

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

# CAML REVIEW REVUE DE L'ACBM

**VOL. 39, NO. 2      AUGUST / AOÛT 2011**

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**The editors invite submissions in the form of articles, reviews, reports, and news items. Deadline for the next issue: October 15, 2011. / La Revue vous invite à lui soumettre des articles, des comptes rendus et des informations. Date limite pour le prochain numéro : le 15 octobre 2011.**

**Membership Secretary / Secrétaire aux adhésions** : Kyla Jemison, Canadian Music Centre, Chalmers House, 20 St. Joseph St., Toronto, Ontario, M4Y 1J9. Tel: 416-961-6601 x202; Fax: 416-961-7198; e-mail: kjemison@musiccentre.ca.

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<http://www.yorku.ca/caml/>

**Section québécoise de l'ACBM / Quebec Chapter of CAML**

[www.sqacbm.org/](http://www.sqacbm.org/)

## PRESIDENT'S REPORT / MESSAGE DE LA PRÉSIDENTE

I am delighted to assume my new role as CAML President. It is an exciting time for CAML members, with more electronic music resources available to music librarians and our clients, the merger of MLA with the IAML-US chapter south of the border, and some great new initiatives in the works here in Canada.

I would like to thank Kirsten Walsh for her hard work as CAML President over the past 2 years. I look forward to working with her in her role as Past President in the year to come.

Thank you also to Cathy Martin, the *CAML Review* Editor, Cheryl Martin, Associate Editor, and Review Editor Desmond Maley, for producing this issue of the *CAML Review*.

This year's CAML conference, held jointly with the Canadian University Music Society (CUMS), was a resounding success! We met in Sackville, NB, at Mount Allison University. Highlights of this year's programme included a stirring keynote address by Robin Elliott, Jean A. Chalmers Chair in Canadian Music at the University of Toronto. His address, titled "Istvan Anhalt: A Portrait from Memory" gave an account of the life and works of Anhalt, as well as personal reminiscences of Anhalt as a professor and mentor. Brian McMillan chaired a "Hot Topics" session that sparked lively discussion. It is always comforting to know others struggle with the same issues (e.g., online sheet

Je suis enchantée d'assumer mon nouveau rôle à titre de présidente de l'ACBM. Pour les membres de l'ACBM, il se passe des moments passionnants : davantage de ressources musicales électroniques offertes aux bibliothécaires de musique et à notre clientèle, la fusion de la Music Library Association (MLA) et de la section américaine de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM), au sud de la frontière, et des nouvelles initiatives de travaux entreprises au Canada.

J'aimerais remercier Kirsten Walsh pour son travail assidu à titre de présidente de l'ACBM au cours des deux dernières années. J'ai hâte de travailler avec elle dans son rôle d'ancienne présidente pour l'année à venir.

Merci également à Cathy Martin, éditrice de la *Revue de l'ACBM*, Cheryl Martin, éditrice-adjointe, et Desmond Maley, éditeur des comptes rendus, pour la réalisation du présent numéro de la *Revue de l'ACBM*.

Le congrès de l'ACBM de cette année, tenu conjointement avec la Société de musique des universités canadiennes (SMUC), a connu un succès retentissant! Le congrès a eu lieu à l'Université Mount Allison, Sackville, N.-B. Les points saillants du programme de cette année comprenaient une conférence principale passionnante présentée par Robin Elliott, de la Chaire de musique canadienne Jean A. Chalmers à l'Université de Toronto. Sa présentation, intitulée « Istvan Anhalt : un portrait de mémoire » a témoigné de la vie et de l'œuvre d'Anhalt, de même que des reminiscences personnelles d'Anhalt à titre de professeur et mentor. Brian McMillan a présidé une séance de « Sujets chauds », ce qui a suscité une discussion animée. C'est toujours réconfortant de savoir que

music, the future of listening stations), isn't it? (See Gillian Nowlan's report on the session in this issue.) The CAML/CUMS joint plenary session on Information Literacy was equally thought-provoking. A panel of music librarians and music professors took turns sharing their thoughts on information literacy needs of today's music students.

Suzanne Meyers Sawa (Programme Chair) put together an excellent programme, and Peter Higham took very good care of us as Local Arrangements Chair. This year's Audit Committee, consisting of Richard Belford and Brian McMillan, reviewed CAML's financial documents and presented a favourable report to the AGM.

The CAML Board approved several exciting new initiatives at our meeting in Sackville. Watch CANMUS-L and future issues of the *CAML Review* for information on a CAML student paper award, and a special discounted registration fee for CAML members attending the International Association of Music Libraries conference (IAML 2012) in Montreal.

Mark your calendars for IAML 2012 (July 22-27, 2012) in Montreal! The co-chairs of the Organizing Committee (Joseph Hafner, Brian McMillan, and Daniel Paradis) are working overtime and there was a lot of buzz in Sackville as they unveiled the new IAML 2012 logo and discussed programme ideas, possible keynote speakers, venues and events. It promises to be a wonderful experience and I hope

d'autres personnes ont des difficultés avec les mêmes questions (p. ex. : la musique en feuilles accessible en ligne, l'avenir des postes d'écoute), n'est-ce pas? (Consultez le compte rendu de Gillian Nowlan de la séance dans ce numéro.) La séance plénière mixte ACBM-SMUC sur la maîtrise de l'information a été aussi inspirante. Un panel a permis aux bibliothécaires de musique et professeurs de musique d'échanger sur les besoins en matière de maîtrise de l'information des étudiants actuels dans ce domaine.

Suzanne Meyers Sawa (présidente du comité de programmation) a élaboré un excellent programme et Peter Higham a bien pris soin de nous à titre de président du comité de logistique. Cette année, le comité de vérification, comprenant Richard Belford et Brian McMillan, a révisé les documents financiers et présenté un rapport favorable à l'assemblée générale annuelle.

Le conseil d'administration de l'ACBM a approuvé plusieurs nouvelles initiatives passionnantes lors de notre rencontre à Sackville. Consultez la liste de diffusion CANMUS-L et surveillez les numéros à venir de la *Revue de l'ACBM* au sujet d'un prix étudiant de la meilleure communication de l'ACBM, et d'une réduction spéciale des frais d'inscription accordée aux membres de l'ACBM qui participeront au congrès de l'ACBM 2012 à Montréal.

N'oubliez pas de noter dans votre agenda le congrès de l'ACBM 2012 (du 22 au 27 juillet 2012) à Montréal! Les coprésidents du comité organisateur (Joseph Hafner, Brian McMillan et Daniel Paradis) travaillent d'arrache-pied pour préparer ce congrès. De plus, on a dévoilé le nouveau logo de l'ACBM 2012 à Sackville et on a présenté des idées de programme, de conférenciers de marque, de lieux de réunion et d'événements spéciaux. On s'attend à ce que ce soit une magnifique expérience et j'espère vous y retrouver.

to see you there.

Because Canada is hosting the International Association of Music Libraries annual conference in 2012, in Montreal, we will not have a separate CAML conference in 2012. Our Board meetings and Annual General Meeting will take place in Montreal during the IAML 2012 conference.

I, along with several other CAML members, am attending IAML 2011 in Dublin, Ireland. There are four CAML members presenting papers in Dublin: Laura Snyder (University of Alberta) will present "Next Generation' Search Tools: Do They Work for Music Materials?"; Andrew Hankinson (McGill University) will present "New Tools for Optical Chant Recognition"; Joseph Hafner (McGill University) will present "Overdrive @ McGill Library"; and Cheryl Martin (The University of Western Ontario) will present "An 18th-Century Music Collection: Thomas Baker of Farnham, Surrey." We are all looking forward to a great programme, a beautiful and historic venue at Trinity College, a chance to connect with our international colleagues, and a chance to promote IAML 2012!

Janneka Guise  
University of Manitoba  
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Puisque le Canada sera l'hôte du congrès annuel de l'AIBM en 2012, à Montréal, l'ACBM ne tiendra pas de congrès séparément en 2012. Nos réunions du conseil d'administration et l'assemblée générale annuelle auront lieu à Montréal, dans le cadre de ce congrès de l'AIBM 2012.

Quelques membres de l'ACBM et moi-même participerons au congrès de l'AIBM 2011 à Dublin, en Irlande. Quatre membres de l'ACBM y présenteront une communication : Laura Snyder (Université de l'Alberta) présentera "Next Generation' Search Tools: Do They Work for Music Materials?" (« Outils de recherche de la nouvelle génération : fonctionnent-ils pour la documentation musicale? »); Andrew Hankinson (Université McGill) présentera "New Tools for Optical Chant Recognition" (« Nouveaux outils de reconnaissance optique de musique »); Joseph Hafner (Université McGill) présentera "Overdrive @ McGill Library" et Cheryl Martin (Université Western Ontario) présentera "An 18th-Century Music Collection: Thomas Baker of Farnham, Surrey" (« Fonds de musique du XVIII<sup>e</sup> siècle : Thomas Baker de Farnham, Surrey »). Nous nous attendons à un très bon programme, dans un magnifique lieu de rencontre historique à Trinity College, nous permettant ainsi de rencontrer nos collègues internationaux et de promouvoir le congrès de l'AIBM 2012!

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TRADUCTION FRANÇAISE : PAULINE PRINCE,  
TERM. A.



**July 22-27 juillet 2012  
Centre Mont-Royal  
Montréal, Québec, Canada**

**<http://aibm.montreal2012.info/> (en français)**

**<http://iaml.montreal2012.info/> (in English)**

**CAML/ACBM ANNUAL GENERAL MEETING**  
**SUNDAY 6 JUNE 2010**  
**UNIVERSITY OF REGINA EDUCATION BUILDING 228**  
**9:00 AM-11:00 AM**

**MINUTES**

**These minutes were approved as submitted below, at the 2011 Annual General Meeting, 4 June 2011, Mount Allison University, Sackville, New Brunswick.**

Present: Kirsten Walsh (presiding), Laura Snyder (recording), Kyla Jemison, Joseph Hafner, Daniel Paradis, Jan Guise, Brenda Muir, Stacy Allison-Cassin, Desmond Maley, Lisa Emberson, Richard Belford, Cathy Martin, Diane Peters, Kathleen McMorrow, Rob van der Bliet, Suzanne Meyers Sawa, Brian McMillan.

**1. Approval of the Agenda**

Richard moved approval; Stacy seconded.

**2. Minutes of AGM, Carleton University, 31 May 2009**

Desmond moved to accept the minutes as submitted; Cathy seconded. Should the reports be put on the CAML website? The Board will discuss this.

**3. Business arising from the Minutes**

Terms of Reference for the audit committee were drawn up this year, and Corporations Canada has now approved the change in our constitution.

9A – *CAML Review* online – this will be discussed under number 8, below.

The Copyright Committee report was submitted by Monica Fazekas.

**4. President's Report - Kirsten Walsh**

Kirsten reported that the CAML Board met three times by conference call, which was a good savings for the budget. Terms of Reference have been drawn up for the Audit Committee. The first Audit Committee is composed of Brian McMillan and Lucinda Walls.

Board changes: Rob van der Bliet has been reappointed as Treasurer; Stacy Allison-Cassin will be the new Communications Officer; Cathy Martin is taking over as editor of the *CAML Review*.

Kirsten met with Deanna Oye (outgoing CUMS pres), Lynn Cavanagh (incoming CUMS President), and Ed Wasiak (President of CMEA) to discuss collaboration among organizations.

Kirsten thanked all committee chairs for their work this past year. She also expressed her special thanks to Bill Sgrazzutti as chair of local arrangements; Richard Belford for arranging the vendor displays and the break food sponsored by T Front; and Jan Guise as chair of the Program Committee.

#### **5. Treasurer's Report – Rob van der Blik**

Rob distributed three budget report sheets: "CAML 2009 Budget, Proposed and Actual"; "CAML 2010 Budget"; "CAML Proposed Budget 2011".

**2009 budget.** A deficit of \$48 was projected, but we ended up with a surplus of \$1574 due to a favourable exchange rate for payment of IAML dues, and cutting Board travel costs. \$2000 was moved from the investment account to ensure cash flow. Investments are currently at \$13,350 (after the withdrawal of the \$2000); last year the total was at \$14,000.

**2010 budget.** Currently plenty of funds are on hand, but IAML dues have not been paid. The impact of the annual conference income and expenditures is not yet known. PayPal costs about 2% of the amounts collected. We paid \$122 in 2009 for this service, which is a huge convenience.

**Proposed 2011 budget.** Rob noted that membership numbers have been declining. \$1000 has been budgeted for the *Review*, assuming that we will finish the volume year and then go online. A surplus is projected for 2011, due to cost savings rather than increased income.

Translation costs have not been budgeted in the past, but are important and can be expensive. Since we have a surplus, we could add a budget line for this. Costs were about \$1000 last year. It is important to be able to get translations done quickly. It was agreed that a budget line should be added for translations in the 2012 budget.

**Desmond moved adoption of the 2011 proposed budget; Jan seconded. Passed.**

#### **6. Audit Committee Report – Lucinda Walls & Brian McMillan**

Brian reported that the committee found the accounts to be in order. They also provided some suggestions for improving documentation in the future. Brian and Lucinda were thanked for their work. Both have agreed to continue serving on the committee for another year. The first run was a good trial to figure out what information is really needed.

#### **7. Membership Secretary's Report – Janneka Guise**

Jan presented a table of figures. We are currently at 70 members and subscribers; this is a lot lower than previous years. There are 13 fewer Institutional members than last year, a substantial drop. Reasons may include the slowness of the renewal process through vendors, the apparent lapse of *Fontes* for a while, and institutional budget cuts. It would be

worth looking into this, perhaps beginning with a survey of non-renewing members. Other ideas to increase membership include:

- Using IAML 2012 as a recruiting tool – both for CAML and for IAML membership.
- Send out a notice letting libraries know that *Fontes* is alive.
- Contact institutions to let them know that their membership has lapsed. It would be best to contact a librarian with some connection to music rather than the acquisitions department.
- More outreach to library schools, encouraging students to join and attend meetings. Offer prizes for student papers given at conferences or published in the *Review*.

#### **8. CAML Review Report – Cheryl Martin**

Stacy reported on behalf of Cheryl. Three issues have been published since the last report. Survey results were published in the *Review* and discussed at the open forum during the conference. Cheryl recommends moving to online only, starting with the next volume. Cheryl and Cathy will work on the transition. Denise Prince, Desmond Maley, Rob van der Blik, Stacy Allison-Cassin, and Cathy Martin were all thanked for their work on behalf of the *CAML Review*. Desmond moved a vote of thanks to Cheryl for her excellent work. Kirsten added thanks to Denise and Desmond.

