space. In the passage above, Schafer is describing a liveness of sound evident through prominent echoes. In other words, the "inefficient" echoes of the outdoor spaces that Schafer describes connote liveness. Not only is the space considered more alive with echoes, but the echoes themselves may also have a sense of life, as sonic artist and theorist Brandon LaBelle explains:

The echo is an auditory mirror returning to the original sound event its own sounding image; the echo *speaks back* and in doing so seems to replace the original with a doubling whose animating presence takes on a life of its own. The echo comes to stand in space, as a figure whose shape and dimension remains unsteady but whose meaning suggests an ambiguous field of signification: every echo seems to *come alive*.³⁹

In the way that LaBelle describes, it is the liveness of echoes that Schafer was listening for when he described how "the performers need to interact with the environment, relaxing at the places indicated to allow it to sing back to them."⁴⁰

Nature is allowed to "sing back" in the score. In the "List of Signs" on the first page of the score, Schafer includes two different fermatas. The first is a conventional rounded fermata, representing "a normal pause to allow the echo to die away completely."⁴¹ The second symbol is a square fermata, which is "a long pause to allow the natural sounds to be heard before the music

³⁶ R. Murray Schafer, quoted in Westerkamp, "Wilderness Lake," 20.

³⁷ Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (Cambridge: MIT Press, 2002), 171.

³⁸ See Michael Forsyth, *Buildings for Music: The Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day* (Cambridge: MIT Press, 1985), 22, 94, 156, 158-59, 238, 239, 245, 260. For more on the time length and spatial distance of perceivable echoes, see Dorothea Baumann, *Music and Space: A Systematic and Historical Investigation into the Impact of Architectural Acoustics on Performance Practice Followed by a Study of Handel's Messiah* (Bern: Peter Lang, 2011), 78-79.

³⁹ Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum, 2010), 14. Emphasis in original.

⁴⁰ Schafer, "Composer's Notes," in *Music for Wilderness Lake*, iii.

⁴¹ Schafer, "List of Signs Employed," in *Music for Wilderness Lake*, 1.

resumes.”⁴² This second fermata explicitly incorporates the sounds of the natural environment. It is in these kinds of pauses that Colgrass heard birds “take their cues with uncanny precision,” accompanied by “rustling leaves and fish making small splashing sounds,” suggesting that the surrounding environment and animals are part of the musical ensemble.⁴³

In the film, Schafer said, “You play to the water and you play to the trees, and then you listen for the trees and water to play back to you.”⁴⁴ In one sense, natural features like water and trees are anthropomorphized as performers in the composition, producing new musical material with their echoes and reverberation. The phrase “to play back,” however, has another resonance in an age of recorded sound—it is commonly used in contexts where something is repeated *verbatim*. To play something back allows distance between the act of creation and the acts of listening and reflection. In this regard, there is something of a mechanical quality to how the geographic features respond to the sound, if it can even be said that they are alive and able to respond at all.

These understandings of what is “alive” in terms of playing back sound are further complicated by a device used in the recording of *Music for Wilderness Lake*, the *Kunstkopf* recording device. Given the human shape of the *Kunstkopf* device, these devices are frequently given human nicknames by their users, particularly those involved in musical composition.⁴⁵ It is identified in the film as “my friend, Arthur Tate,” by John Reeves.⁴⁶ Although “Arthur Tate” may have given listeners a privileged seat at the centre of the action during *Music for Wilderness Lake*, the radio and film broadcasts provided listeners with a “better than live” perspective by mixing the various recorded tracks.⁴⁷ The unique opportunity to be on the raft with the composer himself was ultimately deemed not as “interesting” by the recording mixers as what could be heard through the combination of more targeted recording methods. In the end, “Arthur Tate” was only a partial stand-in for a listening audience; his recorded report on the experience was regarded as incomplete and in need of supplementing.⁴⁸

The intention of this article is to provide some supplemental material of a different sort that helps illuminate processes at work behind the decisions made for the premiere of *Music for Wilderness Lake*, and how qualities of the location affected its development. These aspects include its visual and acoustic qualities, the pre-existing raft, the quality of sounds at different times of day, and the

⁴² Schafer, 1.

⁴³ Ulla Colgrass, “R. Murray Schafer,” in *For the Love of Music: Interviews with Ulla Colgrass*, Toronto: Oxford University Press, 1988), 146.

⁴⁴ R. Murray Schafer, in *Music for Wilderness Lake*, Fichman and Sweete.

