

CAML REVIEW REVUE DE L'ACBM

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www.sqacbm.org/

PRESIDENT'S REPORT / MESSAGE DE LA PRÉSIDENTE

Welcome to Spring, everyone!

I was fortunate to attend the 81st Annual Meeting of the Music Library Association (MLA) in Dallas, Texas (February 15-19, 2012). It was wonderful to see over a dozen CAML members there, including some new faces. Some highlights of the conference for me were: the evening out at the Dallas Symphony concert, during which the MLA members got to sit in the choir loft BEHIND the orchestra; the opening plenary session on Thursday which highlighted jazz special collections at the University of North Texas; a very moving baroque concert on Thursday afternoon celebrating the life and work of Lenore Coral, to kick off the fundraising campaign for the Lenore F. Coral IAML Travel Grant; and our own Andrew Hankinson (McGill University) talking about the Optical Chant Recognition project he's working on. Read Carolyn Doi's report in this issue to learn more about the meeting's sessions and events.

CAML was invited to coordinate and staff the IAML table in the MLA Exhibit Hall this year, and our members willingly gave up some of their free time to stand at the table and promote IAML membership to MLA passers-by. We also took the opportunity to promote the upcoming IAML 2012 conference in Montreal. A big THANK-YOU to everyone who helped out!

Speaking of IAML 2012, the local organizing committee (Joseph Hafner, Brian McMillan, and Daniel Paradis) continues to work tirelessly in Montreal. The program and events are posted online (<http://iaml.montreal2012.info>), and Early-Bird registration is open until May 13th. The conference Facebook page (<http://www.facebook.com/aibm.iaml.2012>)

Cordiales salutations printanières à chacun!

Du 15 au 19 février 2012, j'ai eu le privilège d'assister à la 81^e assemblée annuelle de la Music Library Association (MLA) à Dallas, au Texas. J'étais heureuse d'y voir plus d'une dizaine de membres de l'ACBM, y compris des nouveaux. À mon avis, certains des points culminants de ce congrès ont été le concert de la Dallas Symphony au cours duquel les membres de la MLA ont pu s'asseoir dans la corbeille DERRIÈRE l'orchestre; la séance d'ouverture du jeudi où les collections spéciales de jazz de la University of North Texas ont été mises en valeur; un concert baroque très émouvant, donné le jeudi après-midi, où l'on célébrait la vie et l'œuvre de Lenore Coral pour amorcer la campagne de financement de la subvention de voyage Lenore F. Coral de l'AIBM; ainsi que l'exposé de l'un des nôtres, Andrew Hankinson (Université McGill), qui nous a entretenus d'un projet auquel il travaille: la reconnaissance optique du chant grégorien. Pour en savoir plus sur les séances et les événements de cette assemblée, veuillez lire le rapport de Carolyn Doi dans le présent numéro.

Cette année, on avait invité les membres de l'ACBM à tenir le kiosque de l'AIBM et à représenter l'association dans la salle des exposants de la MLA, et nos membres ont volontiers donné de leur temps libre pour le faire. En plus de promouvoir l'adhésion à l'AIBM auprès des passants, ils ont également saisi cette occasion pour faire la promotion du prochain congrès AIBM 2012 à Montréal. Un grand MERCI à tous ceux qui nous ont prêté main-forte!

En ce qui concerne l'AIBM 2012, le comité organisateur régional à Montréal, composé de Joseph Hafner, de Brian McMillan et de Daniel Paradis, y travaille sans relâche. Le programme et les événements ont été affichés sur le site <http://aibm.montreal2012.info>; vous pouvez vous inscrire à l'avance jusqu'au 13 mai. Sur la page Facebook du congrès (<http://www.facebook.com/aibm.iaml.2012>), vous trouverez des cartes, ainsi qu'une liste de restaurants locaux. Des événements et des

highlights local restaurants, maps, events, and festivals that will be taking place while we're in Montreal. Why not "like" the page and post your own Montreal "must-see" suggestions?

The IAML Strategy Committee would like your feedback! They are preparing recommendations on the "Future of IAML." Each national branch has been asked to respond to a series of questions about the organization. You can view the questions on the CAML site: <http://www.yorku.ca/caml/drupal/?q=en/node/108>. If you have feedback you would like to share, I would love to hear from you at jan_guise@umanitoba.ca.

It was with great sadness that we noted the passing of Dr. Helmut Kallmann on February 12, 2012. (Please see Maria Calderisi's "In Memoriam: Helmut Kallmann (1922-2012)" in this issue.) Dr. Kallmann was a co-founder of CAML, and was the first Chief of the Music Division at the National Library of Canada. For an overview of his projects, achievements, and influence, see his entry in *The Encyclopedia of Music in Canada*: <http://www.thecanadianencyclopedia.com/articles/emc/helmut-kallmann>. The next issue of the *CAML Review* (August 2012) will be devoted to Dr. Kallmann's life and work. A call for contributions will go out soon.

Periodically, CAML presents the Helmut Kallmann Award for Distinguished Service relating to music libraries and archives. This year, the Kallmann Award will be presented on Monday night, July 23 at the BAnQ reception during the IAML conference.

Janneka Guise
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festivals se tenant à Montréal pendant le congrès y sont également inscrits. Pourquoi ne pas cliquer sur « Like » et afficher vos suggestions quant aux activités à ne pas manquer à Montréal?

Le comité de stratégie de l'AIBM aimerait avoir votre opinion tandis qu'il prépare des recommandations relatives à l'avenir de l'AIBM. On a demandé à chacun des bureaux nationaux de répondre à une série de questions relatives à l'organisation. Vous pouvez les lire sur le site de l'ACBM :

<http://www.yorku.ca/caml/drupal/?q=fr/node/109>.

Pour toute rétroaction, veuillez m'écrire à l'adresse suivante : jan_guise@umanitoba.ca. Je me ferai un plaisir de lire vos commentaires.