#### **Website Report.**

Stacy has added a blog function, which was used to post updates about the conference and could be used for other news items. She is working on better ways to provide access to information in both languages. Stacy encouraged conference speakers to send their materials to her for posting.

Brian McMillan noted that he and others prepared an updated version of their CLA presentation; this material is posted on the website. This might be a travelling show that can be used as advocacy for CAML.

It was noted that conference information should be posted earlier. Jan and Bill will be drafting conference procedures, and website posting should be included in this.

#### **9. Nominations Officer's Report – Lisa Philpott**

Lisa's report was read by Laura Snyder. The following nominations were received:

Secretary: Laura Snyder  
Vice President/President Elect: Janneka Guise

In the absence of additional nominations from the floor, these nominees were acclaimed. The Board has appointed Kyla Jemison to be our new Membership Secretary in place of Jan.

## **10. Cataloguing Committee Report – Daniel Paradis**

Daniel reported a quiet year for the committee, after many years of work on RDA. There will be more work again when RDA is released. Daniel was thanked for his report and for his excellent presentation on RDA during the conference.

## **11. RILM Report – Lisa Emberson**

Lisa reported that 119 submissions were sent to the RILM Centre in New York during the past year. She has been working on a huge file of abstracts that was sent to her recently. She met with Ed Wasiak, President of CMEA. He will encourage their journal to add abstracts that can be included in RILM. Collaboration with CMEA is a huge step forward. We need to make similar connections with other music organizations.

Kirsten and Peter met with administrators at Library and Archives Canada last year and convinced them to designate someone to take over RILM. Gilles Leclerc is now being trained by Lisa, who is officially resigning as the RILM coordinator.

A huge round of thanks was expressed to Lisa for her many years of dedicated service as RILM coordinator.

## **12. RISM Report – Bill Guthrie**

Bill sent a brief report, read by Kirsten. Bill reported that he has not received any submissions lately. Kirsten will ask Bill to put out a call for submissions to RISM.

## **13. RIPM Report – Kathleen McMorrow**

Kathleen reported on the progress of the RIPM project. Her most recent achievement on behalf of Canadian titles in this project was to complete the treatment of *Le Canada musical: Revue artistique et littéraire* (Montreal, 1866-1881) during her recent sabbatical. This periodical is a primary source of information about the career of Calixa Lavallée. Kathleen was thanked for her report and her diligent activities on this project.

## **14. Québec Chapter Report – Daniel Paradis**

The chapter met last October at Université de Montréal. The next meeting will be 29 October 2010, Maison de Radio-Canada, Montréal. Current officers are Audrey Laplante, Chair; Daniel Paradis, Chair elect; Mélissa Gravel, Treasurer; Jared Wiercinski, Communications Officer. The chapter includes librarians and library technicians from public libraries, small colleges, and universities. It was noted in discussion that the Québec chapter could provide a model for getting more people involved in CAML at the regional level.

## **15. IAML 2012 Committee Report – Joseph Hafner**

The conference is scheduled for the week of July 22, 2012. Joseph and Brian met with Montreal Tourism; the committee may also work with a professional conference planner. They are hoping to have Canadian representation on the Program Committee and to encourage inclusion of Canadian content on the program. Brian encouraged people to send ideas for program content, performers for concerts, etc. They are also looking for grant money. Brian needs support from people who know of good sources or have grant-writing experience. Donations and sponsorships for specific items will also be welcome. Possibilities for Wednesday afternoon excursions include a food tour, a tour to Casavant organ builders, and an organ crawl.

CAML might consider using some of its investment funds to sponsor students to attend, or to help defray costs of Canadian participants. CAML members are also encouraged to attend the 2011 meeting in Dublin, to help invite participants to the 2012 conference.

## **16. Copyright Committee – Monica Fazekas**

Stacy read Monica's report. CAML and CUMS each made separate submissions to the federal government's Copyright Consultations, after reviewing each other's statements. These reports were also submitted to the FedCan Copyright Group. Separate statements allowed them to present slightly different foci and also have greater impact. Bill C-32 was introduced into Parliament on 2 June 2010, so the committee will be looking at it in detail.

## **17. Other Business**

Next year's conference will be at Mount Allison University, Sackville NB; June 2-5, 2011. Peter Higham will do local arrangements. Suzanne Meyers Sawa answered Kirsten's call for a volunteer to chair the program committee. Jan suggested a joint session on the transition from 2-year to 4-year programs. Other program ideas included Music Education, the future of library catalogues, and the importance of collection development.

A motion to receive the reports was made by Daniel and seconded by Lisa.

## **18. Adjournment**

Jan moved adjournment; Brenda seconded. The meeting was adjourned at 11:20 am.

Respectfully submitted,

Laura Snyder, Secretary

**CAML CONFERENCE 2011 – PROGRAMME AND ABSTRACTS  
CONGRÈS DE L'ACBM 2011 – PROGRAMME DU CONGRÈS ET  
RÉSUMÉS DE COMMUNICATIONS**

JUNE 2–5, 2011 / 2–5 JUIN 2011  
MOUNT ALLISON UNIVERSITY, SACKVILLE, NB

*TRADUCTION FRANÇAISE : HÉLÈNE BOUCHER, LISE VIENS*

**FRIDAY 3 JUNE / VENDREDI 3 JUIN**

**CAML / ACBM 1**

9:30–10:30

**Music Library Updates from the World of Cataloguing: Reports and Discussion Period**

Daniel Paradis (Concordia University)  
Joseph Hafner (McGill University)

**CUMS/SMUC et CAML/ACBM Plenary Session 1 / Séance plénière 1**

11:00–12:30

**Keynote Address / Conférence principale**

**Robin Elliott**

Jean A. Chalmers Chair in Canadian Music, University of Toronto / titulaire de la chaire Jean A. Chalmers pour la musique canadienne à l'Université de Toronto

**Istvan Anhalt: A Portrait from Memory / Istvan Anhalt : un portrait de mémoire**

with / avec la collaboration de David Rogosin (Mount Allison University), piano

Istvan Anhalt's last composition, *Four Portraits from Memory*, was completed in 2006. Each of the work's four movements is a reflection in sound about the qualities of a friend or relative of the composer. As I write this abstract in mid-March 2011, the composer is gravely ill, confined to bed in the cancer wing of the Kingston General Hospital. In the course of several visits to him in February and March of 2011, I have had occasion to reflect on his long career, and especially on the past 40 years, during which time he has been my teacher, colleague, and friend. In this portrait from memory, I reflect on what Anhalt has accomplished in his lifetime, and what his career and friendship have meant to me, to others with whom he has enjoyed close relationships, and to Canadian music in general. Topics to be discussed in this talk include post-war composition and theory in Europe and Canada, émigré musicians in North America, and the relationship between teaching, learning, and scholarship.

Robin Elliott is a professor of musicology and Associate Dean, Undergraduate Education at the Faculty of Music at the University of Toronto, where he also holds the Jean A. Chalmers Chair in Canadian Music and is the Director of the Institute for Canadian Music. In addition to his administrative duties, he remains dedicated to classroom teaching at both the undergraduate and graduate levels. He is currently supervising the doctoral thesis work of a dozen students, eight of whom are working on various topics within the field of Canadian music studies. A book of essays titled *Musical Traditions, Cultures, and Contexts*, which he co-edited with Gordon Smith for Wilfrid Laurier University Press, was published in April 2010.

La dernière composition d'Istvan Anhalt, *Four Portraits from Memory*, a été achevée en 2006. Chacun des quatre mouvements de l'œuvre est une réflexion sonore sur les qualités d'un ami ou un parent du compositeur. Au moment où j'écris ce résumé à la mi-Mars 2011, le compositeur est gravement malade, alité dans l'aile de cancer du Kingston General Hospital. Au cours de plusieurs de mes visites en février et mars 2011, j'ai eu l'occasion de réfléchir sur sa longue carrière, et en particulier sur les 40 dernières années, durant lesquelles il a été mon professeur, collègue et ami. Dans ce portrait évocateur, je réfléchis à ce qu'Anhalt a accompli dans sa vie, et ce que sa carrière et son amitié ont signifié pour moi, aux autres personnes avec lesquelles il a entretenu des relations étroites, et à la musique canadienne en général. Les sujets abordés dans cet exposé sont la composition et la théorie d'après-guerre en Europe et au Canada, les musiciens émigrés en Amérique du Nord, et la relation entre l'enseignement, l'apprentissage et la mission professorale.

Robin Elliott est professeur de musicologie et vice-doyen, Études de premier cycle à la Faculté de musique de l'Université de Toronto, où il occupe également la Chaire de musique canadienne Jean A. Chalmers et dirige l'Institute for Canadian Music. En plus de ses fonctions administratives, il se consacre toujours à l'enseignement, tant au niveau du premier cycle qu'aux cycles supérieurs. Il supervise actuellement les thèses de doctorat d'une douzaine d'étudiants. Huit d'entre eux travaillent sur des sujets variés en musique canadienne. Un recueil d'essais intitulé *Music Traditions, Cultures, and Contexts* coédité avec Gordon E. Smith aux éditions Wilfrid Laurier University Press est paru en avril 2010.

## **CAML / ACBM 2**

14:00–15:30

### **Music Library Collection Development Policies and Their Impact on the Academic Enterprise**

Janneka Guise (University of Manitoba), chair

Joseph Hafner (McGill University)

Cynthia Leive (McGill University)

Alastair Boyd (University of Toronto)

**CAML / ACBM 3**

16:00–17:00

**Planning Meeting for IAML 2012**

**SATURDAY, 4 JUNE / SAMEDI 4 JUIN**

**CAML / ACBM 4**

9:00–10:30

**19th-century Canadian sheet music**

Peter Higham (Mount Allison University), Chair

**The Henry Frost Collection: Primary Source Material for Studying Music Education in Upper Canada**

James Mason (University of Toronto)

The University of Toronto Music Library recently received a digital collection consisting of photographic images representing the music manual of Henry Frost. Henry Frost was an educator in the York Region of Upper Canada around 1835-1850. His manual consists of 12 volumes of instructional material covering the basics and fundamentals of music.

This presentation will address the historical context within which education and specifically music education played in Upper Canada. The contents of the manuals will be explored. Finally, the origins of the collection as well as the presentation and methods of accessing the collection will be discussed.

**La Collection Henry Frost : source primaire de documentation pour l'étude de l'éducation musicale dans le Haut-Canada**

La bibliothèque de musique de l'Université de Toronto a récemment reçu une collection numérique composée d'images photographiées du manuel de musique d'Henry Frost. Henry Frost fut un professeur dans la région de York du Haut-Canada dans les années 1835-1850. Son manuel comprend 12 volumes de matériel didactique couvrant les notions élémentaires et les principes fondamentaux de la musique.

Cet exposé abordera le contexte historique de l'enseignement et plus particulièrement de l'enseignement de la musique dans le Haut-Canada. Le contenu des volumes sera étudié. Enfin, les origines de cette collection ainsi que sa présentation et ses méthodes d'accès seront discutés.

**Canadians in the Landscape: Music and Images Featuring Rural Themes  
in Early Canadiana Sheet Music, ca.1867–1920**

Tim Neufeldt (University of Toronto)

The use of cover art on sheet music was commonplace in the late 19th century, with many North American and British publishing houses featuring illustrations on their covers as promotional devices intended to attract consumer interest in their product. Typical images were of well-liked dance-hall musicians or poignant moments in scenes from musicals. Given the commercial significance of these portrayals, the numerous Canadian publications that emphasize nature settings or humans in the landscape on their covers is a testament to the influence these images had in the minds of early Canadians. The illustrations directly appealed to the public's sense of self image, solidifying the importance of mythologized nature as an underlying fabric of this country's self identity and reinforcing a larger nationalist sentiment, albeit in words and images more than the fabric of the music itself.

This virtual exhibition, drawn from the University of Toronto's Faculty of Music Library, provides a window into the cultural mindset of a group of people who lived at a time in Canadian history when national identity was being forged. The many facets of the Canadian experience revealed by this exhibition are a testament to the endurance these individuals faced as they struggled to make a living from the incredibly harsh landscape.

**Les Canadiens dans la nature : musique et illustrations mettant en valeur les thèmes  
ruraux dans la musique en feuilles canadienne d'antan, ca 1867–1920**

L'utilisation d'illustrations sur les partitions était monnaie courante à la fin du 19e siècle, alors que de nombreuses maisons d'édition nord-américaines et britanniques illustraient les couvertures de leurs partitions dans le but d'attirer l'intérêt des consommateurs à l'égard de leur marchandise. Les illustrations typiques étaient celles de musiciens de bals populaires ou des moments intenses de scènes de comédies musicales. Étant donné l'importance commerciale de ces illustrations, les nombreuses couvertures de publications canadiennes illustrées de paysage ou d'êtres humains témoignent de l'influence que ces images pouvaient avoir sur l'esprit des premiers Canadiens. Ces illustrations reflétaient l'image que le public avait de lui-même en renforçant l'importance de la nature, élevée au rang de mythe, en tant que facteur sous-jacent à la création de l'identité canadienne. Les paroles et les illustrations figurant sur la partition contribuaient à renforcer le sentiment nationaliste plus que la musique elle-même.

Cette exposition virtuelle, créée par la Bibliothèque de la Faculté de musique de l'Université de Toronto ouvre une fenêtre sur la mentalité culturelle d'un groupe de gens qui vivaient à une époque de l'histoire canadienne où l'identité nationale se forgeait. Plusieurs aspects de la réalité canadienne révélés par cette exposition témoignent de l'endurance de ces gens face aux difficultés d'établissement dans un environnement incroyablement dur.

## **Pride and Progress: Sheet Music Publishing in Halifax, 1849 – 1860**

Michelle Boyd (University of Toronto)

In the late 1840s, several Halifax book sellers entered into the sheet music industry, publishing works composed by local musicians. Examining the body of scores extant in Canadian archives, this paper contends that these publications were a manifestation of the spirit of pride in Nova Scotian achievement burgeoning in the province in the mid-nineteenth century.