⁴⁵ See Gordon Hempton, “The Dawn Chorus,” in Bianchi and Manzo, *Environmental Sound Artists*, 145; Tyler Kinnear, “Music in Nature, Nature in Music: Sounding the Environment in Contemporary Composition” (PhD thesis, University of British Columbia, April 2017), 92; and Paul, “Binaural Recording Technology,” 768-71.

⁴⁶ John Reeves, in *Music for Wilderness Lake*, Fichman and Sweete.

⁴⁷ See, e.g., MacKenzie, “Influences of Soundscape Theory,” 132.

⁴⁸ It is also possible that “Arthur Tate” was too good at listening, capturing indiscriminately all sound within his periphery, including unwanted artifactual and technological sounds.

topography that determined the three trombone groupings. Crucially, archival and interview sources produced information indicating that although Schafer was the driving force behind *Music for Wilderness Lake*, the creative and logistical process that made the premiere possible was the result of circumstances and small, collaborative, and practical decisions in which everyone who took part in the premiere had a voice, features that would become hallmarks of Schafer's environmental works. In this regard, it is fitting that the raft/conductor's podium pictured in Figure 1 is shared by multiple participants, each with their own perspective and contributions. Through the combination of sketch study and archival research, I offer an account of what it might have been like to be on O'Grady Lake that September in 1979. In this way, viewers of Figure 1 can now imagine being a listener on the raft while seeing the scattered trombonists and technicians, putting themselves in the centre of the action and the environment.

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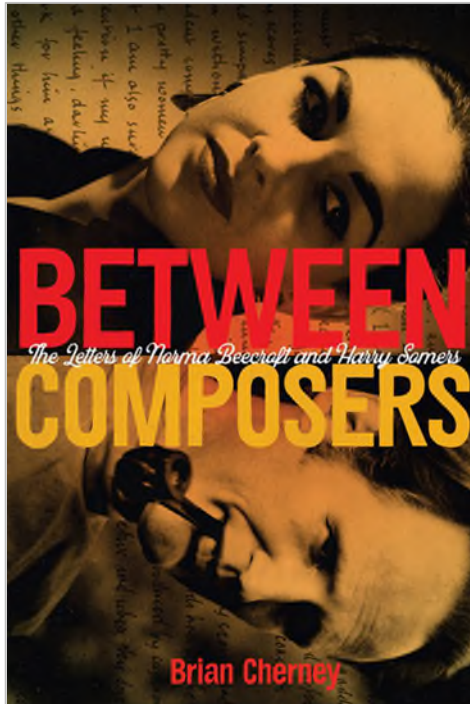
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[*Between Composers: The Letters of Norma Beecroft and Harry Somers*](#). Brian Cherney, ed. Montreal: McGill-Queen's University Press, 2024. 279 pp. ISBN 978-0-2280-2274-9.

Reviewed by David Jones, University of Calgary

In October 2024, the Canadian contemporary music community lost one of its most unique and pioneering members, Norma Beecroft, who passed away in her 91st year. Events and tributes that followed celebrated Beecroft's contributions to Canadian music, as composer, educator, broadcaster, and arts administrator. In her early years, Beecroft sought instruction from composers such as John Weinzweig, Aaron Copland, Goffredo Petrassi, and Bruno Maderna. Emerging with a solid foundation in the explorative principles of modern composition in the mid-1960s, she established herself as an innovative and

energetic force in Canadian contemporary music. Her work embraced experimental methods of composition and emerging technologies like magnetic tape, synthesizers, and computers. Her work and dedication to concert and radio programming, which included New Music Concerts (co-founded with Robert Aitken) and weekly radio show *Music of Today* (co-hosted with Harry Somers), promoted innovative and experimental music and its history in Canada. *Between Composers: The Letters of Norma Beecroft and Harry Somers*, edited by Brian Cherney, therefore arrives at a time of increased interest in the composer's life and work.

In this new book, composer Brian Cherney takes us back to the beginnings of Beecroft's career by way of a series of love letters exchanged with composer Harry Somers. Along with an introduction and epilogue, the book comprises a selection of the over two hundred letters written between the two, edited and annotated by Cherney. The letters reveal a compelling narrative, and readers interested in the life of either composer, or in the milieu of post-war Canadian cultural history, will find the book enjoyable and fascinating. The correspondence, previously kept private, reveals new dimensions in the significance of this short but intense relationship between the two composers.