C'est avec beaucoup de tristesse que nous avons appris le décès de M. Helmut Kallmann, LL. D., le 12 février 2012. (Voir l'article de Maria Calderisi « In Memoriam : Helmut Kallmann (1922-2012) » dans le présent numéro.) M. Kallmann a été le cofondateur de l'ACBM de même que le premier chef de la Division de la musique à la Bibliothèque nationale du Canada. Pour en savoir plus sur ses projets, ses réalisations et l'influence qu'il a exercée, voir l'entrée suivante dans *l'Encyclopédie de la musique au Canada* :

<http://www.thecanadianencyclopedia.com/articles/emc/helmut-kallmann>.

Le prochain numéro de la *Revue de l'ACBM* (août 2012) sera consacré à la vie et à l'œuvre de M. Kallmann. Nous vous demanderons bientôt de nous fournir des articles à cet égard.

Tous les deux ou trois ans, l'ACBM présente le Prix Kallmann à un candidat qui s'est distingué par l'excellence de ses services au sein des bibliothèques ou des archives de musique. Cette année, le Prix Kallmann sera décerné le lundi 23 juillet, lors de la réception de la BAnQ qui se tiendra pendant le congrès de l'AIBM.

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Traduction : Marie-Marthe Jalbert
Révision : Francine Lemay

IN MEMORIAM: HELMUT KALLMANN (1922-2012)

It grieves me to announce that my former superior, mentor and dear friend Helmut Kallmann died on 12 February 2012. For those who knew him in some capacity and for those who did not, I would like to give a brief summary of his achievements and his importance in the development and support of Canadian music studies. Born in Berlin in 1922, he was sent to England on the Kindertransport in 1939, but interned there and sent to Canada as an "enemy alien" when war broke out. He spent three years in a Canadian internment camp (1940-1943) and his entire family in Germany perished in the Holocaust.

He became a naturalized Canadian citizen in 1946 and began his studies at the University of Toronto. He soon recognized the scarcity of sources for the study of Canadian music and began to gather information which resulted in two pivotal publications. While at the CBC Toronto Music Library (1950-1970) he expanded and deepened its *Catalogue of Canadian Composers* (1952) and went on to publish *A History of Music in Canada 1534-1914* (1960) which remains even today a much-quoted basic reference. During this time he co-founded the Canadian Music Library Association in 1956 (now the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)) and initiated collaboration with the International Association of Music Libraries (IAML). In fact, he began to contribute to RISM even before the association was founded, and became the Canadian delegate to IAML from 1959 to 1971. In 1970 he was appointed Chief of the newly-formed Music Division at the National Library of Canada, with responsibility for building a comprehensive research collection of musical Canadiana within a broadly based international support collection, and where I had the good fortune to work under his direction until his retirement in 1987.

Of particular note among his numerous accomplishments and subsequent honours are two lasting monuments, *The Canadian Musical Heritage* (25 vols.) and the *Encyclopedia of Music in Canada* (1981) / *l'Encyclopédie de la musique au Canada* (1983) which he co-edited with Kenneth Winters and Gilles Potvin. You may read his own article therein for more details on his life and works, as well as in the *Festschrift* edited by John Beckwith and Frederick Hall, *Musical Canada: Words and Music Honouring Helmut Kallmann* (1988).

Maria Calderisi, Ottawa

former Head of the Printed Collection, Music Division, National Library of Canada, and former President of CAML (1976-1978) and IAML (1986-1989)

Editor's Note: The next issue of CAML Review (August 2012) will be devoted to Dr. Kallmann's life and work. Submissions in the form of articles, tributes, reminiscences, etc., are welcome. Please send contributions to the editor, Cathy Martin (cathy.martin@mcgill.ca), by July 15, 2012.

Note de l'éditrice : Le prochain numéro de la Revue de l'ACBM (août 2012) sera consacré à la vie et à l'œuvre de M. Kallmann. Nous vous encourageons à faire parvenir vos articles, ainsi que vos témoignages d'estime et d'affection, à l'éditrice, Cathy Martin (cathy.martin@mcgill.ca), avant le 15 juillet 2012.

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES CONFERENCE REPORT

DUBLIN, IRELAND, 24-29 JULY 2011

BY JANNEKA GUISE, UNIVERSITY OF MANITOBA
AND CHERYL MARTIN, WESTERN

Twelve CAML members attended the International Association of Music Libraries (IAML) conference this year. Jan, as the current president of the Canadian Association of Music Libraries, Archives and Documentation Centres (a branch of IAML), gave a report on Canadian music library activities to the general assembly (one of 20 national reports).

There were 330 registered participants at this year's IAML conference, who attended five days of concurrent sessions and poster sessions and two evening concerts. The conference also included a variety of excursions on Wednesday afternoon: this year's offerings including the Brú na Bóinne neolithic burial site, the Glendalough monastic site, Powerscourt Gardens, and of course a visit to the Guinness Storehouse. It was difficult to choose among them!

Highlights of the concurrent sessions

Many of the sessions focused on the composer G. F. Handel, who spent some of his life living in Dublin, where he composed and premiered his famous oratorio, *Messiah*.

Christopher Hogwood gave the opening plenary address. Hogwood is a well-known orchestra conductor, musicologist, and music editor. He has over 200 recordings to his name as a conductor, is editing a new edition of Mendelssohn's orchestral works for the publisher Bärenreiter, and is General Editor of the new Geminiani Opera Omnia. In his address, Hogwood gave a fascinating account of Francisco Geminiani, a little-known contemporary of G.F. Handel. Katharine Hogg, librarian of the Gerald Coke Handel Collection at the Foundling Museum in London, showed original source material from the collection which documents Handel's trip to Ireland in 1741-1742.

Later in the week Hogwood gave a second presentation about his work as an editor of critical editions of music scores. These editions are essential to music research and scholarship, and it was interesting to hear about the editing process.

Several speakers highlighted special collections, archival materials, and digitization projects. The Contemporary Music Centre, Ireland, is in the process of digitizing its entire collection of 5500 scores and 3000 recordings (<http://cmc.ie/digitalarchive/>). The

National Archive of Irish Composers (www.naic.ie) is developing a collection of Irish music and culture. The music manuscript collection at the Convent of St. Andrews in Sarnen, Switzerland, dating from 1120, was involved in a major flood; the speaker documented the rebuilding of this valuable collection. Almut Boehme (National Library of Scotland) gave a basic introduction to the copyright situation of the 18th and early 19th centuries, and talked about Hime's edition of *A select collection of original Scottish [sic] airs*.