## **Fierté et progrès: la publication des partitions musicales à Halifax, de 1849 à 1860**

Vers la fin des années 1840, plusieurs libraires d'Halifax sont entrés dans l'industrie de la musique en feuille en publiant des œuvres composées par des musiciens locaux. Par l'examen de l'ensemble des partitions encore existantes dans les archives canadiennes, cette communication allègue que ces publications représentaient une manifestation de la fierté des Néo-Écossais réalisant un succès florissant dans la province au milieu du XIXe siècle.

### **CAML / ACBM 5**

11:00–12:00

#### **Hot Topics for Music Librarians**

Brian McMillan, Chair

### **CUMS/SMUC et CAML/ACBM Plenary Session 2 / Séance plénière 2**

14:00–15:15

#### **Information Literacy for University Musicians /**

#### **Compétences informationnelles pour les musiciens au niveau universitaire**

Suzanne Meyers Sawa (University of Toronto), Chair

Lisa Philpott (University of Western Ontario)

Cathy Martin (McGill University)

Elizabeth Wells (Mount Allison)

Kevin Morse (University of Western Ontario)

# HOT TOPICS FOR MUSIC LIBRARIANS: SESSION HIGHLIGHTS FROM CAML 2011

SACKVILLE, NEW BRUNSWICK  
JUNE 2–5, 2011

BY GILLIAN NOWLAN  
UNIVERSITY OF REGINA

The Canadian Association of Music Libraries, Archives and Documentation Centres 2011 conference in Sackville, New Brunswick, covered a variety of topics in the areas of music librarianship. Issues ranged from music cataloguing, collection development policies, 19th-century Canadian sheet music, and information literacy to “hot topics” for music librarians.

The session “Hot Topics for Music Librarians” was chaired by Brian McMillan, who compiled a set of questions that were sent to him via email by other music librarians. Open discussion of these topics and questions allowed for all attendees to participate and to contribute to the conversation.

The following are highlights and observations from the “Hot Topics for Music Librarians” session.

## **Question #1**

*I have a question I would like some feedback on ... Not working with the students/researchers that you would see in an academic library, I am curious as to how these users look for classical material. Specifically, do they ever use the name-titles that are provided on the cataloguing record? It seems to me that keyword searching would be used almost exclusively now when searching the databases, but I really don't know.*

The first issue that was brought forward was the use of name fields and whether or not they provide a simplified way to find music materials. It was acknowledged that names present certain problems when there are multiple spellings used for a particular composer. It was generally agreed that the best approach is to teach library patrons to search with keywords and then adopt the use of the name field once more specific information is pulled from a keyword search. That is, once the standardized forms of an author's name and a title are found through a simple keyword search the patron can move to more advanced searching, which includes using the name field.

The use of uniform titles in online catalogue records and the question of how to teach music library patrons to use them was also addressed in the same fashion as using the name field when searching. It was agreed that it is best to identify uniform titles through keyword searching if the exact title is not known or if a title search under uniform title retrieves no results.

There was further discussion about creating a more advanced system that could utilize cross references in a more transparent way, making searching easier and more accessible for library patrons. Name fields and uniform titles are still extremely useful, but it might be best to show patrons how to use these fields through a basic keyword search and to teach them how these fields function in the OPAC.

## **Question #2**

*Unionization: I would like to ask whether or not being in a union makes anyone feel safer, given the storm created by the statements (and actions) of the Chief Librarian at McMaster, Jeff Trzeciak.*

A topic prevalent not only in music libraries, but across all academic libraries, is unionization versus faculty associations. The conversation was fueled by concern over the statements and actions of Jeff Trzeciak at McMaster University. This brought about the question of whether librarians feel safer with a union rather than a faculty association. Some librarians in nonunionized environments said they feel safe and still have the same opportunities as those in unionized libraries. There was some disagreement, though, as some librarians in unionized environments felt that they had more opportunity to do research and be better represented within the university. It was difficult to compare unionized libraries to libraries with faculty associations, since faculty associations can vary so much from institution to institution.

There was some agreement that unionization is preferable when it comes to tough times within a library or academic institution. In this case unionization provides job protection and stronger support. Overall, it was stressed that librarians have to promote themselves and show that they are a vital part of running a functional library.

## **Question #3**

*There is a very hot topic that has been sitting on my back burner for a while now, namely, the acquisition of mp3s for the library collection. Increasingly I'm finding that the purchases I'd like to make are limited by the fact that we have no technical infrastructure or legal framework to support developing a collection with mp3s. We have access to pretty well all of the online streaming packages (Naxos, Alexander Street Press, etc) and I'm sure that eventually the "big three" will have some sort of deal for libraries (or will they?), but there are a host of independent labels now selling mp3s exclusively. And we have no means to collect their material.*

The acquisition of mp3s in libraries poses a large problem due to the multitude of various individual licenses, many of which allow only for private use. Many vendors are only releasing and selling music as a download and not providing a physical format anymore. This creates some major issues for libraries because most companies will not allow music to be copied onto a CD or iPod for library patrons to listen to. Companies don't seem to realize that they are creating this problem for libraries, so there is uncertainty if this problem will be solved by the vendors themselves. Librarians need to start negotiating for better licensing and more flexible copyright. There is especially a need to address the accessibility of Canadian content and to make sure that this is available to library patrons. Even though better licensing and copyright laws would assist with this issue, there is still the problem of tracking down individual artists or copyright owners to ask for permission.

Another issue is how libraries store and archive these materials. Currently, libraries are ill-equipped to store and archive music in mp3 format.

#### **Question #4**

*How are music libraries dealing with print-on-demand scores? Any issues?*

Scores are increasingly being made available digitally, to be sent to libraries in electronic format or to be printed for a specific library. A number of sources for digital scores were mentioned, including vendors (e.g. Schirmer's Print-on-Demand service, American Composers Alliance pdf download service) and free sites (e.g. IMSLP, Sibley Music Library Digital Scores Collection). Sibley was also mentioned as a source for out-of-print Carl Fischer publications. The subscription database *Schubertline* was cited as a valuable source of public domain scores that can be freely printed – even in transposed versions – as the need arises.

As with audio formats, licensing issues related to scores can also pose challenges for library collections, as some self-published works are now being licensed for specific uses only.

#### **Question #5**

*We are in the midst of a new building program for the Faculty of Music (and the music library). One "hot topic" that keeps coming back to me is ... what is the future of listening stations in music libraries? We are looking 3-4 years down the road and it's hard to know what to plan for, other than FLEXIBILITY.*

It is difficult to predict the future of listening stations, considering the ongoing changes to music formats and to the ways that we listen to music. Most music library listening stations currently have a mix of upper-end CD players and a few turntables. The use of listening rooms has gone down considerably since the introduction of music recording databases, portable media players, and laptops. Many students seem to prefer to listen on their laptops or iPods, in part because there is the opportunity to listen to music in a group and discuss what they are hearing.

It was recommended that listening stations maintain Blu-ray players, since many laptops do not have this feature, as well as turntables. There was also discussion on providing more portable playback devices, such as iPods and iPads. Another idea was to have a soundproof study space that could be used for group listening or for conductors wanting to practice without the wires of headphones. Planning for the development of a new listening area should include a survey asking what students want in terms of a listening room or station. Ensuring that there are plenty of outlets for electronic devices and providing stations with multiple headphone outlets for group listening is essential.

# HENRY FROST: PIONEER MUSIC EDUCATION IN UPPER CANADA

BY JAMES MASON  
UNIVERSITY OF TORONTO

Music education in Upper Canada during the first half of the nineteenth century was diverse and quite varied. There were a number of factors that influenced the quality of education, and whether or not music was included at all. Various legislation, along with immigration from Europe, the United Kingdom and the United States (and the educational philosophies immigrants held), were important factors. At the turn of the nineteenth century no state-supported school system existed in Upper Canada, though the situation was in flux. Curricula varied from community to community, as did the quality of instruction.

This was the varied and fragmented education system that Henry Frost taught in. The manual that Frost left for us is a valuable resource for understanding and conceptualizing how music education was, in at least this one example, taught in Upper Canada. It demonstrates the common educational and music instructional philosophies of the time, seen in the Old World and in the United States.

Henry Frost taught between 1835 and 1850 at York County, King's township, 3rd concession, where he died in 1851. Frost would have taught in what was known as a common school (which later became what is now known as a public school).<sup>1</sup> However, according to established education patterns in Upper Canada, he probably used the manual in "singing school" sessions for adults as well. It is also likely that Frost had something to do with the worship music in St. Andrew's Church at Eversley;<sup>2</sup> no records exist, however, due to a fire destroying the church and its archives. Haig says, "The typical Presbyterian Church of that period had no organ, no choir, and the preceptor with the aid of a tuning fork ... thundered out the psalm tunes at Sabbath services. It was a tradition in Scotland as well as in the Presbyterian churches in Canada for the preceptor to be the local schoolmaster."<sup>3</sup> Henry Frost introduced music to supplement the curriculum. Having no resources or equipment, Frost produced a twelve-volume manual constituting a complete course in the rudiments of music. The manual consists of 192 pages in total. Each page, roughly 51 cm by 36 cm, is handwritten and easily

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<sup>1</sup>Alastair P. Haig, "Henry Frost, Pioneer," *The Canadian Music Journal* (Winter 1958), 35.

<sup>2</sup>Ibid., 35.

<sup>3</sup>Ibid., 38.

read by students up to six or seven metres away, so that it could be seen at the back of a classroom.<sup>4</sup>

## HISTORY OF THE MANUAL

After having created and used his manual, Henry Frost passed it on to the local blacksmith, Thomas Scott. Scott had forged tuning forks for Frost, and replaced Frost as the local school teacher after Frost's death. Scott left the manual with his descendants, who, in turn, passed it on to Principal James T. Jenkins of the Jarvis Institute in Toronto. The manual became part of a textbook collection held by the Ontario College of Education.<sup>5</sup> In 1972, the Ontario College of Education became the Faculty of Education in the University of Toronto.<sup>6</sup> In 1992 the Faculty of Education merged with the Ontario Institute for Studies in Education (OISE). Perhaps Frost's manual became part of the OISE collection after amalgamation, but its whereabouts is unknown.

During the 1950s while completing his doctoral work in music education in Upper Canada, Cam Trowsdale had the manual microfilmed. Years later, after learning of tape degradation and mindful of the lack of original source material in this area of study, Trowsdale had the microfilm digitally transferred, and donated a copy to the University of Toronto Faculty of Music Library, as well as to OISE.<sup>7</sup>

The manual created by Henry Frost is rare: Cam Trowsdale says, "so little primary source material ... exists regarding early music teaching in the province."<sup>8</sup> And in later correspondence, he states: "it is the only document of its kind that has survived intact (at least with which I'm familiar) which provides an indication of what was taught in a Canadian singing school prior to the establishment of publicly funded education."<sup>9</sup>

## FRAGMENTED EDUCATION SYSTEM

The education system during the first part of the nineteenth century was at a very early stage of development in Upper Canada. There were different types of schools intended for different types of students. What was definitely lacking was a uniform approach to education and curriculum. Most prominently established, or establishing themselves,

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<sup>4</sup>Ibid., 35.

<sup>5</sup>"Fast Facts," University of Western Ontario, accessed July 18, 2011, <http://www.edu.uwo.ca/about-us/fast-facts.html>.

<sup>6</sup>Ontario Institute for Studies in Education, [ca. 2011], in *Facebook* [Group page], accessed July 18, 2011.

<sup>7</sup>George Campbell Trowsdale, Vancouver, B.C., email to Kathleen McMorrow, Toronto, ON, 26 January 2011.

<sup>8</sup>George Campbell Trowsdale, "A History of Public School Music in Ontario," Ed.D., dissertation, University of Toronto (Canada), 1962 (AAT NK21416): 50.

<sup>9</sup>Trowsdale, email.

were private schools and grammar schools. For the less fortunate of Upper Canada, the education system was a ramshackle collection of facilities known as common schools. For Frost, as previously mentioned, singing schools would also have been relevant to his educational activities. There were also academies, monitorial schools, and normal schools.

Private schools were fairly well established by 1800, and could be found in Newark, York, Ancaster, Cornwall, Kingston, Adolphustown, St. Catharines, and Belleville.<sup>10</sup> They were supported by fees. Frequently the teachers were clergymen, with the principal subjects being reading, writing, and arithmetic.<sup>11</sup> The private schools were not governed by legislation defining their structure and curriculum. Furthermore, they lacked funding and support from the state.

In 1807 the Legislature passed the District School Act (DSA),<sup>12</sup> which resulted from a House of Assembly and Legislative Council proposal in 1797 to allocate Crown land for the establishment of a grammar school in each District.<sup>13</sup> Grammar schools were the earliest state-funded schools to emerge. John Graves Simcoe (first Lieutenant-Governor of Upper Canada) worked to establish these. Simcoe feared that the younger generation was "rapidly returning to barbarism."<sup>14</sup> Further, he feared Britain's failure to fund these institutions in Upper Canada would inevitably result in respectable settlers being lured to the United States for the education of their young.

These grammar schools were still intended for the "ruling classes," and levied considerable fees. The curriculum was largely classical, and still lacked any uniformity.<sup>15</sup>

The advent of the grammar schools was progress, yet it did little for the children of the settlers. In an attempt to remedy that situation, Sir Francis Gore, Lieutenant Governor, addressed the Legislature, suggesting what was needed was a system of township schools accessible to children of the settlers.<sup>16</sup> This led to the passing of the Common Schools Act of 1816. This was a great step forward for what would become the "public school." The law provided for the sum of \$24,000 a year for four years to establish

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<sup>10</sup>Ontario, Dept. of Education, "Documentary history...", (Warwick & Rutter Printers, 1894-1910), 31.

<sup>11</sup>John Harold Putnam, *Egerton Ryerson and Education in Upper Canada* (Toronto: W. Briggs, 1912), accessed July 18, 2011, <http://www.gutenberg.ca/ebooks/putman-egertonryerson/putman-egertonryerson-00-t.txt>.

<sup>12</sup>J.M. Mangan and A. Davidson-Harden, "Ontario Schools in Social and Cultural Context," in *Social Foundations of Education Coursebook 2004-2005* (London, Ontario: The University of Western Ontario, 2007).

<sup>13</sup>W. R. Wilson, "Education in Upper Canada: History is a Race Between Education and Catastrophe," accessed July 18, 2011, <http://www.uppercanadahistory.ca/teuc/teuc6.html>.

<sup>14</sup>Ibid.

<sup>15</sup>Putnam.