It is 1959 and Beecroft is a young, twenty-five-year-old student of composition. She has set sail from Toronto for Rome hoping to study under Goffredo Petrassi at the illustrious Accademia Nazionale di Santa Cecilia. However, Beecroft has been seeing Somers, an older and more established composer, for the last five years, and the relationship is at a critical juncture. Despite



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her departing the continent, the two continue the affair by airmail. Still deeply attached to each other, they must contend with the Atlantic Ocean—and increasingly more—standing between them. Written between September 1959 and February 1960, the conversation covers but six months. But the lovers write frequently and passionately; on some days multiple letters are mailed. The effect of this, or more specifically of mail delay, is that the narrative is sometimes offset. This is a problem the lovers have too, which they overcome by naming important letters, for example what Somers calls Beecroft’s “angry young woman letter” (p. 72). This helps the reader, as one cannot help but flick back and forth comparing dates with declarations. There is some pleasure to be had in reconstructing the timeline of events surrounding the two as they contend with their ongoing romance, and close reading may be required. This is something the lovers admit to doing too, as they endeavour to interpret the nuances of the heart in each other’s words.

It is clear from the correspondence that Somers and Beecroft have discussed her trip to Rome and Somers has played the role as mentor, offering support and guidance as Beecroft decides what she wants to do with her life. It is too late, she believes, to entertain dreams of becoming a concert pianist, but her love for music is strong, and she has set her sights on composition. Beecroft expects Somers to join her in Rome, where they can continue their relationship as she takes the next steps in her career. There is the potential for marriage and children, but also doubt, as the two contemplate whether spouses can both pursue composition. Somers’ career is on the rise, and he is furiously busy with commissions—especially his soundtrack for the film *Saguenay*—and copying, which he does to pay the bills. However, his efforts are rewarded with little in terms of remuneration, and despite the desperate yearning between the lovers, he struggles to find the resources to join her. He also remains married to his first wife, Cathy, although he has promised a divorce. Throughout their correspondence, there are hints of past conflict and infidelities. Beecroft, increasingly aware of the pressures faced by a woman in her mid-twenties in the 1950s, needs answers and commitment from her lover. Ultimately, of course, she finds her path independent of Somers.

The original letters (some of which still have sticky notes presumably left by Cherney) now reside in the Norma Beecroft fonds at the University of Calgary Archives and Special Collections.¹ They were written on thin blue onionskin airmail paper, in the handsome hands of both composers, who both had their own unique flourishes. (Beecroft, impressed by Somers’ handwriting, emulated his style for both correspondence and score writing.) Roman postmarks from the 1950s also add a little glamour to the artifacts. Somers, perhaps influenced by several glasses of wine, as Cherney suggests, sometimes adds little illustrations and, more often, big, bold declarations of love and affection. Some of this character is lost in the printed format, although Cherney provides select images in the introduction and, for example, retains Beecroft’s idiosyncratic use of the tilde in place of the period at the ends of her sentences.

¹ Finding aids and descriptions of the Norma Beecroft’s fonds held at the University of Calgary Archives and Special Collections can be found online at <https://searcharchives.ucalgary.ca/norma-beecroft-fonds>.

The letters were some of the few archival items restricted by Beecroft until after her passing. But Cherney relates in the introduction how Beecroft willingly gave them to him. During a visit to Beecroft's home while he was researching for a new book on Somers, Cherney spotted them sitting in a large stack in front of her. Beecroft offered him the letters as she felt they would be useful to anyone writing on Somers. In them, he found a compelling story between two composers, told from a rare and intimate viewpoint, that also reflected much about the creative communities in Toronto and Rome at the time. Dropping, for the time being, his original research plans, Cherney began work on what would become *Between Composers*. While Beecroft was not alive to see the publication of the book, she attended Cherney's staged dramatic reading of a selection of letters at McGill University in 2024, an event that also featured performances of works by Beecroft and Somers.²

Cherney's instinct about publishing the letters is accurate. We witness the dramatic final moments of a passionate romance, filmic in its narrative and scope, set against the backdrop of post-war Rome and Toronto. Opening with Beecroft writing wistfully from the deck of the SS *Liberté* on its way to Plymouth, one's imagination can be forgiven for conjuring black-and-white film grain and mid-Atlantic dialects. The pair are also undoubtedly glamorous. Tall and handsome with his pipe in hand, Somers has made a name for himself as a young and exciting composer, passionate and obsessive over his work. The beautiful Beecroft, a former model and daughter of actress Eleanor Beecroft, is a striking, self-possessed woman with talent and ambition.