The sessions about Irish music and collections were especially interesting. Mercer's Hospital Music Collection, housed in the Manuscripts Department at Trinity College Dublin, consists of fifty manuscript and seven printed volumes and includes works by Handel, Greene, Boyce, Purcell, Corelli, Humfrey, Avison, Barsanti, Stanley and Festing. The Mercer's Hospital annual benefit concerts, the first of which was held on 8 April 1736, used works from the collection. The collection documents music-making in 18th-century Dublin, from choice of repertoire to the standard of 18th-century performance in the city. Karol Mullaney-Dignam described a project to catalogue music held in the collections of Irish country houses. Nicholas Carolan spoke about The Irish Traditional Music Archive, a national public reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. It holds the largest multimedia collection of the materials of this music, and information about it.

Collections in other countries were also highlighted. Cheryl Martin (University of Western Ontario) spoke about the music of Thomas Baker, an 18th-century English music collector. Colin Coleman (Royal Society of Musicians) gave a history of the RSM and a description of their archives. A collection of 400 music scores, from a 19th-century south Bohemian family of church musicians and music teachers, has been documented by Jana Vozková (Czech Academy of Sciences).

Other sessions included a description of a reciprocal music borrowing agreement among Irish libraries (<http://www.library.ie/pal/>), and a virtual library of musicology research materials (www.vifamusik.de). Laura Snyder (University of Alberta) compared next-generation catalogues and discovery tools for music research (e.g., WorldCat Local, EBSCO Discovery Service, and Summon). In an experiment at the University of Alberta Libraries, they give users three different searching options side by side – the “traditional” Sirsi-based online catalogue, WorldCat Local, and the EBSCO Discovery Service. This presents an interesting opportunity to compare usage patterns and search satisfaction.

There were also the inevitable discussions about RDA (Resource Description and Access). A panel discussion between Geraldine Ostrove (Library of Congress), Joseph Hafner (McGill University), and Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense) provided an international perspective on RDA developments and implementation and changes to MARC.

Highlight of the poster sessions

Easily the most memorable poster session came from the music information technology gurus at McGill University. They have developed OMR software (Optical Music Recognition), which does for digital music files what OCR does for digital text files: makes them fully searchable. It will allow researchers to search for pitch names within a score, or sequences of pitches (a-f-d-g) and find all instances of that sequence. The implications are far-reaching. You can try it with a medieval manuscript that they have processed using OMR: *The Liber Usualis*: <http://ddmal.music.mcgill.ca/liber>.

The R-projects

IAML meetings always include sessions about the R-projects (RISM, RILM, RIPM, and RIdIM). The advisory boards for these projects also meet at the conference, and it is a good opportunity for those working on these projects to discuss their activities. Cheryl, as the newly appointed RISM representative for Canada, attended the RISM session on using RISM for reference and instruction. Klaus Keil spoke about the charge of the organization, gave an overview of the RISM projects, listed details of RISM resources in print and online, and discussed potential uses of the RISM website.

The Future of IAML

A big focus of this year's IAML conference was "The Future of IAML." Like many other library organizations, IAML is having an identity crisis. It has existed in its same form for many years now, and many older music librarians are comfortable with the status quo. However, newer music librarians question the organizational structure and the way the conference is organized, so it is time for IAML to re-group and think about how to stay relevant for the next generation of music librarians.

To that end, the IAML Board has struck a strategic planning group, called the IAML Strategy Committee. The Chair is the IAML Vice-President, who is a music librarian at the British Library. Jan expressed interest in serving on this committee, and has been appointed as a member. It should be an exciting year for CAML, as we host IAML in Montreal later this year, and as Jan works with her new international colleagues on an action plan.

WINNER OF THE CAML STUDENT PAPER AWARD 2012

THE *PLEXURE* OF COPYRIGHT INFRINGEMENT

BY RICHARD MCKIBBON

FACULTY OF INFORMATION, UNIVERSITY OF TORONTO

Abstract:

This paper reflects on copyright law as it relates to musical works by examining a work entitled *Plexure* by the Canadian composer John Oswald that is made up entirely of unlicensed samples from other works. While the recording industry views works like Oswald's to be infringing on copyright, this paper argues that these types of transformative works should be allowed under the fair use, or fair dealing, provisions of copyright law, and that to disallow them ultimately stifles creativity and the advancement of culture in general. The paper argues that there needs to be an expansion of the current fair use laws to include a broader interpretation of works of transformative appropriation like Oswald's *Plexure*.

Richard McKibbon is a master's student at the University of Toronto's Faculty of Information where he studies Archives and Records Management. He currently works with audio collections at the Canadian Lesbian and Gay Archives where he has been volunteering for the past two years, and upon completing his degree in July hopes to find more opportunities to work with recorded sound in a professional capacity. As a musician who has often used digital sampling in his own work, Richard has a vested interest in the amendments to the Canadian Copyright Act, in particular, those that concern fair dealing.

Editor's Note: Richard McKibbon's "The Plexure of Copyright Infringement" is the winning submission for this year's CAML Student Paper Award. Though the paper was written in November of 2010, certain references therein have been updated for the purposes of publication in this issue of CAML Review.

In 1993, the Japanese record label Avant released a twenty-minute piece of music by composer John Oswald entitled *Plexure*.¹ This work of intense audio collage was one of many precursors to today's genre of mashups and was itself influenced by earlier proto-mashup artists, such as William S. Burroughs² and John Cage.³ Oswald has continued working on this piece over the years, has allowed other artists to tinker with it, and as recently as 2010, has re-released *Plexure* on his own label along with some updated mixes.⁴

Plexure presents an interesting case in regards to current copyright law, as it is entirely made up of unlicensed samples. In the eyes of the major record labels and recording industry lobby groups, this is tantamount to theft;⁵ however, many scholars and citizen groups interested in the intersection of creativity and the law believe that work like Oswald's should be allowed under the fair use, or fair dealing, provisions of copyright law. Furthermore, to disallow works of transformative appropriation that are now becoming ubiquitous in our society is stifling to public creativity and the advancement of culture in general. While scholars such as Lawrence Lessig have devised new forms of licensing that give artists the chance to determine for themselves how they wish their material to be used,⁶ I argue that a better approach is to expand the current fair use laws to include a broader interpretation of works of transformative appropriation like *Plexure*.