<sup>16</sup>Ibid.

common schools, under the public control, for the “common people.” The legislation allowed that “the people of any village, town or township might meet together and arrange to establish one or more schools, at each of which the attendance must be not less than twenty.”<sup>17</sup> Three suitable trustees were to be chosen to manage the school, appoint teachers, and select textbooks from a list prescribed by the District Board of Education. The establishment, structure and organization were largely left up to the communities establishing the institutions. Understandably, there existed much divergence in practice and curricula.<sup>18</sup>

In 1846, the Common School Act was revisited with the aim of providing more structure and uniformity. This is now thought of as the “first organized school system,”<sup>19</sup> in Upper Canada. It was based largely on the Irish system of the time, and was established following many of the recommendations stipulated in a report on public education provided to the legislature by Egerton Ryerson, Chief Superintendent of Education for Upper Canada in 1844.<sup>20</sup> This report, titled “Report on a System of Public Instruction for Upper Canada,” included a chapter on vocal music.

Before legislated curricula, music was taught in common schools as early as 1837. For example, the teacher of an Indian school at Alderville in 1837 taught music to his class and, when visiting various American cities on behalf of the Indian Missions, “took with him some of the children of the School, whose singing always delighted the people.”<sup>21</sup>

It was the common school in which Henry Frost taught. As previously mentioned, prior to 1846 the curriculum was not uniform, and would have been largely established by Frost himself. Notably, his approach to music education quite closely foreshadowed what was to be suggested as the model for music education in the new common schools after 1846.

Along with grammar schools and common schools, there also existed academies such as Upper Canada College. These “academies” were situated somewhere between grammar and commons schools – partially funded by the government, and arising out of the need for quality education for a burgeoning wealthier class. “Monitorial” was another system of schooling in which schools housed hundreds of pupils under a single

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<sup>17</sup>Wilson.

<sup>18</sup>Putnam.

<sup>19</sup>George Campbell Trowsdale, “Vocal Music in the Common Schools of Upper Canada: 1846–1876,” *Journal of Research in Music Education* 18, no. 4 (January 1970), 340.

<sup>20</sup>Putnam.

<sup>21</sup>Trowsdale, “Vocal Music,” 341.

master, with senior pupils used as teaching monitors; though popular in Europe, they were never very prominent in Upper Canada. Most relevant to Frost, other than common schools, would have been the singing schools. These schools were an indigenous American institution, which made their way to Upper Canada as well. Dr. J. A. Carroll, (who lived 16 miles from the town of York), referred to one, saying, "A so-called Sunday-school and a ... singing school which followed on its heels."<sup>22</sup>

## INFLUENCES ON EDUCATION

Soaring population growth in Upper Canada during the early part of the nineteenth century would have had a significant impact on the need for quality education, and the implementation of that education. During the early 1800s the population of Canada grew from around 70,000 to more than 400,000.<sup>23</sup> Many of these immigrants came from England, Germany, and the United States.

As previously stated, immigrants from the United States brought singing schools. Further, music was regularly taught in the United States at this time, and immigrants would have expected it, and helped implement it: "Music is now regularly taught in a large proportion of their schools in the New York and New England States."<sup>24</sup> One such immigrant from the US was Mr. S. M. Haskins, who is remembered as "a most excellent and painstaking teacher hailing from Rochester, N.Y."<sup>25</sup> Mr Haskins was, "the first teacher ... that held quarterly Public Examinations in which were introduced Singing, Dialogues, Recitations, Debates etc." These examinations were established in the 1800s.

Other major influences from the United States would have been music education philosophies championed by Lowell Mason, Principal of the Boston Academy of Music. The Boston Academy educated many of the burgeoning American musical culture, and ultimately educators who brought music into the classroom. While at the Academy, Mason published his *The Manual of the Boston Academy of Music*, which was an edited translation of G.F. Kuebler's *Anleitung zum Gesang-Unterrichte in Schulen*, which Lowell Mason suggested was based on Pestalozzian principles. This manual was used for many years by music teachers in the US.<sup>26</sup>

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<sup>22</sup>Trowsdale. "Vocal Music," 343.

<sup>23</sup>"Estimated Population of Canada, 1605 to Present," Statistics Canada, accessed July 18, 2011.

<sup>24</sup>Ontario, Dept. of Education, 129.

<sup>25</sup>Trowsdale, "Vocal Music," 342.

<sup>26</sup>Harry Eskew, et al, "Mason," in *Grove Music Online, Oxford Music*, accessed July 18, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17984pg1>.

Immigration from the Old World also brought many influences on music education. Vocal music, for example, constituted a portion of elementary education throughout the United Kingdom.<sup>27</sup> As with American immigrants and the influence of the Boston Academy, many music teachers in Upper Canada would have been graduates of institutions such as the famous “Glasgow Training College.” In this College, under Principal David Stow, music played a prominent role. This suggests graduates may, in turn, have also taught music.<sup>28</sup> It is not clear how direct these influences were on Frost, but his manual does demonstrate an understanding of the trends in music education in the United Kingdom.

European immigration was likely also an influence. Music had been taught in German schools for decades, and was becoming increasingly common in public schools across Europe.<sup>29</sup> The teaching philosophy of Johann Heinrich Pestalozzi was becoming very influential in European communities as well. Concepts such as rote learning, “things before signs,” and singing songs took a prominent place in his “moral” education. Pestalozzi stated, “the effect of music in education is not only to keep alive a national feeling: it goes much deeper; if cultivated in the right spirit, it strikes at the root of every emotion unworthy of humanity.”<sup>30</sup>

The approach championed by Pestalozzi is realized in music education in methods devised by later educators such as Pfeiffer and Nageli in their *Gesangbildungslehre*, Orff, and Kodaly. With music we see a focus on active and sensory learning; teaching sounds before signs; separating music into component parts such as melody, rhythm, and expression; and progressing from the simple to complex within the context of each element. These concepts were clearly demonstrated in the manual of Frost.

#### THE MANUAL OF HENRY FROST

As previously mentioned, Ryerson’s report was quite influential in developing the curriculum for the common schools, which included music. In the report, Ryerson states that vocal music is, “another department of instruction which I think, ought to find a place in every common school.”<sup>31</sup> As a basis for the music aspect of curriculum in Upper Canada, Ryerson used a method devised by John Hullah, who based his manual on one written by Wilhelm which was used in France. Hullah’s manual was to be used as a

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<sup>27</sup>Egerton Ryerson, “*Report on a System of Public Elementary Instruction for Upper Canada*,” (Montreal: [s.n.]), 151.

<sup>28</sup>Trowsdale, “Vocal Music,” 342.

<sup>29</sup>Ryerson, 125.

<sup>30</sup>Wilfried Gruhn, “Is Lowell Mason’s “Manual” Based on Pestalozzian Principles? An Inquiry into the Controversy of Methods in the Nineteenth Century,” *The Bulletin of Historical Research in Music Education* 14, no. 2 (July, 1993), 94.

<sup>31</sup>Ryerson, 125.

model for music instruction in the curriculum for the schools in the United Kingdom. On review of Hullah's method, published in 1846, the similarities between it and the manual of Frost are evident, suggesting that Frost was quite aware of current trends in music education.

Frost's manual predates Hullah's method, which was used as the model for the curriculum in Upper Canada after the 1846 School Act passed. What is evident is that they both followed Pestalozzi thoughts, separating music into melody, rhythm, and expression, moving from the simple to complex within the context of each element. In Hullah's method we see instruction on how to teach concepts, whereas in Frost's manual we just see examples; the curriculum is not stated explicitly. Though both Frost and Hullah roughly follow the same divisions in musical concepts, they approach them differently. Frost starts with time (fig. 1a), whereas Hullah starts with melody (fig. 1b).



Fig. 1a

# FIRST COURSE.

## PART I.

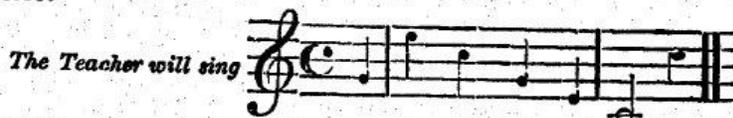
### CHAPTER I. SCALES AND INTERVALS.

Prepare Sheet No. 1.

1. SOUNDS which are so confused and harsh that the ear cannot follow them, nor the voice imitate them, are *noise*. Sounds which the ear *can* follow, or the voice *can* imitate, are *music*. The rolling of cart-wheels, or the blows of a hammer, we should call *noise*; whereas the ringing of church-bells, or even the singing of birds, we should call *music*.

*The Teacher will strike the wall with his wand or stamp on the floor.*

a. That is *noise*.



b. That is *music*.

2. Music that we can produce with our own voices is called *vocal music*; music which has to be produced by instruments—organs, violins, or flutes—is called *instrumental music*.

c. We are going to study *vocal music*.

3. Words which being placed in a particular order *have a meaning* form what is called a "*passage*" or sentence. Sounds, also, when they follow one another so that, on being sung or played on an instrument, they can be followed by the ear and known from other sounds, form a "*musical passage*."

d. The sounds I sang just now formed a musical passage; what I am about to sing will form another.



e. That is a "*musical passage*."

4. Every musical passage is said to be in some particular *scale*.

5. A *scale* is a succession of eight or more different sounds which, beginning on any one sound, proceeds to what is called the *octave* of that sound.

Fig. 1b<sup>32</sup>

<sup>32</sup>John Hullah, *Wilhem's Method of Teaching Singing* (1842), (Kilkenny: Reproduced under the direction of Leslie Hewitt for Boethius). NB: All images from the Hullah manual come from this edition.

In figure 1a we see an image from the beginning of Frost’s manual, juxtaposed with the beginning of Hullah’s manual in figure 1b. Here one can see that Frost has no written explanation as to how these diagrams are to be used for instruction, whereas the Hullah method goes into a fair amount of detail. And furthermore, it shows that Frost and Hullah progress through the rudimentary material in a different fashion.

The Frost and Hullah methods share much in terms of details. In figure 2, we see a “ladder” diagram which is very similar in the Hullah (left image), and the Frost (right image), manuals. Hullah denotes sol-fa, and degree names. Frost states the sol-fa, degree and functional names of the notes (do; tonic; 1). Neither, at this point, stipulate pitch.

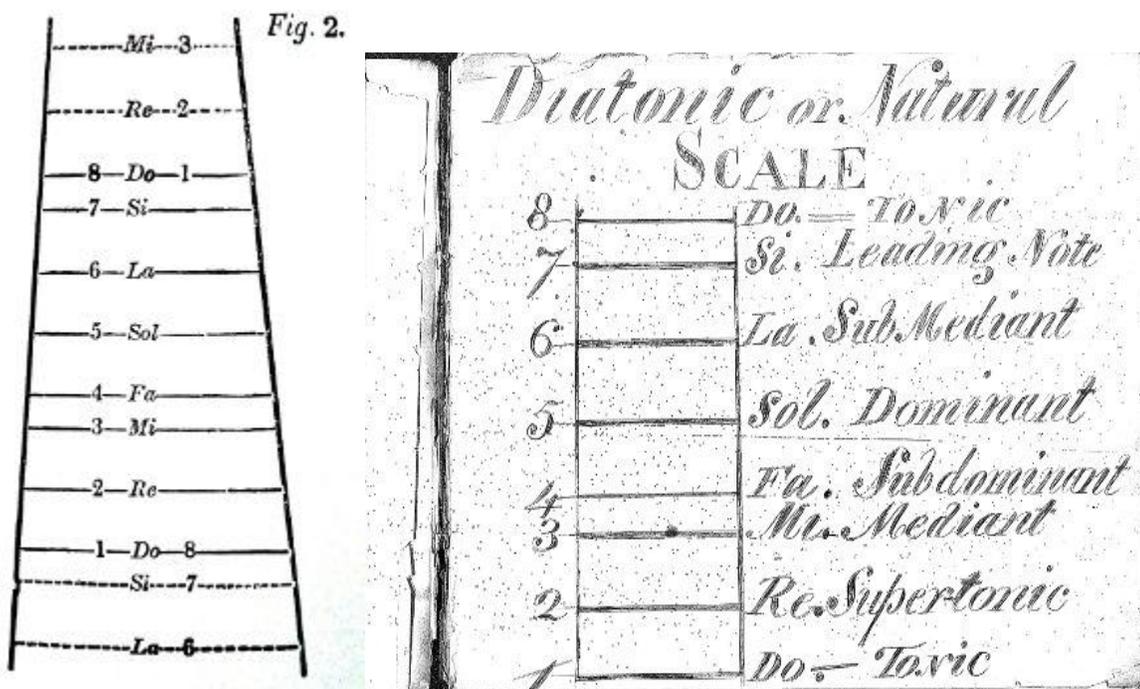


Fig. 2

Though they do share many similarities, there are some notable differences in approach as well. Here, in figure 3, we see an interesting diagram with a “hand” (reminiscent of Guido’s), illustrating notes on the staff. This diagram was used many times in Hullah’s method, but never in Frost’s. It also demonstrates the use of the “fixed doh” system.

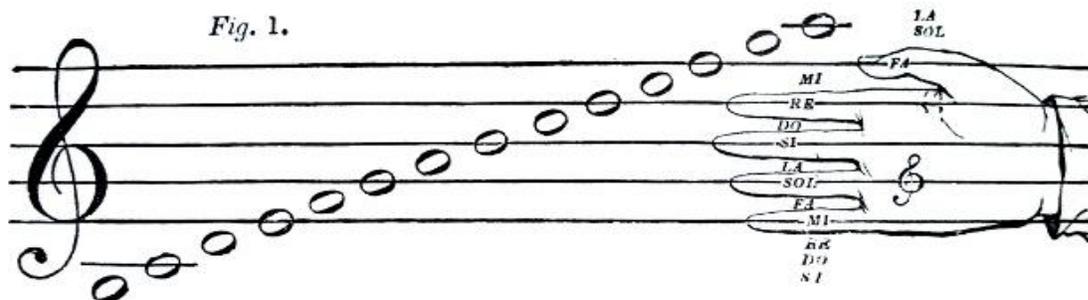


Fig. 3

In the teaching of time both use similar diagrams, yet Hullah uses the British nomenclature (breve, semibreve, minim, etc.), whereas Frost favours the system commonly used in Canada (whole note, half note, quarter, etc.).

Very similar charts showing beating patterns are used throughout the Hullah and Frost manuals, as seen in figure 4 (Hullah’s example on the right, Frost’s on the left).