Cherney's introduction provides excellent background to the characters, the nature of their relationship, and the development of their work. The letters are judiciously annotated, and the editor was fortunate to have Beecroft at hand via email to advise or give insight at the more obscure points. This is most apparent in the epilogue, where Cherney outlines the climactic events leading to the end of the affair through letters Beecroft had written to her mother and from Beecroft's own memories discussed via email. Cherney shows the depth of his research by providing biographical notes for the many names referenced in the letters. Somers and Beecroft ran in creative circles on both sides of the ocean, and we are introduced to many movers and shakers of the era as they pop in and out of the lives of our protagonists. As a biographer of Harry Somers,³ Cherney is familiar with this milieu; still, a handful of people cannot be traced. Both lovers are keen to discuss music, theatre, film, and art of the day, and Cherney helps us with insight into the various conversational references to people, places, or plays.

Readers of Somers may want to take a moment to place his letters published here alongside those found in *Secret Agent: The Selected Journals and Letters of Harry Somers*⁴ as he navigates his

² A description of the event can be found online at <https://www.mcgill.ca/music/article/brian-cherneys-between-composers>.

³ Brian Cherney, *Harry Somers* (University of Toronto Press, 1975).

⁴ William Scouler, ed., *Secret Agent: The Selected Journals and Letters of Harry Somers* (Canadian Music Centre, 2009).

various love affairs and the tragic suicide of his first wife, Cathy. Analysts of his work will enjoy reading about his thoughts on the prevailing methods of composition of the time, including serialism and electronic music, and his own approaches to work from the era. Early on, we find Somers groaning at the challenges he faces in scoring *Saguenay*. Later, he declares himself a genius for accomplishing it (p. 244). We gain insight into the composition methods of scoring a film, temporally constricted by celluloid frames, and how this challenge presents an opportunity for Somers to develop his craft. We also find him initially vexed by a commissioned piece for guitar, an instrument he'd only recently learned, that evolves successfully into his four-movement Sonata (1959) (p. 46, n26). Somers is also arriving at a deeper interest in colour and texture, something he would explore more in the decade following the affair.⁵

For the younger Beecroft, the period covered by the letters is of more pivotal import, as she is finding her voice and confidence in her chosen vocation. Cherney describes, in the introduction, how her work is moving out of Somers' shadow. Absorbing as much as she can amid the avant-garde scene in Rome, she reports back to Somers her activities, feelings, and thoughts, intimately. She discusses her lessons with Petrassi and Gazzelloni, as the stage is set for what will be, in Cherney's words, a "compositional breakthrough" only months after the end of the affair (p. 13). We are witness to some of Beecroft's early thoughts on electronic music and experimental techniques that she would embrace later in her career. After attending a piano recital by David Tudor, she expresses to Somers her distrust in the primacy of technique over substance.

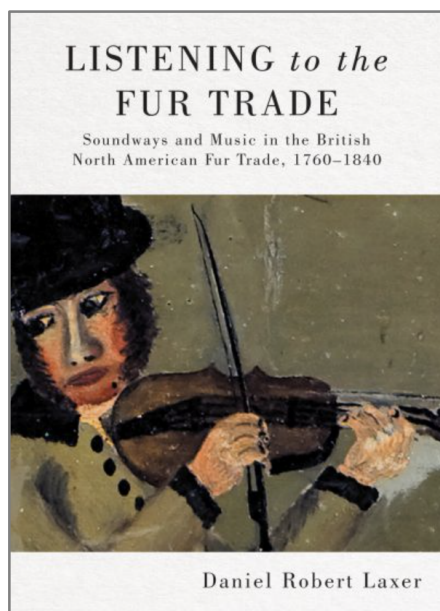
"~ Really darling, I can't help wondering why these people who are so interested in bloody sonority cannot see further than they do and use their bloody sonorities to create music and something that communicates something important ~" (p. 97).

This stance remains consistent throughout her musical career and is echoed in numerous statements found in Calgary's Beecroft archives. In an August 1990 letter to an aspiring composer, for example, she advises, "I often begin a piece after I have drawn many charts and graphs, and organized my material, and shortly after I get into the work, the graphs slide away."⁶

We learn how important Somers was to Beecroft and the role he played as lover and mentor. However, his unwillingness to commit to Beecroft in those shaky first weeks abroad undoubtedly helped steer her to her chosen path. By the turn of the decade, through her dedication and perseverance, Beecroft had developed the self-confidence she needed to forge her way forward. Much is already known of the lives of both composers, but these letters crescendo to reveal an explosive finale, a little tragic, but satisfyingly resolute.