Plexure, along with much of Oswald's work, has been described as a musical collage.⁷ As an artwork, its purpose can be multifold, and lies somewhere between the intent of the creator and its reception by the listener. Oswald states that one of the reasons he created *Plexure* was to explore "an audible situation which constantly skirts the threshold of legibility."⁸ This is achieved by taking millisecond-long samples from close to one thousand popular songs that were recorded between 1982 and 1992 (the first ten years of the CD era), and weaving them together⁹—often blending one or more artists at a time—into a twenty-minute piece consisting of twelve movements and twenty-one sub-movements.¹⁰

1. "Plunderphonics Discography," Plunderphonics, accessed April 19, 2012, <http://www.plunderphonics.com/xhtml/xdiscography.html#plexure>.

2. Brian Duguid, "Interview with John Oswald," *EST Magazine* (September 1994), <http://media.hyperreal.org/zines/est/intervs/oswald.html>.

3. John Oswald, "Plunderphonics (or, Audio Piracy as a Compositional Prerogative)," in *Fair Use: The Story of the Letter U and the Numeral 2*, ed. Negativland (Concord, CA: Seeland, 1995), 215.

4. "Home of John Oswald's FONY Music Label," FONY, accessed April 19, 2012, <http://www.pfony.com/>.

5. "Negation!" Plunderphonics, February 9, 1990, <http://www.plunderphonics.com/xhtml/xnegation.html>.

6. Lawrence Lessig, *Free Culture* (New York: Penguin Books, 2004), 133-135, http://browse.reticular.info/text/collected/Free_Culture.pdf.

7. Joanna Demers, *Steal This Music: How Intellectual Property Law Affects Musical Creativity* (Athens, GA: University of Georgia Press, 2006), 127.

8. Norm Igma, "Plexure: Norm Igma Questions John Oswald," Plunderphonics, accessed April 19, 2012, <http://www.plunderphonics.com/xhtml/xinterviews.html#plexure>.

9. Duguid, "Interview with John Oswald."

10. "Plunderphonics Discography."

The effect of this weaving together of so many minute fragments of information is one of confusion. The samples pass by so quickly that listeners, in the time that it takes them to realize that they may have identified a sample, have already been bombarded by a long sequence of other samples that, in turn, may trigger identifications. Oswald states that “ideally, for the average listener, you wouldn’t be able to put your finger on anything in *Plexure* and say ‘I know what that is,’ but you’d have this perhaps disturbing sense the whole time that there’s a lot of stuff in there that you’ve heard before.”¹¹

The elusive nature of the samples, for the listener, is contrasted by their actual content. In contrast to many sample-based works, which rely on various technical effects to obfuscate or otherwise significantly change the nature of the sampled sound, Oswald utilizes a technique he calls “electroquoting ... which entails cloning, making exact replicas of the sources, and maintaining the precise quality of the digital masters throughout the process of recomposition.”¹² While the samples may at times be layered on top of each other, Oswald claims that if one were to dissect the recording and compare one layer of a sample to its original source, it would be found to be identical: “It is an electroquote; it’s not the sort of sampled paraphrase you find in a rap bed track.”¹³

The notion of a digital audio clone that “skirts the threshold of legibility”¹⁴ when presented in a musical composition raises interesting questions. Is Oswald guilty of copyright infringement, or of stealing intellectual property owned by others? So far, although he has never obtained licenses to use any of the samples found on *Plexure*, Oswald has not been taken to court. However, his previous release, *Plunderphonics* (1989) in which he manipulated whole songs by artists such as the Beatles, Dolly Parton, and Michael Jackson, was “suppressed and destroyed” by the Canadian Recording Industry Association (CRIA).¹⁵ Upon releasing *Plunderphonics*, Oswald believed that because he was not attempting to sell the CDs, and because he had credited all the artists whose songs he had used, he “was not breaking the law.”¹⁶ However, CRIA president Brian Robertson disagreed, stating that “what this demonstrates is the vulnerability of the recording industry to new technology... All we see is just another example of theft.”¹⁷ By attempting to “set an example for the legitimacy of electronic sampling in music,”¹⁸ Oswald was forced to settle out of court with the CRIA for infringing on their clients’ copyright,¹⁹ and agreed to hand over all remaining copies of *Plunderphonics*, and the master tapes, to the CRIA to be

11. Duguid, “Interview with John Oswald.”

12. Igma, “Plexure: Norm Igma Questions John Oswald.”

13. Ibid.

14. Ibid.

15. Kevin Holm-Hudson, “Quotation and Context: Sampling and John Oswald’s *Plunderphonics*,” *Leonardo Music Journal* 7 (1997): 21.

16. David Gans, “The Man Who Stole Michael Jackson’s Face,” *Wired Magazine* 3, no. 2 (February 1995), http://www.wired.com/wired/archive/3.02/oswald_pr.html.

17. Quoted in “Negation!”

18. “Negation!”

19. Gans, “The Man Who Stole Michael Jackson’s Face.”

“crushed.”²⁰ Luckily, as Oswald notes, “these were analog lawyers,” who didn’t seem to realize that the digital copies already circulating made his master redundant and ensured the continuing existence of his work.²¹

What makes *Plexure* so different from *Plunderphonics* is the legibility of the samples. While each piece on *Plunderphonics* consists solely of one “stolen” song that, although manipulated, is clearly identifiable, *Plexure* consists of one piece containing samples from approximately one thousand songs that are theoretically unidentifiable. This is compounded by the fact that they are presented in a manner meant to confuse the listener. While *Plunderphonics* incessantly manipulates the original sources, and arguably re-presents them as very different pieces, *Plexure* goes several steps further in creating a wholly new work.