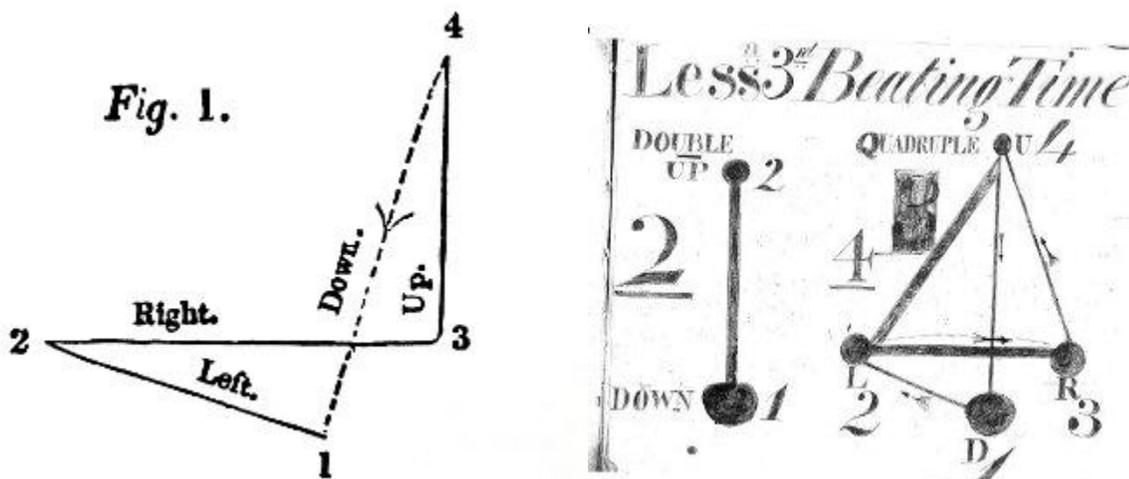


Fig. 4

Where Frost uses many charts to demonstrate rhythmic values and their relationships throughout his manual, Hullah uses just one very comprehensive chart (see fig. 5).

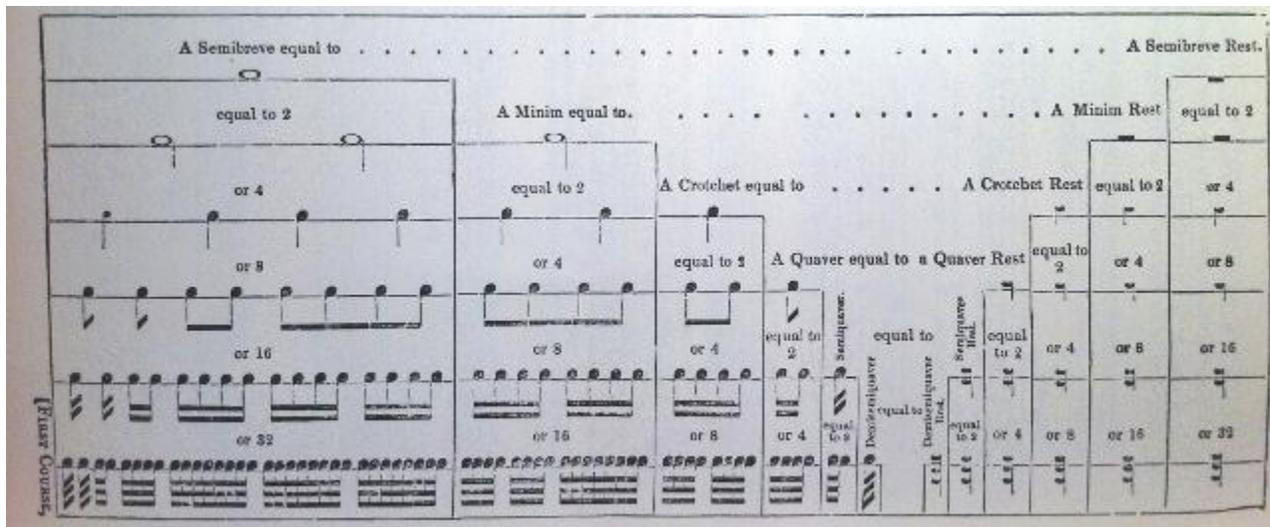


Fig. 5

Frost provides many examples of comparative rhythmic charts. Figure 6 shows two examples.



Fig. 6

Comparing the manuals of Frost and Hullah demonstrates that Frost was very aware of music education principles, and was able to express them in a personal fashion, modifying them to suit his own individual ideas.

As mentioned earlier, Frost starts his manual with the teaching of time, then moves to melody, and finishes with expression.

#### THE TEACHING OF TIME

Frost starts as basic as can be with a diagram of the staff (see fig. 1a). From there, Frost progresses through different types of measures – double, triple, quadruple, sextuple – and how to count the measures (see fig. 7).

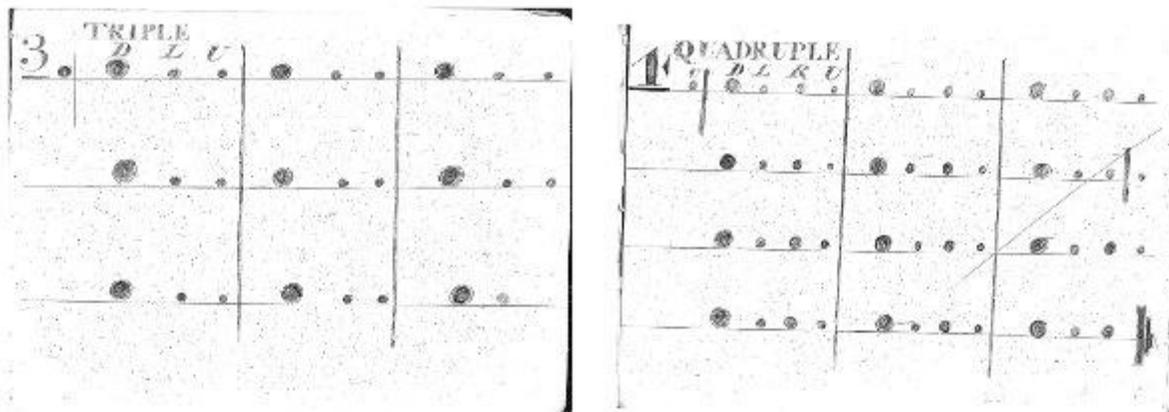


Fig. 7

In figure 7 we see counting patterns for different types of measures, and in figure 8, as with the examples in figure 7, we see strong beats notated with symbols used in his beating charts (see fig. 4), D,L,R,U, (presumably for Down, Left, Right, and Up). Also, one can see that the accompanying text, "let us all correct-ly sing...", is notated without pitch, simply rhythm at this point, effectively demonstrating a type of rhythmic speech (predating elements of Orff's technique).<sup>33</sup>

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<sup>33</sup>Trowsdale, "History of Public School Music."



Fig. 8

Grades of time, as seen in figure 9, are demonstrated as well.

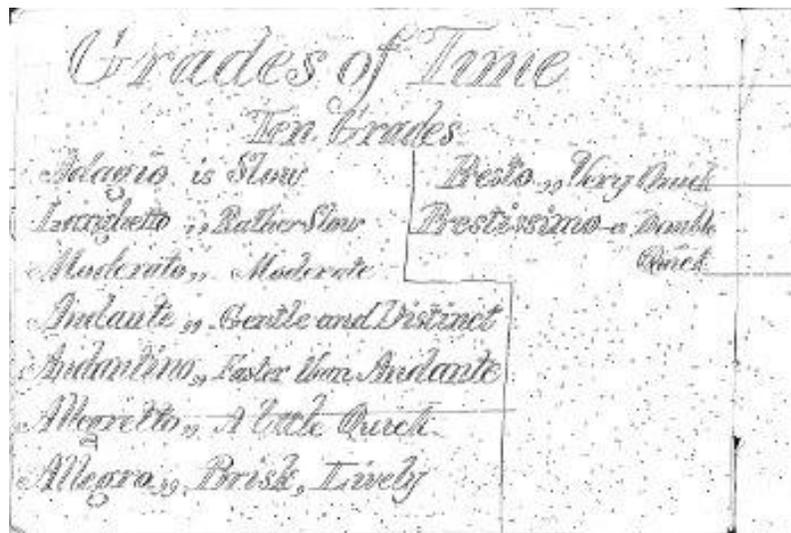


Fig. 9

Frost incorporates many exercises to practice the varieties of measure, rhythms and values explored in the first section.

## THE TEACHING OF MELODY

Frost utilizes the use of different nomenclature for notes of the scale, including letter names, (e.g., a, b, c), sol-fa (movable), degree, (e.g., 1, 2, 3-8), and function, (e.g., leading note, mediant). Also, as mentioned earlier, he introduced the ladder concept. See figure 10.

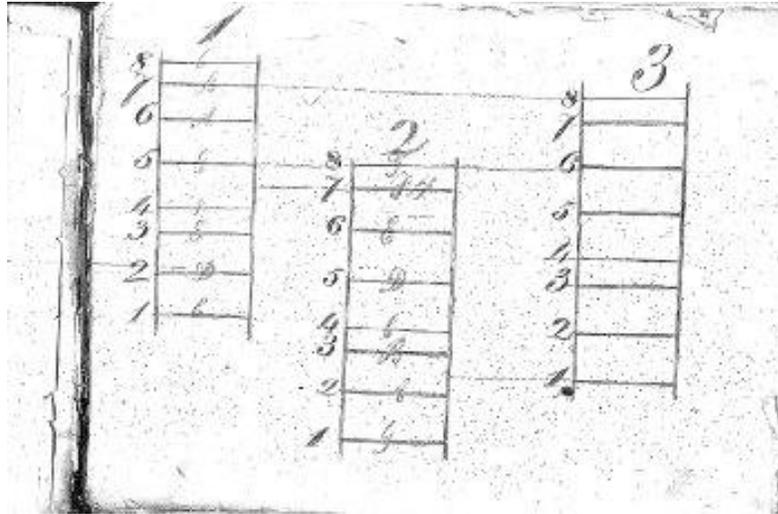


Fig. 10

In the ladders, in figure 10, one can notice a mistake. In the third ladder, representing the key of B  $\flat$  major, notes are not labeled, and the line to connect the tonic of the third chart to the lowered 7th of the first chart, actually corresponds to the 7th degree (he connects what is to be a B  $\flat$  in the third “ladder” with the B in the first “ladder”). Another thing to note in figure 10 is the use of more than one key: Hullah stayed with C major for the whole first part of his manual, whereas Frost introduced different keys and scales. The natural minor, for example, is seen early on (see fig. 11).

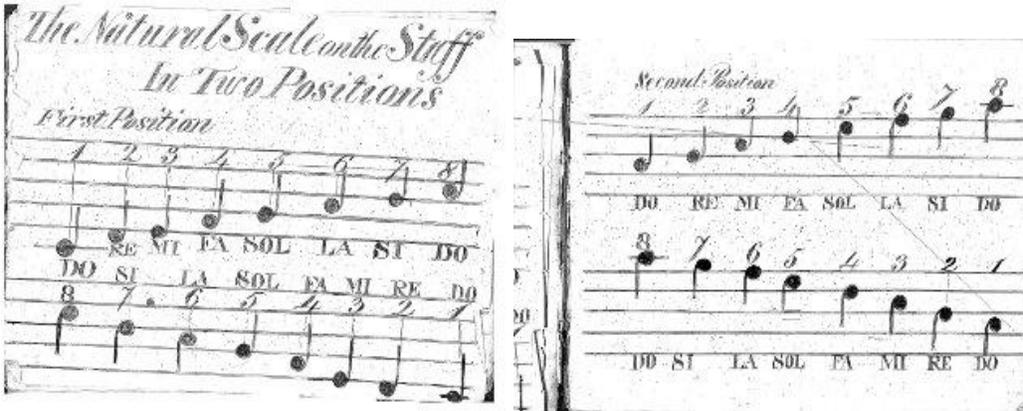


Fig. 11

In figure 11, Frost refers to the major scale and natural minor as first and second position respectively.

The manual also has many examples and exercises in various keys. These examples demonstrate the key signatures, sharps and flats, as well as accidentals. Also, in Frost's manual, there is the use of a movable doh, whereas Hullah used a fixed doh system (see fig. 12).

Scale	Sharps	Flats
Fa#	7	0
Si	6	0
Mi	5	0
La	4	0
Re	3	0
Sol	2	0
Do	1 sharp	0
Fa	0	1 flat
Si b	0	2 flats
Mi b	0	3 flats
La b	0	4 flats
Re b	0	5 flats
Sol b	0	6 flats
Do b	0	7 flats

Fig. 12

Frost introduces chords, songs, and rounds also (mainly in stepwise motion at first), intervals, and dissonances in the section on melody.

Voice types (fig. 13), and intervals (fig. 14), four part harmony, the extended scale and plenty of exercises are also introduced.



Figs. 13 and 14

#### THE TEACHING OF EXPRESSION

Dynamics and emphasis constitute a large part of the section on expression (see figs. 15 and 16).

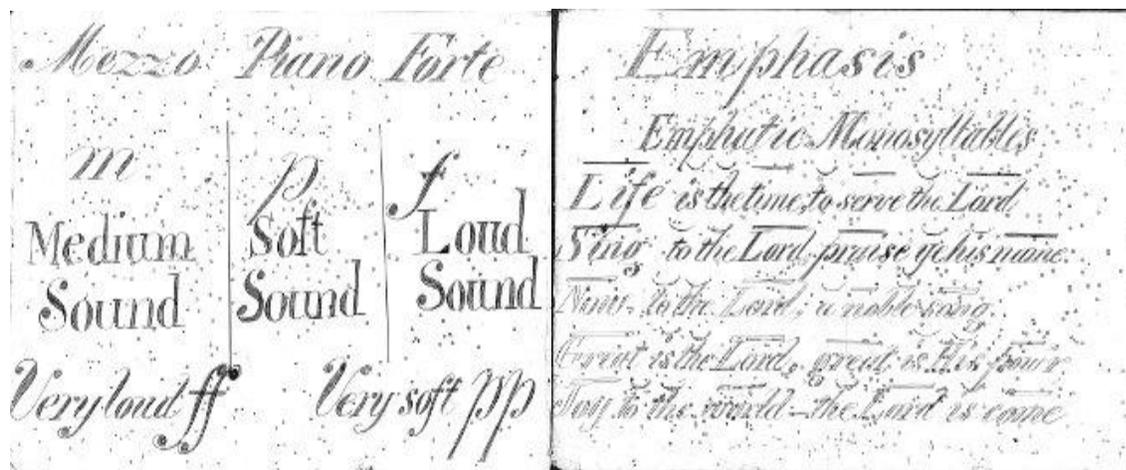


Fig. 15

In figure 16 we see increase and decrease of sound illustrated.