⁵ Scoular, 85.

⁶ Norma Beecroft, *Correspondence, August 1990*. University of Calgary Archives and Special Collections, Norma Beecroft fonds: acc. 2019.91 box/file 08.09.



[*Listening to the Fur Trade: Soundways and Music in the British North American Fur Trade, 1760–1840*](#) by Daniel Robert Laxer. McGill-Queen's University Press, 2022. 13 photos, 3 maps, 7 tables, 320 pp. ISBN 9780228008590.

Reviewed by Robin Elliott, Faculty of Music, University of Toronto.

As I read Daniel Robert Laxer's *Listening to the Fur Trade*, in which the Hudson's Bay Company looms so large, daily bulletins charted the death throes of that storied Canadian institution, founded in 1670. Let's hope that the fate of the HBC does not portend the demise of Canada itself, currently under threat as we are from our neighbors to the south. It was refreshing to put such worries aside and immerse myself in

Laxer's compelling book, which is the third installment in an excellent new series from MQUP, "Studies in Early Canada / Avant le Canada."

Cod first attracted the sustained interest of Europeans visiting the eastern shores of Canada, but it was the fur trade that drew them into the interior, navigating waterways *a mari usque ad mare*. The immense geographic scope of the fur trade is demonstrated by a map at the start of this book (p. xv) showing some 50 trading posts from coast to coast to coast. Laxer's narrative concentrates on what he terms "peak fur trade": the period between the fall of New France and the steep decline of this commercial enterprise in the mid-19th century when cheaper silk hats ended the 300-year European mania for beaver hats. The fur trade has been a leitmotif of Canadian historiography for the past century, from the time of Harold Innis's seminal work in the 1920s onwards. I can pay no greater compliment to Laxer's book than to say it is a worthy contribution to this large, important literature.

Laxer comes from a distinguished family of left-wing Canadian nationalists and public intellectuals, including his grandfather Robert and his uncle James. Like so much of the literature on the fur trade, this book originated in the University of Toronto Department of History, in this case as a PhD thesis completed in 2015. Laxer has done a superb job of reorganizing and updating his thesis for this book, and MQUP matched the author's care and attention by producing a very handsome hard cover book (as well as an eBook).



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Laxer defines the word “soundways” as “the methods and understandings of sound-making customs” (p. 108). The term encompasses the cultural and social practices of music, sound, and listening, as experienced by Indigenous peoples and Euro-Canadians. The focus on music and sound constitutes Laxer’s original contribution to the vast fur trade literature, and he has meticulously pieced the story together from letters, diaries, journals, and memoirs of fur traders, archival collections of the HBC and its rival the North West Company (the two companies merged in 1821), as well as oral culture, folklore, and folk songs. Laxer’s thesis is that music “was a key feature of positive cross-cultural encounters, and it constituted an exchange of intangible culture” (p. 16). Whereas missionaries used music to convert Indigenous peoples to Christianity, fur traders had no such agenda; they did not interfere with Indigenous spiritual practices, and their music making was shared in a spirit of open dialogue and “musical diplomacy” (p. 13) rather than hegemonic control.

Truly interdisciplinary in scope, *Listening to the Fur Trade* draws upon scholarship from sound studies, ethno/musicology, history, political economy, ethnography, folklore studies, and anthropology. Laxer’s voracious reading across many disciplines is deployed with a light touch, and his engagement with theoretical ideas is thoughtful and practical. His goal is not to promote a particular scholarly agenda; rather he has scoured an extensive literature (itemized in a 32-page bibliography) to find ideas that will help him to shed light on the many different roles that music and sound played in the fur trade enterprise.

Sound-making objects discussed here include bagpipes, bugles, canons, church bells, drums, fiddles, flutes, jaw harps, muskets, and tambourines, as well as Indigenous drums and rattles. Sounds of the environment that feature prominently include river rapids, thunderstorms, waterfalls, and an extraordinary rock on La Cloche Island, near Manitoulin Island. Visiting that rock on 1 September 1761, the fur trader Alexander Henry (the elder) noted “there is here a rock, standing on a plain, which, being struck, rings like a bell” (p. 125). The rock subsequently became a tourist attraction, as an illustration of a postcard from the 1920s (p. 128) demonstrates.