Examples of the transformative nature of *Plexure* are many. By transcribing the music found in sections of *Plexure* to musical notation, Kevin Holm-Hudson was able to examine the work and found that the manner in which Oswald uses samples “is fundamentally different from that of most popular-music artists.”²² The analysis also demonstrated “the considerable amount of composition and transformation the artist brings to his material while still paradoxically aiming for a threshold of recognition by the listener.”²³ Joanna Demers points to the fact that *Plexure* is generally devoid of “regular beats or grooves,” which she believes demonstrates a “much higher degree of originality” than the compositions it samples from.²⁴ Oswald, speaking of the transformative nature of his own work, states that in the case of *Plexure*, because of the use of so many sources, “there is also a greater quantity of synergistic information.”²⁵ The referential nature of the piece and the constant juxtaposition of sources creates new information that isn’t to be found in any of the sources on their own, thus creating a wholly new dimension to the work.²⁶ One further example of the transformative nature of *Plexure* is indicated by Holm-Hudson, who states that while many artists sample elements of melody and rhythm from songs, Oswald is more concerned with timbre, and generally eschews those standard aspects of sampling. Holm-Hudson asserts that “one of the most important implications of *Plexure*, applied to contemporary music, may be that we are increasingly cognizant of timbre, rather than melody or harmony, as the element that conveys identity in piece of music.”²⁷ If this is true, it has serious implications for copyright law, which traditionally biases melody as a strong indicator of identity.²⁸

As we have seen, while *Plexure* is entirely made up of unaltered snippets of other artists’ recordings, it can be argued that it is different enough from these sources to be considered

20. “Negation.”

21. Gans, “The Man Who Stole Michael Jackson’s Face.”

22. Holm-Hudson, “Quotation and Context,” 23.

23. Ibid.

24. Demers, *Steal This Music*, 128.

25. Igma, “Plexure: Norm Igma Questions John Oswald.”

26. Ibid.

27. Holm-Hudson, “Quotation and Context,” 24.

28. Ibid.

an original work. Demers categorizes *Plexure* as a work of “transformative appropriation,” which is “the act of referring to or quoting old works in order to create new work.”²⁹ She argues that transformative appropriation was once common in music and protected by intellectual property laws that saw it as a legitimate practice known in musical parlance as allusion.³⁰ However, when the ability to record and duplicate sound became available, appropriation slowly started to become identified in the courts with concepts of plagiarism and piracy.³¹ By the late 1980s, around the time that Oswald’s *Plunderphonics* CD was seized by the CRIA, the ease of duplication, especially in the form of sampling, gave rise to a series of court decisions in the United States that effectively redefined copyright infringement to include most cases of transformative appropriation.³²

Demers points to the existence of the fair use provision of the American Copyright Act of 1976 as evidence that legislators, at that time, saw transformative appropriation as a legitimate practice.³³ Siva Vaidhyanathan describes fair use as a limitation on the rights of the copyright holder “which allows users ... to quote from, and refer to copyrighted works.”³⁴ Purposes for which this exemption is allowed include “criticism, comment, news reporting, teaching, scholarship, and research.”³⁵ In Canada, this concept is known as fair dealing, and although somewhat more limited, adheres to the same principles.³⁶ Scholars such as Vaidhyanathan believe that sampling “could and should be considered fair use,” pointing out that artists frequently use only small portions of a song, and the transformative nature of their use renders the compositions totally distinct from their original source material.³⁷ More importantly, Vaidhyanathan claims that “samples add value. They are pieces of language that generate new meanings in their new contexts.”³⁸ This is reminiscent of Oswald’s claim that *Plexure* creates new “synergistic information” from the juxtaposition of multiple samples.³⁹

Plexure can also be said to fall into the category of fair use, or fair dealing, in that it can be viewed as commentary, or criticism. Oswald claims that with *Plexure*, by weaving together sources from pop songs that are seemingly different, he is commenting on the inherently derivative nature of pop music itself.⁴⁰ Furthermore, in a manifesto entitled “*Plunderphonics* (or Audio Piracy as a Compositional Prerogative),” written in 1985, Oswald maintains that

29. Demers, *Steal This Music*, 4.

30. *Ibid.*, 8.

31. *Ibid.*, 7.

32. *Ibid.*, 9.

33. *Ibid.*, 27.

34. Siva Vaidhyanathan, *Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity* (New York: New York University Press, 2001), 27.

35. “Fair Use,” U.S. Copyright Office, accessed April 19, 2012, <http://www.copyright.gov/fls/fl102.html>.

36. “Copyright Basics - Fair Dealing (Canada) vs. Fair Use (U.S.),” Concordia University Libraries, last modified December 7, 2011, <http://library.concordia.ca/help/copyright/?guid=fdvsfu>.

37. Vaidhyanathan, *Copyrights and Copywrongs*, 145.

38. *Ibid.*

39. Igma, “Plexure: Norm Igma Questions John Oswald.”

40. Quoted in Demers, *Steal This Music*, 128.

“listening to pop music isn’t a choice” in modern society, as we are bombarded by it wherever we go, even in the form of music that “seeps through apartment walls and out of the heads of walk people.”⁴¹ Oswald views his sampling work as a right to critique the aural culture around him: “As curious tourists should we not be able to take our own snapshots through the crowd ... rather than be restricted to the official souvenir postcards and programmes?”⁴²

However, the right to critique or comment, provided by provisions such as fair use and fair dealing, is not guaranteed. Lawrence Lessig agrees that most sampling should fall under the category of fair use; however, he claims that in its current state, “few would rely upon a doctrine so weak.”⁴³ Lessig points out that the definition of fair use is extremely vague and the outcome of defending a case of copyright infringement on these grounds is uncertain at best.⁴⁴ Furthermore, the cost for an independent artist to fight a case in court is extremely prohibitive,⁴⁵ which might explain Oswald’s decision to settle out of court with the CRIA in the case involving his *Plunderphonics* CD. Conversely, the opposite route of purchasing licenses to legally use samples is often equally as expensive for young artists, thus leaving the right to create in this manner to the privileged few who can afford it.⁴⁶ It is precisely limitations such as these that have led Larry Lessig to claim that current copyright laws seriously impede creativity.⁴⁷

Lessig asserts that current technology has enabled a participatory culture in which creative works like *Plexure* are inevitable, and that the law must adapt to this change, or risk turning a whole generation into criminals.⁴⁸ Lessig’s solution is the creation of the Creative Commons licenses, which attempt to provide an alternative to the “all rights reserved” mentality of current copyright law.⁴⁹ By using one of these licenses, artists can choose to only have some rights reserved on their creative output, thus allowing others to freely use their material.⁵⁰ However, the problem with these licenses is that they only apply to artists who choose to use them. While at some point far in the future, the majority of the world’s cultural output might be licensed under Creative Commons licenses, this does not help current artists, like Oswald, who wish to sample and manipulate their own contemporary culture. Furthermore, other musical appropriationists, such as Negativland, argue that

41. Oswald, “Plunderphonics,” 217.

42. *Ibid.*

43. Lessig, *Free Culture*, 54.

44. *Ibid.*, 50.