Fig. 16

Frost includes plenty of exercises showing aspects of expression, including explosive tones, articulation and emphasis, and practice with vocal and consonant sounds.

The manual of Henry Frost offers a rare primary source example of how music was taught in Upper Canada in the early part of the nineteenth century. The manual demonstrates an awareness of trends in education throughout the United States, Europe and the United Kingdom. For a closer look at Henry Frost's twelve-volume manual please visit the University of Toronto, Faculty of Music Library's Archival Collections: <http://uoft.me/henryfrost>.

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# NOTES FROM A NOVICE: COLLECTION DEVELOPMENT FOR THE UNIVERSITY OF TORONTO MUSIC LIBRARY

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UNIVERSITY OF TORONTO

For over thirty years the University of Toronto's Music Library enjoyed the services of a dedicated music selector, John Whitepost. He worked at the central technical services of the Robarts Library, as I still do. Since his retirement in 2009, I have been struggling to fill his shoes, while still remaining the Head of the Cataloguing Department, and the Music Cataloguing Supervisor. Mr Whitepost was not replaced with a full-time successor because of budgetary constraints: in the current climate of retrenchment, our librarians increasingly are expected to be jacks of all trades, covering Reference and/or Cataloguing and/or Collection Development. This is a departure from tradition for U of T / Robarts, although of course very much the norm at many other libraries. Historically, the decision more than forty years ago to hire librarians to specialize in Collection Development at Robarts was taken to insure a breadth and impartiality of coverage, so that acquisitions did not reflect only the current interests and biases of certain faculty, but were purchased with an eye to posterity and for the benefit of a broad range of potential scholars. These specialist selectors were subsequently responsible for setting up and maintaining approval plans with vendors, thereafter adjusting the approval profiles where necessary, and monitoring vendors' compliance. The sheer scale of our current operations (on average, 8000 books and scores per month are received and catalogued at the Robarts Library) means that such monitoring can be a time-consuming process.

## APPROVAL PLANS

The new reality of part-time selectors (*very* part-time in my case) means a greater reliance than ever on these approval plans. These seem to be working reasonably well for the mainstream and academic music publications available from the big vendors in Europe, and North and South America. It means that U of T's acquisitions of such material will be pretty much in line with those of other North American academic libraries. (This includes music scores, from our approval plans with Otto Harrassowitz and J.W. Pepper.) The more esoteric items, on the other hand, are no longer getting covered so fully. These include publications from small presses, self-published items, etc. particularly in French, German and Italian—titles that our previous full-time selector would probably have discovered by poring over national bibliographies, European journals, publication lists, reviews, and so on. These are typically the kinds of things that are *not* being acquired everywhere else, and for which there may be relatively little anticipated demand; but which nevertheless a major music library ought to collect, if it is trying to uphold the principles I alluded to earlier regarding posterity and a broad range of scholarship.

## PATRON-DRIVEN ACQUISITIONS

Fundamentally the problem stems not only from restricted budgets for salaries or acquisitions, but also from an increasingly utilitarian administrative attitude across the continent. University administrators are succumbing to the prevailing view that the marketplace is the ultimate measure of all things, including education. But a cost-benefit approach to libraries ends up begging the question, since the costs are all too precisely measurable in dollars, but the benefits, like the benefits of scholarship itself, are diffuse, nebulous, a Social Good, to be “monetized” in dozens of different ways according to your politics. From a strictly utilitarian point of view, what could be more appalling than to spend money to buy, catalogue and house books or scores that will seldom—perhaps never!—be used? However, it remains an economic fact that the cheapest and best time to buy a book or score is usually upon publication. Moreover: just because something has not circulated in twenty years does not mean, for a research library, that it was a waste of money. Who can tell what obscure titles might prove useful for a doctoral dissertation in the year 2067? One of the functions of a research library, unlike most public libraries, is to anticipate the needs of posterity as well as those of the present. And even those needs which are commercial as well as scholarly can benefit from the fact that research libraries are willing to put a roof over a book’s head in perpetuity. If all libraries were to become as market-driven as publishers, then how would things like Dover reprints ever be possible in years to come?

This is a discursive preamble to the subject of Patron-Driven Acquisitions (PDA), which for some is becoming an easy solution to the Accountant’s Nightmare mentioned earlier, namely, the so-called squandering of money on items that get little or no immediate use. From that short term point of view, it seems the ideal approach: find some way to supply users with comprehensive lists of new and recent publications, and let *them* decide what we should buy. As long as your users are undergraduates and scientists primarily interested in current publications, how can anything go wrong? On the other hand, if you are building a collection that you hope will also provide primary research material for historians and scholars as yet unborn, then responding only to contemporary demands may result in gaps in your holdings that will subsequently be difficult, expensive, or impossible to fill. This is why we have not yet resorted to the “PDA” technique at Robarts, except in the sense that we always attempt to buy titles requested by students and faculty as a matter of course. But the point is, that is not *all* that we buy, or even a significant proportion of what we buy.

## PRINT VERSUS ELECTRONIC

The rise of e-books is not yet yielding significant cost reductions except when titles are purchased in large packages and/or through consortiums. But economic considerations aside, there are added benefits, such as the convenience of remote access which library users are increasingly taking for granted when it comes to journals and certain kinds of monographs. Music scores are as yet somewhat outside the mainstream market of electronic publishing. For public domain scores, the International Music Score Library Project (IMSLP) “Petrucci Music Library” provides an ever-growing trove of free music scores (currently almost 100,000) to consult and/or download and print on

demand.<sup>1</sup> For “in copyright” titles, Alexander Street Press continues to expand its (far from free) collections, which are provided for individual study and consultation rather than performance. As things stand, their Classical Scores Library Vol. 1 (with Vol. 2 forthcoming later this year) includes around 25,000 scores, which is still only one-tenth of what can be found on the shelves of the U of T Music Library. The question is whether the Classical Scores Library database search features, and the ability to view scores online, will provide sufficient added value to make it worth offering to our users, even without the ability to download and print scores from the collection as performance material. Once the coverage improves, I think the answer will be “yes”.

### **STRIKING A BALANCE**

It is necessary, or soon will be, to refocus our acquisitions, to strike a balance between the ideal (“buy everything” plus “the best time to buy something is when it is first published”) and the pragmatic (cuts to acquisitions budgets and staff). I anticipate some major work ahead on adjusting the approval plan profiles to improve the coverage for music books. Our approval plans are by vendor, and our vendors are by language rather than discipline, so we will have to try issuing more precise instructions to Brockhaus (German), Aux amateurs de livres (French), and Casalini (Italian). The object is to get more of what we want (e.g. German books about German musicians) and less of what we don’t want (German popular biographies of Elvis Presley). It will never be completely satisfactory to turn over selection entirely to our vendors. But careful monitoring of their choices and a constant effort to refine approval plan profiles will, I hope, compensate at least to some extent for the loss of in-house expertise.

*This article is based on notes for the session “Music Library Collection Development Policies and Their Impact on the Academic Enterprise,” held as part of the 2011 CAML/CUMS Conference in Sackville.*

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<sup>1</sup> See <http://imslp.org/wiki/> (accessed June 30 2011)

**Beyond Talent: Creating a Successful Career in Music.** By Angela Myles Beeching. 2nd ed. New York, NY: Oxford University Press, 2010. xvii, 373 pp. ISBN 978-0-19-538259-4. \$21.95 US

Angela Myles Beeching is a consultant and former director of the Career Services Center at the New England Conservatory. Beeching holds a doctorate in cello performance from SUNY Stony Brook and received fellowships from Tanglewood and the Banff Centre. She has presented and published extensively in a variety of forums. *Beyond Talent*, her first book, was published in 2005; this second edition was published in 2010.

A trade paperback, *Beyond Talent* consists of 373 pages divided into thirteen chapters, plus an Interlude and Postlude. This organizational structure makes it convenient to use as a textbook for a one-semester course on career planning. Topics are presented in a linear, career-steps format, while a twenty-one page index gives easy access to specific material. Despite the linear format, Beeching readily acknowledges the non-linear, fluid reality of career paths. The book is written in the first person, and Beeching provides an ample supply of real-life examples. Many of them provide complete details of the individuals and experiences in question.

Topics include mapping success, developing a support network, promotion, recording, booking and management, publicity and audience building, outreach, freelancing and alternative careers, and financial aspects. Beeching guides the reader throughout with numerous lists and a generous supply of sample résumés, press releases, bios, photographs, and contracts.

While the majority of updates expand on or clarify material presented in the first edition, several larger changes have also been made. More emphasis has been given to enhancing a performance career with supplementary employment. Chapter 10 of the first edition, “The Freelancing Lifestyle – Managing Your Gigs, Time, and Money,” has been expanded and split into Chapters 10 and 11 in the new edition, “Freelancing for Success” and “Balancing Life: Managing Time and Money,” respectively. The most significant change, however, is the inclusion of a large number of online resources, paired with a [website](#). The site gives information about the author and book, links to the websites given in the book (listed by chapter), and twenty-six pages of “Resources”: an annotated listing of publications, URLs, and organizations addressing a wide range of music career issues.

*Beyond Talent* has been written as a practical career guide, not a resource for scholarly research, and is specifically targeted towards classical and jazz performers. Material on non-performance careers is severely limited, with teaching receiving only nine pages and arts administration a mere three pages. This near silence on non-performance careers is puzzling, but it is also the norm in similar books. The details that Beeching provides for classical musicians in particular are vastly superior to those found in alternatives such as Baskerville's *Music Business Handbook and Career Guide* or

Passman's *All You Need to Know About the Music Business*, both of which are focused on the pop music industry. There are at present no academic journals dedicated to the business aspects of music. Most books and magazines purporting to be about careers in music are trade publications that target the pop recording or broadcast industries. Given this, *Beyond Talent* fills a gaping hole, as it provides excellent material that is difficult to find in other sources.

For the Canadian reader, most of the content is directly applicable, but other sources must be sought for Canadian-specific information on such issues as copyright/licensing, taxes (including permissible deductions), and retirement planning. The prose is eminently readable and, while not generally based on empirical research, it is supported by a vast number of case studies. While there remains a need for a similar resource tailored to the needs of Canadians (and, indeed, everyone outside of the United States), this new edition of *Beyond Talent* is highly recommended for all libraries that support classical and jazz studies.

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[Culture Consult](#)  
*Winnipeg, Manitoba*

***Cinco Puntos Cardinales***. Music by Daniel Janke. Toronto, Ont.: Centrediscs CMCCD 16911, 2011. 1 compact disc (34:00). Contents: *Aparecer* (Mark Fewer, violin) (4:28) — *o curas hominum* (Coro in Limine) (3:56) — *Interlude* (Ignacio Ambrose, palm fronds) (1:39) — *Grand Waltz* (Red Pineapple Band) (5:47) — *Reacción* (Mark Fewer, violin) (4:05) — *Miawezo* (Daniel Janke, prepared pianos) (3:18) — *Hecho* (Mark Fewer, violin) (4:35) — *Para Leer En Forma Interrogative* (Coro in Limine) (4:23) — *Epilogue* (Mark Fewer, violin) (1:42). \$10.98

In order to understand the inspiration and background of this contemporary dance work, one should begin by reading the liner notes provided by Canadian composer Daniel Janke and choreographer Yvonne von Mollendorff. The title of the CD, *Cinco Puntos Cardinales*, translates as *Five Cardinal Points*. The work is in nine movements, featuring solo violin movements (beautifully performed by Canadian violinist Mark Fewer), Coro in Limine (a Lima-based male chorus), the Red Pineapple Band (a playful, eclectic group) and prepared pianos (featuring the composer, Daniel Janke). It is interesting to note that the movements were recorded in Toronto (Fewer's violin solos), Lima, Peru (Coro in Limine), and in Guyana, South America (an interlude with palm fronds). The production was staged in Lima, Peru, in September 2002.

It was entrancing to listen to the dance work solely as musical experience, divorcing the music from the whole theatrical experience. Attending a live performance of a dance work, one experiences the music as integrally linked to the choreography; the music and dance fuse into a single medium of expression. Listening to these vividly expressive, captivating dances, I could not help but create my own imagined choreography. The nine movements/tableaux are a mixed bag, stylistically speaking, ranging from Gregorian plainchant to improvisational chamber music. It is a meditation on classics, on raw-boned modernism, lit by flashes of flagrant sensuality and pathos. It is all the unexpected choices that give this disc depth and edge.

"Aparecer," the opening dance, translated as "to appear," is a dissonant, poetic exploration for solo violin. Unison chords develop into arching, jagged chromatic lines searching for tonal resolution. The serene, simple folksong quality, coupled with the sections of tortured harmonic writing, belies the overarching emotion of despair. The twisted melodic lines find repose in the return of the opening solo lines, but conclude with the violin still searching for harmonic resolution.

Coro in Limine, the unaccompanied male chorus, chants the meditative "o curas hominum" (Oh, the cares of man). The polyphonic plainchant features two choirs answering each other in Palestrina-style expression. The spare poetry is effectively communicated through this contemplative musical writing. The plainchant builds to a powerful climax. The futility of humanity's pursuits on earth is aptly expressed in the impassioned singing, dissipating into a single chorus chanting in unison.

The shortest movement is “Interlude,” only one-minute-and-thirty-nine seconds. The sounds of water flowing and the curious sounds of the palm fronds (a percussion instrument made from the large compound leaf of a palm) evoke the atmosphere of the Amazon rainforest and being in the heart of that exotic, wild space. A sense of mystery and danger is created by the repetition of what sounds like footsteps running through the forest that meet a menacing, percussive rhythmic pulse and rattle. The unexpected musical choices and abrupt ending of this vignette heighten the sense of apprehension.

“The Grand Waltz” (performed by the Red Pineapple Band) is a playful dance scored for piano, violin, bass, accordion, two saxophones, and drums. The intriguing collage of sound parodies a waltz delivered from an old-time country band, but with a twenty-first century twist. The waltz music is juxtaposed with the street sounds of Lima: squeaky, high-pitched brakes of a city bus, bells from a bicycle, and a distant, distorted voice. This is the longest dance of the nine movements, and it is an absolute charmer. The appeal of this piece is the seemingly random compositional approach, but one is conscious of the variable mixture of creativity and inspiration that went into it.