In addition to discussing the fur trade soundscape, Laxer looks at musical repertoires such as paddling songs (*chansons d’aviron*), voyageur songs, folk songs, *chansons en laisse* (as studied by Conrad Laforte), rubbaboos (polyglot cross-cultural songs), diverse Indigenous musical practices (including intriguing birch bark musical scrolls known as *Wigwaasabak*, p. 157), and European, Métis, and Indigenous fiddle traditions.

Fiddle music rightly features prominently in the book, and Laxer notes that his five years of fiddle lessons with Anne Lederman “changed how I listen to the past” (p. xi). The dust jacket features a detail from a fine folk-art portrait of a fiddler dating from ca. 1800 that was recently discovered at York Factory, on the south shore of Hudson’s Bay. The fiddle was easily transportable, an indispensable accompaniment to dance and other social occasions, and a source of solace during long, lonely stays far from others. A poignant letter from the fur trader John Askin, written in Michilimackinac (in modern day Michigan) in 1778 laments that a shipment from Montreal did not contain the violin he had requested: “a fiddle which I had mentioned in that memoir is left out, &

tho' such an omission [sic] can be of no consequence [sic] to persons who can supply the want at the next Shop, it is so different here ... please purchase one for me at Montreal without fail" (p. 196). Brought to Canada in the 17th century, the fiddle was quickly taken up by Indigenous and Métis peoples. In a journal from 1760–61, Warren Johnson noted that in the Mohawk Valley, "I heard an Indian playing many European Tunes, & pretty well on the Fiddle" (p. 195). Laxer adds that Red River Métis fiddling is "the most well-known syncretic musical form that developed during the fur trade" (p. 227). He also cites (p. 17) Roland Sawatzky's fascinating article that traces how a violin made in London ca. 1800 was later owned by Pierre Bruce in the Red River settlement and served multiple generations of the family as a marker of their evolving Métis identity.¹ Using John Blacking's definition of music as "humanly organised sound," Laxer notes that in the fur trade, "what a piece of music was or is, with its precise notes and lyrics, is less significant than how it functioned" (p. 14). Indeed, in this book Laxer shows in detail how music served an impressively wide variety of purposes: as a gift of knowledge, a form of diplomacy, an honour bestowed, a way of establishing cross-cultural communication, a bond of trust, an accompaniment to dancing, a marker of power and authority, a form of relaxation, a means of combatting loneliness, a way of synchronising paddling, a diversion from hunger, pain, and deprivation, an emotional release, an aid to bonding and courtship rituals, a way of harnessing and manifesting spiritual power, an aid to hunting and healing, and as an essential part of spiritual ceremonies or religious observations. Although bound up with considerations of social class, music just as often served to erode those very social distinctions and class hierarchies in the fur trade and helped to smooth Indigenous/settler relations. Without music, the course of the fur trade would have run much less smoothly.

In addition to charting the function of music, sound, and dance at the height of the fur trade, Laxer offers some compelling portraits of individual musicians, such as Edward Ermatinger, whose collection of voyageur songs with lyrics was edited by Marius Barbeau for publication in 1954; the Métis fiddler Peter Erasmus, who lived to be nearly 100 years old; Pierre Falcon, the "bard of the prairies" (p. 153); and the fur traders Alexander Henry (the elder), Alexander Mackenzie, and David Thompson, all of whom left detailed accounts of their musical encounters with Indigenous peoples. Music clearly filled a very important role in the lives of these men, and of so many others, both Indigenous and Euro-Canadian, who lived by the fur trade.

Laxer has provide a fascinating, insightful exploration of the fur trade soundscape, offering unique perspectives on musical and sonic exchanges and interactions between Indigenous and Euro-Canadian peoples. His thorough research and engaging writing style make this a valuable addition to the fields of ethno/musicology, sound studies, and history, as well as a novel and welcome contribution to the extensive literature on the fur trade.

¹ Roland Sawatzky, "From Trade Routes to Rural Farm: The Biography of the Pierre Bruce Fiddle," *Agricultural History* 92/2 (Spring 2018): 244–60. The Bruce family donated the violin to the [Manitoba Museum](#) in 1991.



[*Rhythm Changes: Jazz, Culture, Discourse*](#) by Alan Stanbridge. New York, NY: Routledge, 2023. 378 pp. ISBN: 1000755479.

Reviewed by Luke Riedlinger, McGill University

At its core, Alan Stanbridge's *Rhythm Changes: Jazz, Culture, Discourse* isn't a book that is centrally about jazz music or culture (as the title might suggest). Instead, it aspires to make a broader argument about the state of jazz studies as a field. The book pursues disciplinary reckoning through an exploration and analysis of canonical case studies from across jazz history.¹ Each example is chosen to highlight various essentialisms (racial, technological, and nationalist) that are perceived to have hindered contemporary jazz

research, and that have led to problematic assumptions from musicians, critics, and other jazz scholars.