45. *Ibid.*, 54.

46. *Ibid.*

47. Larry Lessig, “Larry Lessig on Laws That Choke Creativity,” TED Talks (2007), http://www.ted.com/talks/larry_lessig_says_the_law_is_strangling_creativity.html.

48. *Ibid.*

49. “About the Licenses,” Creative Commons, accessed April 19, 2012, <http://creativecommons.org/licenses>.

50. *Ibid.*

artists shouldn't be allowed to impose any restrictions on the transformative repurposing of their material, except in the case of its use for advertising.⁵¹

Negativland believe that while the current vagueness of the fair use doctrine makes it of little use for those who wish to create transformative appropriations, "a huge improvement would occur if the Fair Use section of existing law was expanded or liberalized to allow any partial usage for any reason."⁵² In response to proposed changes to Canadian copyright law that have been put forth in bills C-61 (2008) and C-32 (2010), advocacy groups such as Appropriation Art and The Canadian Internet Policy and Public Interest Clinic (CIPPIC) have suggested changes to fair dealing that would greatly enhance the rights of artists to create works of appropriation. Appropriation Art points out that while Bill C-32 was an improvement over older legislation in that it "introduces an exception for creating mashups (29.21)," and adds "exceptions for parody and satire (29)," the problem lies in that the list of exceptions is exhaustive rather than illustrative.⁵³ This means that artists would have to defend their works as falling strictly within the categories of research, private study, education, parody or satire, which are those listed as permissible for fair dealing.⁵⁴ Both Appropriation Art and CIPPIC agree that the words "such as,"⁵⁵ or "including"⁵⁶ placed before the list of exceptions, rather than "for the purposes of"⁵⁷ would provide artists the freedom to produce works according to their individual creative processes.⁵⁸

As we have seen, current technology used by musicians to create new music has presented challenges to copyright law that have not been addressed, and the laws need to be changed to avoid the risk of curtailing legitimate creative practices and the growth of culture. Cases of transformative appropriation such as Oswald's work *Plexure* clearly fall under the provision of fair dealing; however, as the provision stands now, it is inadequate to protect artists from litigation by powerful record companies and lobby groups. The ability to critique and comment on the media that saturates our very existence is an essential right that should be protected by law. While voluntary licensing solutions like Lessig's Creative Commons licenses are helpful, they do not address the needs of contemporary artists to freely create and comment on their culture. The only way to achieve a situation where works like *Plexure* can exist without threat of legal suppression is to follow the example of groups like Appropriation Art and CIPPIC in lobbying the government to expand and enhance our current provision for fair dealing.

51. "Negativland's Mark Hosler on Copyright," blip.tv, May 13, 2006, <http://blip.tv/file/32105/>.

52. Negativland, "Fair Use," in *Fair Use: The Story of the Letter U and the Numeral 2*, ed. Negativland (Concord, CA: Seeland, 1995), 197.

53. Gordon Duggan, "Bill C-32 C-11 Response," Appropriation Art, October 2, 2011, <http://www.appropriationart.ca/785/>.

54. *Ibid.*

55. *Ibid.*

56. Canadian Internet Policy and Public Interest Clinic et al., "Canadian Copyright Law: A Consumer White Paper," Canadian Internet Policy and Public Interest Clinic (June 2008), www.cippic.ca/uploads/Consumers_Copyright_White_Paper-EN.pdf.

57. *Ibid.*

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Centre and Periphery, Roots and Exile: Interpreting the Music of István Anhalt, György Kurtág, and Sándor Veress. Friedemann Sallis, Robin Elliott, and Kenneth DeLong, editors. Waterloo, ON: Wilfrid Laurier Press, 2011. xviii, 461 p. ISBN 978-1-55458-148-1. \$85.00.

Do composers work in a vacuum, or do time and place play a role in the compositional process? Are such issues also important for the analysis or interpretation of a work? The three editors of *Centre and Periphery, Roots and Exile* have compiled a collection of twenty essays that certainly makes a compelling argument that such matters are central to composers' thinking, the art they produce, and how it is discussed and disseminated. As Friedemann Sallis announces: "This book brings together essays that examine how ideas of place and identity impinge on the creation, analysis, and interpretations of twentieth-century art music" (1). The objects of this study are three composers whose origins stem from Hungary—István Anhalt (1919-2012), György Kurtág (b. 1926), and Sándor Veress (1907-1992). The impetus for the majority of the essays was an international symposium of the same name that took place in January 2008 at the University of Calgary (although the editors do not indicate which articles were part of the conference).

Over half of the chapters in the book survey aspects of Anhalt's oeuvre. It is, of course, a welcome event when a publication appears about one of Canada's important composers and pedagogues of the last sixty years. In fact, a cottage industry of monographs devoted to Anhalt and his music seems to have sprung up. This is the third book in recent years devoted to the Hungarian-born composer, standing alongside the 2007 *Eagle Minds: Selected Correspondence of István Anhalt and George Rochberg* and the 2010 *Music Traditions, Cultures, and Contexts* (both books are also published by Wilfrid Laurier Press).

The book is in four large sections. Following an introductory essay by Sallis, there are three chapters under the heading of "First Word." Each essay is written by an individual close to one of the three composers at the center of the book. The first chapter is by John Beckwith, a colleague and close friend of Anhalt since the mid-1950s, who provides some personal and touching reflections about Anhalt. The second chapter is by Gergely Szokolay, a pianist who studied with Kurtág back in Hungary. The essay is valuable, as it provides a glimpse into Kurtág the teacher, a subject that has, unfortunately, received minimal attention by Kurtág scholars to date. The final chapter is by Veress's son, Claudio. The approach is novel: by interpreting characteristics of the eight movements from *Orbis tonorum*, one of his father's final works, the son connects each movement to biographical attributes of his father.