The haunting melody of “Reacción” (Reaction) is exactly that: a musical reply to the lightness of the previous movement. Again a movement for solo violin, it is a reprise of the second movement and the chant melody heard from the Coro in Limine chorus. The music develops to a section of more rhythmic energy but eventually dissipates into wisps of sound. The majestic yet aloof melody of the violin is an effective and poignant musical contrast to the previous dance movement.

The rhythmic, inexorable momentum of energy in “Miawezo” is spell-binding and engaging right from the opening bars. The composer himself, Daniel Janke, plays the prepared piano in this high-energy, hypnotic dance created by the repeated triplet figures. I am fascinated that a prepared piano creates these mesmerizing sounds. It is a minimalist tour de force.

The mournful, pleading voice of the solo violin returns in the movement “Hecho” (Done). It is a dissonant, soulful folksong melody. This introspective exposé is a haunting segue from the pulse and energy of the previous dance, “Miawezo.”

“Para Leer En Forma Interrogativa” (To Be Read in the Interrogative) is the penultimate dance; it features the poetry of Julio Cortázar. Cortázar (an Argentinean writer) was one of the founders of the Latin American literary renaissance, which influenced an entire generation of Spanish-speaking readers and writers. The Coro in Limine chorus makes another appearance, but this time accompanied by piano. A beautiful, captivating piano solo opens the movement, and then the chorus enters in unison. The spare, sensual poetry is captured by the male voices in the interrogative lines: “Have you seen, Have you truly seen the snow the stars the felt the steps of the breeze... Do you know, in every pore of our skin, that your eyes, your hands, your sex, your soft heart must be thrown away must be wept away, must be invented all over again?” Although the intonation of the chorus suffers a little here, I very much appreciate the raw, natural, earthy quality of Coro in Limine’s performance of this folksong.

The dance ends in the eerie, unresolved “Epilogue.” It is either a calming resolution or chilling warning to close the dance work with the indelible, haunting and pervasive atmospheric streets sounds of Lima.

The compositional structure of this nine-movement dance work is cleverly crafted. Janke bookends solo violin pieces and two Coro in Limine male chorus songs, sandwiching in four contrasting movements and ending with a final single movement. All the performances are beautifully rendered, and the sound quality of the recording captures the nuances of the individual movements.

Highly recommended if you are looking for compelling and daring musical choices.

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*Memorial University of Newfoundland*

**raW: Chamber Music by James Rolfe.** Performers: Continuum Contemporary Music; Carla Huhtanen, soprano. Toronto: Centrediscs, CMCCD 16210, 2010. 1 compact disc (64:42). Contents: *raW* (11:08) – *Simon & Garfunkel & the Prophets of Rage* (9:57) – *Drop* (8:25) – *Revenge! Revenge!! Revenge!!!* (10:53) – *Freddy's Dead* (3:10) – *Devilled Swan* (6:47) – *Fêtes de la Faim* (6:27) – *Squeeze* (7:55). \$13.98

The Continuum Contemporary Music chamber ensemble and vocalist Carl Huhtanen present a survey of the chamber music of James Rolfe (b. Ottawa, 1961), who is one of Canada's leading composers of contemporary music. The works, which date from 1991 to 2004, demonstrate a number of Rolfe's staple techniques including a predilection for citation and a privileging of rhythm as a compositional parameter. The CMC Centrediscs production leaves nothing wanting and the disc comes packaged with a glossy English and French booklet containing ample programmatic notes.

The expanding and contracting rhythmic and melodic fragments that open *raW* (2003) allow the Continuum players to demonstrate their exceptional ensemble skills. In the liner notes, Rolfe describes the work as a filtering of J. S. Bach's Second Brandenburg Concerto through Bob Marley's "War," Burning Spear's "The Invasion," and Sousa's "Stars and Stripes Forever"; he refers to each of these filterings as a distinctive movement. The changes in musical language that mark each movement are obvious as the funky, bass line inspired riffs of the opening section give way to a more delicate and articulate call-and-response between individual instruments. The piece finally transitions into a march-like mutation of baroque harmonic progressions that dissolve into the chromaticism of the ending. It is worth noting that of the eight tracks on the disc, three quote J.S. Bach, including *raW*, the contrapuntal miniature, *Freddy's Dead* (2004), and the hymnal march, *Squeeze* (1997).

*Simon & Garfunkel & the Prophets of Rage* (1993), for soprano, piano, and percussion, provides another example of Rolfe's preference for citation. The work is crafted from the juxtaposition of the Simon & Garfunkel ballad, "America," and the Public Enemy rap, "Prophets of Rage." The lyrical content of the two tunes is interwoven against a sparse and rhythmically disjunct instrumental backing that evokes the fragmentation and splicing of hip hop sampling. The interest of the work lies in Rolfe's juxtaposition of the sweetness of the ballad and the anger of the rap. However, at just under ten minutes, the work feels a bit long in places as Rolfe remains overly faithful to his generative material to the detriment of musical development. The introduction of somewhat gimmicky electronic sounds in the final two minutes of the work does little to help.

Rolfe notes that *Drop* (1999), for piano and violin, is "haunted by ghosts of violin sonatas past," and this is definitely evident. At the beginning of the work, the violin stands out with wide, dramatic melodic lines juxtaposed against a much more rhythmically and harmonically modern piano part. Eventually the violin submits to the machinations of the rougher-edged piano, joining in what becomes an increasingly intense texture of dissonance and close-interval double stops. The piece then gives way to a beautiful heterophonic texture with the violin and piano playing in near unison for a prolonged period. Following this respite the piece returns to some of the earlier material

to bring the form to a close.

Conceptualized by Rolfe as a kind of sequel to *Devilled Swan* (track six), *Revenge! Revenge!! Revenge!!!* (1995), for clarinet, cello, piano, and percussion, is titled after a line in the famous *Tintin* series of comic books. The work takes the simple motif of two chromatic scales moving inwards and crossing from the extremities of the upper and lower range, which is then manipulated through transformations of the rhythm, articulation, and contour of repeating fragments. Rolfe crafts an ebb and flow of tension and release through interjected pauses as well as subtle and effective changes in instrumentation and timbre. The work culminates in repeatedly articulated shots that bring to mind a skipping record overlaid with exercise-like chromatic runs before fading into an ethereal and effective coda. Clarinetist Max Christie's excellent control of his instrument stands out here as he executes particularly effective chromatic slides at soft dynamics.

Working from an 18th-century hymn tune by Timothy Swan, Rolfe scores *Devilled Swan* (1995), the predecessor to *Revenge! Revenge!! Revenge!!!*, for violin, cello, piano, and percussion. He opens the work with an alternating pattern of contemplative chorales and frantic and at times comedic chromatic syncopations, punctuated by shrill whistles and off beat percussion shots. As the seven-minute work unfolds, the styles blend and compress one another in a single drawn-out process until they become almost indistinguishable.

I particularly admired *Fêtes de la Faim* (1991), for soprano, flute, clarinet, violin, cello, piano and percussion. With its text from Arthur Rimbaud's poem of the same name, the work opens with the fragmented text enunciated pointedly over the subtle drone of the clarinet and the sharp, interjecting attacks of the percussion and piano. This builds in intensity until the three-minute mark, when the winds and strings enter with sustained clusters that support slow and deliberate melodic fragments of two or three pitches in the voice. The percussive attacks in the piano grow less frequent until all that remains are haunting and ethereal harmonies in the ensemble supporting the simple and slow melodic variations of the voice. There are moments that recall Claude Vivier's writing in *Lonely Child* and similar works. The work's form follows a single transformative trajectory moving from the opening to the close. Carla Huhtanen's performance is impressive as she demonstrates both rhythmic precision and a controlled tone unspoiled by any unnecessary vibrato.

This disc, a wonderful snapshot of Rolfe's chamber music career, can be recommended to any lover of Canadian new music. Rolfe's predilection for transparent processes and forms, his use of rhythm and groove, and his tendency to cite familiar classical and popular repertoire also makes his music accessible to a wider audience. His chamber music would serve as an excellent introduction to new music for those who might be scared away by the more extreme examples of modernism.

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**Sea to Sea: The St. Lawrence String Quartet Celebrates 20 Years.** The St. Lawrence String Quartet. Toronto: Centrediscs CMCCD 16310, 2010. 1 compact disc (60:13). Contents: *Sepia fragments* / Derek Charke (13:15) – *Rounds* / Brian Current (11:23) – *À tire-d'aile* / Suzanne Hebert-Tremblay (13:12) – *Allaqi* / Marcus Goddard (12:03) – *A table at the Bushwakker* / Elizabeth Raum (10:20). \$13.98

In celebration of their twentieth-anniversary season in 2008-09, the St. Lawrence String Quartet commissioned a series of new works by Canadian composers to be premiered during an extensive cross-country tour. The call for compositions, made in partnership with the Canadian Music Centre, requested submissions for works of short duration for string quartet alone that would reflect the project's theme of celebrating and recognizing the quartet's Canadian roots. The group also committed to selecting a minimum of five works to represent each of the CMC's five geographic regions. "Through this commissioning," notes violist Lesley Robertson in the CD liner notes, "we hope to honour our roots and express our gratitude to the Canadians who have followed our growth, supported our endeavours, and nurtured our development over the last two decades." This disc presents the five new works that were selected.

In the two decades of its existence, the quartet has established itself as a world-class chamber ensemble with a profile reaching far beyond its Canadian origins. The group has held the position of ensemble in residence at Stanford University in California since 1998, maintains a busy touring schedule in North America and Europe, and works actively with notable international composers including John Adams, Osvaldo Goilijov, Jonathan Berger, Roberto Sierra, and Ezequiel Viñao. The focus of this commemorative recording is thus an admirable gesture. It not only acknowledges the continued importance of a Canadian repertoire for the quartet but also their support of emerging composers. Rather than turning to prominent individuals with whom they have worked in the past—and this is certainly an impressive list that includes Canadians R. Murray Schafer, Christos Hatzis, and Chan Ka Nin—they provided an opportunity for lesser-known composers to be heard. "As I recall," notes Robertson, "there were close to 90 submissions—and most of the names were new to us. This was perhaps the most exciting part of the process."

The inclusion of composers from different regions allows the disc to achieve a truly national feel by drawing together various identities and points of reference. The composers facilitate this through frequent references to regional sounds, places, and traditions. These include the stylized fiddle tunes and reels in Derek Charke's *Sepia Fragments*, the songs of birds found specifically in Québec in Suzanne Hébert-Tremblay's *À tire-d'aile*, imitative textures mimicking Inuit throat singing in Marcus Goddard's *Allaqi*, and the vivid scenes portraying patrons who frequent the Bushwakker Brewpub of Regina in Elizabeth Raum's *Table at the Bushwakker*. By presenting themes that expand upon the traits that have traditionally defined Canadian music, the disc demonstrates the ways in which contemporary Canadian composers express their identities.

Overall this disc represents a wonderful project that suits the quartet's long dedication to new Canadian music as a central part of its repertoire. One nevertheless wishes the commemorative aspect was better reflected in the CD booklet. Apart from a brief introduction by Keith Horner, the booklet contains only program notes from the composers and stock biographies presented as disjointed and piecemeal. The program notes are admittedly helpful, but they could have been integrated into an overarching prose description drawing connections between the individual works and considering them as a collective response to the stated goals of the project.

One wonders, also, about the ensemble's experiences with these pieces. "To hold in our hands such a body of work from Canadians, coast to coast, was tremendously inspiring," notes Robertson, but there is much more that could still be said about how the pieces were selected and how audiences reacted to them. The self-imposed condition of selecting a piece from each region of the country is particularly intriguing and undoubtedly provided the group a rare glimpse into regional differences and compositional practices. An expanded commentary on the commissioning project and the selection process would have provided additional insights into the pieces while both acknowledging and celebrating the significance of the endeavour.

Aside from the shortcomings of the CD booklet, this is an excellent recording both in terms of the quality of the music and the quality of the performances. The music displays wonderful moments covering a full range from the Bartokian rhythms of *Allaqi* through the raucous barroom outbursts in *Table at the Bushwakker* to the delicately swirling textures of Brian Current's *Rounds*. The St. Lawrence String Quartet delivers performances that are nuanced, deeply emotional, and utterly convincing—exactly what listeners have come to expect from the ensemble over the past twenty years. By celebrating a significant anniversary in this way, the quartet members have generously rewarded their listeners by expanding the repertoire with five vibrant new works for string quartet.

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**Sirocco.** Sylvie Proulx, guitar. Baton Rouge, Louisiana: Centaur Records, 2010. CRC 3053. 1 compact disc (59:30). Contents: *Sirocco* / Andrew York (8:10) – *Triaela* / Roland Dyens (16:10) – *Variations on McGillicuddy's rant* / Clark Ross (15:52) – *Koyunbaba* / Carlo Domeniconi (16:12) – *An idea* / Leo Brouwer (3:04). \$16.00

Centaur Records' substantial catalogue of primarily instrumental solo and chamber music recordings includes fifty CDs featuring solo guitar or duos with guitar. The latest solo album is performed by Canadian guitarist Sylvie Proulx in an attractive program of five solo works by living composers all of whom are also guitarists. Consequently, the writing is idiomatic throughout, often virtuosic, and at times displays novel approaches to effects, no doubt tried and found workable under the composers' own hands.

Montreal native Sylvie Proulx, who holds Bachelor and Master of Music degrees from the Université d'Ottawa and the University of Toronto, is now a busy recitalist, and recognized as one of Canada's foremost guitarists. Her previous CD recording featured the music of Astor Piazzolla, in a solo capacity, in duos with flautist Robert Aitken, and in the Concerto for guitar and bandoneon with members of Symphony Nova Scotia. She acknowledges the support of the Newfoundland and Labrador Arts Council for the production of this CD recorded in July 2007 at the School of Music at Memorial University, where she is professor of guitar.

The program opens with *Sirocco* by American Andrew York, a long-time member of the Los Angeles Guitar Quartet for whom he has made many arrangements. I am more impressed with the clean performance than with this light-weight composition which features some stock-in-trade guitar techniques, like open-string bass repetition, tremolo, and rasgueado.