Stanbridge describes the book as "a collection of essays on jazz encompassing the Broadway tradition, the bebop era, and more contemporary developments."² Each of the six main body chapters is conceived as a response or intervention, rather than as parts of a cohesive narrative or an in-depth historical study. The book begins with a short twelve-page introduction discussing the intertextual relationship between Gershwin's original use of the "Rhythm Changes" chord progression and the proliferation of bebop reinterpretations that followed. George Gershwin's "I Got Rhythm" was composed initially for the 1930 Broadway musical *Girl Crazy* but soon took on an intertextual life of its own after it was picked up by jazz musicians as a core improvisational structure. Stanbridge discusses the history behind this shift, setting the context for him to challenge the assumption that jazz musicians intended to parody the Gershwin original.² This sets up one of the central themes of the book, namely the intertextual relationship between original source materials that aren't "Black" or "American" in origin, and their African American jazz reinterpretations.

Chapters 1, 2, and 3 each continue a thread from the discussion of intertextuality in the introduction. Stanbridge builds his argument out of what he perceives to be an essentializing undercurrent of Ingrid Monson's seminal work on this topic.² He disputes Monson's "ironic" reading



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¹ Chapters include a range of different case studies but are centered on John Coltrane, George Russell, Keith Jarrett, and Miles Davis.

² Stanbridge centres his critique on Monson's analysis of John Coltrane's "My Favorite Things" in: Monson, Ingrid. "Intermusicality" from *Saying Something: Jazz Improvisation and Interaction*, The University of Chicago Press, 1996, pp. 97-132.

of John Coltrane's interpretation of "My Favorite Things" as the "transformation of a 'corny' tune into a vehicle for serious improvisation" (p. 58). Out of this critique, he develops his own theorization of intertextuality based on a range of musical examples of irony, parody, and satire.³ Chapters 4 and 5 explore the discourses circulating around the technological mediation of jazz, engaging in a discussion of the politics of using electronic instruments, and the role of recording technology. Chapter 6 takes to task what the author views as the "problematic" national and racial biases rooted in George E. Lewis' notion of Eurological and Afrological aesthetics, pointing to many of the same essentializing pitfalls levelled at Monson.⁴

Stanbridge achieves his most discerning analysis in the discussion of jazz and technology. He takes a discourse analysis centered approach that sheds important light on the often-overlooked intersection between various purity discourses that are pervasive in jazz: pure acoustics, pure liveness, and pure improvisation. Keith Jarrett and Miles Davis are explored as examples of jazz musicians who traded in these discourses to mediate the critical discourse around their music and practice. Stanbridge also provides an excellent discussion of the ideologically charged discourse around overdubbing in jazz (p. 218). He makes a persuasive case that recording technology plays an important mediating role in even the freest, most highly improvised jazz styles (p. 234). Across these two chapters (4 and 5), Stanbridge plants the seed for important future historiographical work, exemplifying how the deconstruction of these purity discourses sheds light not only on the historiography of genres overtly associated with electronic instruments, such as jazz fusion, but also on other 'acoustic' genres and styles throughout jazz history that have a more concealed relationship with technology.

The rest of the book is largely devoted to extended criticisms of Monson and Lewis (chapters 2 and 6), which while tightly argued, take positions that may draw rebuttal from some segments of the jazz studies community. Stanbridge's critiques boil down to contesting the notion of African American exceptionalism and accusing Monson and Lewis of a false construction and reification of African American authenticity. He views this as a pervasive "essentialist" bias that has limited the scope for evaluating and analyzing non-African American jazz and has had a detrimental impact on jazz research.⁵ Much of Stanbridge's criticism is well judged, such as highlighting the biases that may have informed Monson's value judgement that Coltrane's "My Favorite Things" is, "in terms of the improvisational aesthetic standards of jazz ... a vast improvement upon the original" (p. 69). He

³ Stanbridge provides an effective analysis of the nuanced blend of irony and parody in George Russell's arrangement of "My Only Sunshine" (95).

⁴ Stanbridge's critique centres on Lewis' article: Lewis, George E. "Improvised Music after 1950: Afrological and Eurological Perspectives." *Black Music Research Journal* 16, no. 1 (1996): 91–122.