The next major section, entitled "Places and Displacement," contains seven chapters. The first is arguably the most valuable: it is the text Anhalt submitted as the keynote address for the symposium noted above. Anhalt brilliantly uses the binary model of centre-periphery as the modus operandi to describe his personal history, tracing his journey from Budapest to Kingston, Ontario. Kingston plays an important point of departure for Robin Elliott's and William Benjamin's two superb studies of Anhalt's orchestral work, *Kingston Triptych*, written between 2002 and 2005. The next chapter by Florian Scheduling is, unfortunately, one of the weakest in the collection. The author attempts to draw parallels between Anhalt and the Hungarian-born Mátyás Seiber by asserting that their interest in serial composition following World War II can be attributed to their respective displacements. However, the

features Scheduling identifies to support his arguments are, at best, tenuous, since they can be found in a wide variety of other serial composers—both displaced and not displaced, and in both musical centers and peripheries—thus substantially weakening his central thesis. Rachel Beckles Willson offers an attractive contribution in her essay, “Letters to America.” In her work, she uncovers direct and indirect meaning from two autobiographical statements that Veress prepared in the 1950s as part of his application to immigrate to the United States. Through her detailed study, Beckles Willson demonstrates that one’s identity can be reconstructed depending upon the intended destination. The point in itself is minor; far more significant, though, is what these statements imply about the orchestral work, *Sinfonia Minneapolitana* (1952-53). Gordon Smith’s intent, in his article entitled “Roots and Routes,” is similar to Scheduling’s, yet his arguments are far more convincing. Specifically, Smith’s impressive examination of Anhalt’s four operas (in particular, his 1995 opera, *Tikkun* (Traces)) provides a compelling case that Anhalt’s displacement plays a fundamental role in these works. Finally, Rachelle Chiasson-Taylor provides a much-needed update to the Anhalt collection held at Library and Archives Canada.

Section 3 of the book is entitled “Perspectives on Reception, Analysis, and Interpretation.” The primary theme of these essays is how one’s perception can affect both the response and understanding of a musical composition. Surprisingly, given that three composers are the focus of study in the book, four of the five chapters are devoted to Kurtág. (Austin Clarkson’s “Sewing Earth to Sky,” which explores Anhalt’s Jewish heritage and the role it played in forming his pedagogical views, is the sole exception.) Stefano Melis examines an intriguing aspect of Kurtág’s pedagogy—specifically, the intimate relationship between composition and interpretation contained in the eight volumes of piano music, collectively entitled *Játékok* (Games). The essay provides valuable insight into Kurtág the pedagogue; however, it strikes me as slightly odd that Melis does not introduce even a minimal discussion of the inspiration for *Játékok*, namely Bartók’s *Mikrokosmos*. The remaining three chapters by Alvaro Oviedo, Julia Glieva-Szokolay, and Dina Lentsner provide different analytical approaches to perhaps the most important portion of Kurtág’s oeuvre—his vocal music. Glieva-Szokolay’s insights concerning the Russian literary texts represent, to my mind, an important contribution to Kurtág research. Lentsner’s analytical model, which is indebted to the literary theorist Yuri Lotman, provides some fascinating insights into text/music analysis. My one criticism of this impressive work is that, when the author places the model in a larger context, she inexplicably addresses some vocal pieces by George Crumb. I believe a much stronger point would have been made by examining vocal works by one of the composers central to the focus of the book, or by other prominent Hungarian composers such as György Ligeti or Peter Eötvös, to name but two for whom vocal music plays a prominent role in their oeuvre.

The final major section of the book, entitled “The Presence of the Past and Memory in Contemporary Music,” examines how memory plays a role with identity in music. There are four chapters devoted to this theme. Jean Paul Olive and Ulrich Mosch, in their essays “György Kurtág et Walter Benjamin : consideration sur l’aura dans la musique” and “What Presence of the Past? Artistic Autobiography in György Kurtág’s Music,” explore how the past informs the compositional approach and content of Kurtág’s works. Particular attention is given to Kurtág’s miniatures and homage pieces. Alan Gillmor’s “‘Listening to Inner Voices’: István Anhalt’s *Sonance•Resonance* (*Welche Töne?*)” provides a captivating and brilliant interpretation of the Beethovenian allusions in this late orchestral work. Gillmor’s intertextual reading is a vital addition to Anhalt scholarship and should be required reading

for anyone undertaking study of the composer. Finally, in “Music Written from Memory in the Late Work of István Anhalt,” Friedemann Sallis provides a fascinating exploration of how memory engenders the integration of the musical relationships that underpin Anhalt’s *Four Portraits from Memory*, a work written between 2005 and 2007.

The book concludes with an interview between Robin Elliott and Anhalt undertaken on 6 July 2008. The springboard for their conversation was Lydia Goehr’s 1997 essay, “Music and Musicians in Exile: The Romantic Legacy of a Double Life.” Anhalt suggests that Goehr was short-sighted in her assertion that displaced composers experience a crisis of “doubleness,” and that, given the complexity of humans, “multipleness” would be a more appropriate term.

Centre and Periphery contains a wide variety of approaches that collectively provide valuable insights into the three composers and their work. Since over half the book is devoted to Anhalt, it is especially important as a contribution to the growing body of Anhalt research. Yet, it is precisely this skewed breakdown that makes this reviewer believe that an important opportunity has been lost. Specifically, it is a shame that a portion of the book could not have been devoted to the music of György Ligeti—unquestionably the most influential post-World War II composer from the “peripheral” country of Hungary. This is not meant as a slight to Veress’s art (although I note that the editors themselves felt that only two of the twenty chapters warrant inclusion about Veress). On the contrary, I am very much a fan of his music. However, I feel the claim that “all three composers have had an extraordinary impact on the cultural environments within which their work took place” (back cover) is excessive. In fact, even in the introduction, Sallis writes that “notwithstanding the enormous contribution he [i.e., Veress] made as a professor and composer in Switzerland, his postwar compositions [i.e., the ones written while displaced] never achieved the success that his pre-war compositions seemed to portend” (7). Ligeti and Kurtág are nearly exact contemporaries, and while Ligeti left Hungary during the 1956 revolution, Kurtág decided to remain in Hungary for the next forty odd years (or put another way, to stay centered within this peripheral area). However, unlike Anhalt and Veress, Ligeti chose to live for the remainder of his life and play a central role within one of Europe’s musical centres. As such, his work would have represented a wonderful contrast with that of Kurtág and could have substantially enriched the focus of the book.