Guitar pieces by well-established composers Roland Dyens and Carlo Domeniconi are among the most popular of the current generation of performing guitarists. One supplier, HB Direct [<http://www.hbdirect.com/>] boasts no fewer than sixteen different CD performances currently available of Domeniconi's *Koyunbaba*. One of my favourite renderings of *Koyunbaba* is not included there; it is on the 1992 recording entitled *Progression*, performed by another Canadian guitarist, Philip Candelaria. Domeniconi's opus 19 of 1985 may be considered an early composition in a list of works which now exceeds 156 opus numbers. *Koyunbaba* evokes the music of Turkey, where he visited and developed a regional folk compositional style, and the title refers to the southwest region of Turkey, and to the family name of Domeniconi's ancestors, descendants of whom still live in the region. It also carries the meaning of shepherd (literally, sheep-father) and could denote a thirteenth-century mystic.<sup>1</sup> *Koyunbaba* is a wonderfully resonant composition which conjures up the sound of the Turkish saz (bağlama) in part effected through scordatura tuning of the guitar: the five lower strings are tuned to C# or

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<sup>1</sup> *Wikipedia*, s.v. "Carlo Domeniconi," last modified February 27, 2011, [http://en.wikipedia.org/wiki/Carlo\\_Domeniconi](http://en.wikipedia.org/wiki/Carlo_Domeniconi).

G# while the top string remains at its normal pitch of E, thus supplying the third of the chord of C# minor.<sup>2</sup>

The four-movement suite in slow-fast-slow-fast form is notated without meter. In the first movement rhythmic interest is created with measures and phrases of varying and uneven length. Movements two (*mosso*) and three (*cantabile*) both display exotic-sounding melodies over a wash of evenly-flowing accompanying figures. Their fascination is enhanced by displacing accented notes from strong beats and irregular lengths of phrases in a rich sound fabric. The final movement *presto* is composed of motivic fragments repeated in a hypnotic fashion. The effect of quick arpeggio patterns of continuously flowing triplet sixteenth-notes, using the open-string resonance, is stirring and virtuosic. Proulx, like most performers, chooses to omit a repeated section in the first movement, thereby shortening it by about one minute. However, most performances of the fourth movement *presto* clock in at around four minutes, whereas Proulx's performance is significantly, almost three-and-one-half minutes, longer. This is in part due to her more deliberate tempo (Candelaria's tempo is about ten metronome points higher for the 12/16 measure than Proulx's), but also to her generous rendering of the composer's (perhaps) ambiguous indications with regard to repeated sections. Both of these factors contribute to a lack of urgency in Proulx's interpretation.

Roland Dyens' *Triaela* was composed in 2002 for Greek guitarist Elena Papandreou, who includes it on her 2005 CD with six other works, all composed by Dyens. Dyens is himself renowned for his improvisatory abilities and virtuosic performances. Sylvie Proulx captures the virtuosic quality of *Triaela* whose Brazilian-inspired movements with referential titles are: "Light motif (Takemitsu au Brésil)," "Black horn (When Spain meets jazz)," and "Clown down (Gismonti au cirque)." The first and third movements are tributes to the highly regarded Japanese and Brazilian composers and portray elements of their compositional styles evident in the important works they composed for guitar. *Triaela* requires the guitar's sixth string to be tuned a full perfect fifth lower than its normal pitch. While this produces some attractive colours and surprising effects, expertly handled, the tone of this re-tuned string is sometimes flabby-sounding, leaving one wondering if the employment of a fatter-gauged bass string might produce a crisper, more consistent tone.

The only Canadian work included is the *Variations on McGillicuddy's Rant* by Clark Ross, who is a professor of composition and Proulx's colleague at Memorial University. Though the piece is the only one on the CD not published, it is accessible, not from the Canadian Music Centre, as one would expect of compositions of an Associate composer of the Centre, but from Ross's own web site [<http://www.clarkross.ca/>]. There one learns that the *Variations* had a lengthy gestation period of twenty-three years, the theme having been composed as early as 1980. The piece was performed many times during the 2007-08 concert tour and subsequently recorded by another Canadian guitarist, Daniel Bolshoy.

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<sup>2</sup> Don Michael Randel, "Saz," *The Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: Belknap Press, 2003): 757.

*McGillicuddy's Rant* apparently has no more significance than being a catchy title; nevertheless, the theme could perhaps pass as an obscure Newfoundland folk song. Its initial statement is followed by nine short character pieces, where it is never hidden and the work then closes with a modified reprise of the theme. The variations flow effortlessly from one to the next, but I wondered why the order of the first variation, a jig, and the ninth variation, a prelude, was not exchanged, as befits their more usual placement and character when included in multi-movement suites. The jig, I think, makes a more appropriate penultimate piece following the chorale and preceding the reprise. At the opening theme, which is marked "nostalgic" by the composer, I might have preferred a warmer tone from Proulx's guitar. In the second variation she makes the melody sing over the steady figuration, and in the bluesy fourth variation I especially enjoyed the glissandi chords and the 3 + 3 + 2 rhythmic figure. The gentle arabesque sounds appropriately like a lullaby, the repeated pattern arpeggio of the folk dance is clearly articulated, and the quality of the chords most attractive in the chorale.

How rich the contemporary guitar repertoire has become because of the works of the Cuban composer, Leo Brouwer, and because of his impact on other composers. A fitting close to the program, *An Idea: Passacaglia for Eli* was composed in 1999 to mark the seventy-fifth birthday of the influential teacher, Eli Kassner. Beautifully shaped by Proulx, who was one of Kassner's students, this short tribute of just twenty-six measures includes renaissance-like cadences and Chopinesque flourishes within its quasi-baroque style. Sylvie Proulx's whole CD is a most attractive *idea* at that!

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**Weinzweig: Essays on His Life and Music.** Edited by John Beckwith and Brian Cherney. Waterloo, ON: Wilfrid Laurier University Press, 2011. 420 pp. ISBN 13-978-1-55458-256-3. \$50.00

John Beckwith and Brian Cherney's co-edited book about the life and music of John Weinzweig is a valuable addition to the growing body of publications available from Wilfrid Laurier University Press devoted to Canadian music topics. Yet it is much more than a Festschrift study of one of Canada's most important art composers from the second half of the twentieth century. The sum total of the essays Beckwith and Cherney have compiled together is a stunning achievement (as I note below, they have also authored a couple of the essays), which will no doubt serve as the benchmark for future Canadian composer studies for years to come.

It is well known that Weinzweig played a vital role in introducing various avant-garde musical ideas to post-1950 Canadian audiences; he was also an important voice for establishing musical societies such as the Canadian League of Composers; and he had a long and prominent career as a teacher at both the Royal Conservatory of Music and the University of Toronto. However, prior to reading this book, I had not realized exactly how vital Weinzweig's contributions were. Simply put, Beckwith and Cherney make the case that Canada's musical landscape, in terms of the concert hall, the university/conservatory classroom, and government granting agencies, was profoundly shaped by Weinzweig, and the picture today would be markedly different without his influential voice.

The book is in three parts. Part 1, entitled "Biographical Themes," contains four musicologically oriented essays. The first ("Toronto") opens with Robin Elliott's admirable survey of the social environment—cultural, architectural, and musical—of Toronto during the 1930s and 40s, which thereby establishes the context where Weinzweig formed his artistic roots. In "The Activist," Brian Cherney next traces the origins of Weinzweig's activism—specifically, one who throughout his life passionately fought for the recognition of the artist in contemporary society. Cherney uses this background as the basis for a wonderful narrative about Weinzweig's support of the contemporary Canadian composer—arguably the most visible spokesperson throughout the second half of the twentieth century—and how Weinzweig's work led to the formation of the Canadian League of Composers. Cherney also explicates the rationale behind Weinzweig's many altercations with the CBC.

The next essay, "The Teacher," by John Rea, is in two parts. The first is a chronology of Weinzweig's years as an instructor, his various positions, and his views as a pedagogue. The second part essentially consists of reminiscences by former students on such themes as pedagogical approach, orchestration, and twelve-tone technique. What is evident from these various quotes is not just how generous a teacher

Weinzweig was, but also how open he was to the variety of compositional styles presented to him by his students throughout his long career.

The final essay in part 1 is Elaine Keillor's "Music for Radio and Film." The chapter is insightful on two counts. First, Keillor outlines what role Weinzweig's "functional" music for radio in the early 1940s played for this emerging art form. Second, Keillor rather provocatively suggests that Weinzweig's compositional experiments from this time, music which he would have heard almost immediately after completing a piece, built confidence for the emerging composer that he carried into his more expansive compositions.

Part 2 of the book, entitled "The Composer," is more analytical in focus; it contains five chapters and illustrates various aspects of Weinzweig's compositional output. The first chapter, "The First Canadian Serialist," authored by Catherine Nolan, traces Weinzweig's initial exposure to twelve-tone composition, the compositional approach for which he is celebrated. Alban Berg's *Lyric Suite* and Ernst Krenek's 1940 treatise, *Studies in Counterpoint Based on the Twelve-Tone Technique*, are cited as seminal works in Weinzweig's largely autodidactic education. Nolan then describes in lucid terms the composer's utilization of this technique in a variety of pieces throughout his career. The discussion strikes that all-too-rare combination of technical insight placed within approachable narrative prose. A summary comment in the conclusion, in fact, could be held as a manifesto of Weinzweig the composer:

His insights into the potential for deeper levels of compositional coherence through serial methods grew continuously over some thirty years, but he never abandoned his underlying view dating back to his earliest serial works that serialism was ultimately an expedient for musical coherence and comprehensibility. (147-48)

Clark Ross's essay, "Naked and Unashamed," is, unfortunately, one of the weak links of the book. While the intent of Ross is no doubt to explain the characteristics that define Weinzweig's approach to orchestrating a work, in the end he is left with simple observations of musical events and descriptions of musical colours. Consider Ross's opening paragraph from the conclusion:

Weinzweig's desire to gain the confidence of performers ... resulted in at least three qualities that characterize his music:

- (1) Idiomatic writing;
- (2) Awareness of extended performance techniques (and in some cases discovery of new ones); and
- (3) Meticulous attention to detail in his scores. (169)

Surely these conclusions could be applied to virtually any composer of worth.

The next two essays are by Beckwith. The first, "Works with Texts," presents an aspect of Weinzwieg's oeuvre that is less well-known than his instrumental or orchestral compositions. Beckwith makes a commendable case that these works are unjustly placed on a lower stratum, as they contain valuable and striking features of the composer's style. Most importantly, they exemplify two features of Weinzwieg's personal aesthetic: the relentless experimentalist who was, at the same time, engaged in communicating with his audience.

Beckwith's second essay is titled "'Jazz Swing' and 'Jazz Blues'." His thesis is that Weinzwieg's early exposure to jazz became more than a lifelong love of the art form; essentially, the influence became incorporated into what many other composers and commentators have referred to as "third stream," and informs such important works as the 1966 Piano Concerto, the Divertimento No. 8 (1980) and the 1981 *Out of the Blues* for concert band.

The final essay in part 2 is James Wright's magisterial survey of Weinzwieg's twelve divertimenti in "The Story of My Life': The Divertimento Series." The thrust of the essay is a study of the compositional techniques and styles found in a series of works that span fifty years of the composer's life. Like Nolan's essay, Wright finds that perfect balance of informed analysis and appropriate prose for the generalist reader.

Following two large sections that examine both Weinzwieg's influences and his works, part 3 is, appropriately enough, entitled "The Legacy"; it contains a series of four essays. The first, by Alan Gillmor, is "In His Own Words." Gillmor presents a detailed perspective of Weinzwieg's views of contemporary music, as well as Weinzwieg's views of both his contemporaries and the younger generation of composers against whom he had to compete during the latter part of his career. This is a particularly compelling essay: despite the high praise that Gillmor has for Weinzwieg, it is not hagiography, and he is not at all afraid to provide a balanced perspective:

That Weinzwieg early on embraced modernism is not the issue. That he remained loyal to one aspect of the modernist project for much of his long creative life is problematic ... There is a poignant irony in the fact that this proud champion of contemporary music, this 'radical romantic,' lived long enough to become a symbol of the past. (276-77)

A must read for researchers on Weinzwieg's music is J. Drew Stephen's essay, "Critical and Scholarly Views." Stephen subdivides his essay into four categories: descriptions of Canadian texts and historical surveys; large-scale studies, including the five (to date) PhD dissertations that consider Weinzwieg's music in larger contexts; dictionary and encyclopedia entries and international reviews; and general articles and tributes. The annotated commentary of this material is indeed impressive and should serve as the entry point for future Weinzwieg research.

While Stephen's essay deals with the reception of Weinzwieg's work in the scholarly community, in the next chapter ("Ear-Dreaming: A Study in Listeners") Eleanor Stublely attempts to "ear-dream"—i.e., contemplate on the reception of—Weinzweig's music at five dates spread over his career (3 January 1943, 14 July 1948, 16 May 1951, 17 January 1963, and 11 March 1993). The idea is novel and quite imaginative. Ultimately, however, I found the ideas just too contrived for my taste.

The final essay in the book is by the celebrated flutist, Robert Aitken, entitled, fittingly enough, "How to Play Weinzwieg." It is an absorbing study about ways to approach Weinzwieg's music and some of the idiosyncrasies it contains. For instance, Aitken reflects upon the degree of specificity that Weinzwieg put into his scores—especially, the care he placed with dynamic markings—and the particular challenges such notational features present to the performer.

The most logical comparison of the present book is with Elaine Keillor's authoritative 1994 study, *John Weinzwieg and His Music* (Scarecrow Press), which dealt with the bulk of Weinzwieg's career except for some of the later works. I would view Beckwith and Cherney's new book not so much as a replacement but a complement to Keillor's monograph. By bringing together such a diverse group of authors—composers, musicologists, theorists and performers—the editors have, at the same time, presented all three aspects of Weinzwieg—the composer, the teacher and the activist—through a refreshing, new lens. It is a brilliant achievement leading to stimulating insights not just about Weinzwieg, but also about our musical culture during the second half of the twentieth century.

The book contains several appendices: the first is a list of works by the composer, compiled by Kathleen McMorrow; the second is a complete discography by David Olds; next is a brief bibliography with annotations; finally, there is a series of notes and texts written by David Jaeger for the sampler CD included in the book. Overall, the production and editorial work is excellent. One feature worthy of praise is the impressive quality of the musical examples. As a final comment, the hard cover format contains very good quality paper and solid binding.

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