⁵ Due to the word restriction of this review, I can only provide a brief summary of Stanbridge's critiques, each of which is more than thirty pages in length. Readers should consult Stanbridge's original text to get a full sense of his arguments.

also makes a fair case that Lewis' description of Eurological and Afrological as "systems of improvisative musicality" is loosely defined in a way that leaves it open to misinterpretation.⁶

However, some readers might find it harder to agree with Stanbridge's accusations of "narrow, racially-motivated essentialism" (p. 69). Both Monson and Lewis make clear in their original texts that this is not how their work was intended to be read. Lewis writes transparently, "My constructions make no attempt to delineate ethnicity or race, although they are designed to ensure that the reality the ethnic or racial component of a historically emergent sociomusical group must be faced squarely and honestly."⁷ In her own similar clarifying statement, Monson explains that her objective is to "explore the ambiguities, indistinctness, overlaps, and variety within racial and musical categories" and to "avoid reifying these categories into monolithic and un-changing entities."⁸ The use of the "racial essentialist" label seems difficult to justify, given both authors' explicit efforts to prevent such an interpretation. Aside from substance, some readers might also take issue with the tone of Stanbridge's critical passages. Monson and Lewis are both described as "problematic" and "preposterous," which could be perceived as harsh and unconstructive (p. 62, 260). The severity with which Stanbridge seeks to discredit these scholars could risk compromising the book's overall goal of provoking a productive conversation about the future of the field.

The angle of Stanbridge's criticism overlooks how Monson and Lewis' works –both published in 1996– were products of the state of field at the time. Both scholars were responding to a moment in jazz studies (and music research more generally), when the idea of jazz as an African American vernacular art form was only beginning to be recognized by the field. Their work broke new ground by importing methods from black studies into jazz studies, based on the assumption that African American musical traditions require their own mode of analysis. By recognizing the distinctness of the African American vernacular culture of jazz, their goal was not to create an essentialism, but instead to generate a better explanation for the expressive work of jazz throughout the twentieth century as a vector of African American agency and world building. Bringing this context to bear, Stanbridge's criticism risks being perceived as a challenge to the African American agency and world building capacity of jazz illuminated by Monson and Lewis, or as disputing the idea of jazz as an African American vernacular tradition altogether.

Readers might find it peculiar that Stanbridge doesn't at any point provide a justification or explanation for why Monson and Lewis are singled out for criticism. Both scholars are widely cited and represent important pillars of knowledge in the field, and perhaps this alone justifies the extended discussion. But it is also true that both texts are now more than twenty-five years old.

⁶ Lewis, 217.

⁷ Lewis, 217.

⁸ Monson, 102.

Some readers might challenge the devotion of much of the book to critiquing these older sources, given the proliferation of more contemporary work that has developed and extended the ideas pioneered in these seminal texts.⁹

Stanbridge's focus on scholarly criticism makes it difficult to recommend the book as a full-length text to non-academic readers. The passages of musical analysis in chapters 1 and 3 are, however, the most accessible and therefore most suitable for readers with a general jazz interest.¹⁰ For Stanbridge's intended readership of jazz scholars, there is lots to engage with, even if some of his arguments might prove contentious. In this regard, the book achieves what it sets out to do in bringing to the table several of the key debates currently ongoing in the field. Several chapters could pair well with the source material as assigned readings for graduate seminars looking to stimulate conversations about jazz, race, and authenticity (Stanbridge and Monson, or Stanbridge and Lewis). While Stanbridge's arguments will likely resonate strongly in some segments and invite debate in others, his thought-provoking questions about the future of jazz studies ensure the book's significance within the field at large.

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⁹ To give two recent examples, see Braxton Shelley's work that draws from Monson's theorization of the vamp as an organizational structure: "Analyzing Gospel." *Journal of the American Musicological Society* 72, no. 1 (2019): 181–243. Shelley cites Monson's "Intermusicality" chapter and develops the idea that vamps provide an "intermusical" correspondence between musical features such as timbre, melody, and harmony and extra-musical affects such as "intensification" that have culturally specific importance in African American genres such as gospel, p. 208–209. Also see Matthew Mendez's 2024 article: "History Beyond Recovery: Julius Eastman and the Challenge of the Heterological." *Journal of the American Musicological Society* 77, no. 1 (2024): 163–222. Mendez develops Lewis' Eurological and Afrological categories and proposes his own third "Heterological" category, informing an analysis of Julius Eastman's minimalist aesthetics.

¹⁰ Stanbridge provides an excellent accompanying playlist that enhances the accessibility and general interest of these sections.