The editorial work is top notch, with beautifully typeset musical examples and reproductions of manuscript pages. While a bibliography pertaining to each essay follows every contribution, it would have been highly desirable to have, at minimum, general bibliographies of each composer appearing at the end of the book. Rounding out the presentation are biographies of all the contributors as well as a first-rate index. As a final comment: unfortunately the book is not stitch bound, and the binding of my review copy split after only a day of use.

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We Are the Champions: The Politics of Sports and Popular Music. By Ken McLeod. Ashgate Popular and Folk Music Series. Burlington, VT: Ashgate, 2011. 257 pp. ISBN 978-1-409-40864-2. \$89.95.

Cultural studies explores connections between areas that have previously not been considered together. This interdisciplinarity is a strength, but it can also become a weakness when the overlap between two distinct fields is forced. Then, cultural studies can fall into the familiar academic trap of seeming to invent objects of study for the sake of “making work,” rather than investigating actual and obvious phenomena. One way of avoiding this risk is to look at popular cultural practices to see how they may reflect on each other. Because popular cultural practices are obvious to us, the applicability of such research is immediately clear, and we can easily see the benefit of teasing out its ramifications. For instance, given a few minutes’ reflection, one could come up with interesting ways in which music and sports interact. In this respect, the subject of Ken McLeod’s *We Are the Champions* seems almost a given, and the only question is why it did not occur to anyone to write about this topic before. But probing deeper, it becomes clear that McLeod does not rely on a simple mapping of sports to music. Instead he follows his own interests (particularly, gender identity) into an array of connections between the two subjects. This makes for a different book than might have been written, one which is full of concepts and applications that are perhaps not immediately obvious.

McLeod is an assistant professor at the University of Toronto, although the Canadian context is not particularly important to this book. His research has primarily focused on the intersection of various forms of music and popular culture (e.g., science fiction and rock music) as well as constructions of gender. *We Are the Champions* investigates concepts of masculinity and femininity as they have developed throughout the history of sport and music. McLeod does well to cover the ways in which these concepts arose over time, as well as the way musical and athletic practices both determine and are determined by gender constructions in wider society. This notion of “mutual determination” is important in the work of Pierre Bourdieu, which McLeod applies, for instance, to the construction of feminine identity at the intersection of fitness videos, music videos, and other images of the female body. But McLeod does not apply Bourdieu’s theory everywhere, and the discussion of other kinds of overlap between music and culture (particularly, the role of audiences) would have benefited from a more thoroughgoing application of Bourdieu’s field theory.

The construction of gender identity, however, is not restricted to women, and McLeod is very strong on the ways in which masculinity is always being contested in both sports – which seems obvious – and music – which is less so. McLeod also keeps the structural exclusion of women from both areas constantly in mind as he discusses the homosociality of sports and music. Indeed, one of the important elements of the book is the excluded “other.” McLeod recognizes that many of the notions and values of both sports and music are meaningful only in respect of their opposites. This concentration of binary pairs is especially significant to the discussion of male identity in the African-American context. In many ways, popular culture has come out of the practices of the black community (jazz, rock) or has been adopted by the black community as a means of social advancement (boxing, basketball, football). McLeod draws insightful connections between boxing and jazz in addressing the relationship between aggression, improvisation, and the notion of black manhood. Even here, however, unresolved (and unresolvable) tensions persist. While

violent and aggressive forms of African-American masculinity are seen as a way to get ahead in the world, McLeod also suggests that this is simply an illusion.

This brings me to perhaps the most significant criticism of the book. McLeod takes what could be called a politically liberal attitude towards notions of power. While he appropriately applies the theories of power of musicologists like Susan McClary and Suzanne Cusick, and the sociology of Pierre Bourdieu, to constructions of gender identity, he seems unable to recognize the all-encompassing structures of power that determine how people fit into the world of sports and music, as well as the behaviours and practices that are allowed with participation. McLeod's liberalism does not allow him to see that the black male's application of aggression and violence to athletic and musical skill does enable black men to get ahead in the world. The dynamics of gendered and racialized power create structures of which musicians and athletes are a part, and a wider application of power theory (Bourdieu's certainly, but probably also Foucault's) would have tempered some of what I consider to be McLeod's naivety in this regard.

Such an application would also have been welcome in the groundbreaking analysis of the idea that performance enhancement has changed from fairly straightforward practices, such as steroid use and lip-synching, to the application of other, more radical, performance-enhancing technologies. Although McLeod links these developments with notions of "trans-" or "post-humanism," he also sees them as being driven solely by economic or financial concerns (i.e., profit). Again, an application of, for example, Foucault's concept of biopower would probably have made this discussion more engaging.

This is not to say, however, that the book fails as a result. Indeed, *We Are the Champions* provides a significant contribution to the study of sports and music, with a wide range of analysis underpinned by rigorous theoretical and broad empirical research. Not only is it a worthy volume in the Ashgate Popular and Folk Music Series, it also makes an important contribution to the cultural history of sports. It would be a valuable addition to any library's collection, whether in sports, physical education, or other subject areas of a cross-disciplinary nature dealing with cultural history and gender studies.

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Writing Gordon Lightfoot: The Man, the Music, and the World in 1972. By Dave Bidini. Toronto: McClelland & Stewart, 2011. 267 pp. ISBN 978-0-7710-1262-4. \$29.99.

Dave Bidini is a critically acclaimed writer, two-time Gemini award winner, and founding member of the hugely popular Canadian band, the Rheostatics. His publications include *Around the World in 57½ Gigs* and *On a Cold Road*, the latter of which was recently nominated for the CBC Radio competition, Canada Reads 2012. His most recent book, *Writing Gordon Lightfoot: The Man, the Music, and the World in 1972*, has been reviewed in major Canadian newspapers, all of which highlight the unusual circumstances from which this quasi-musical portrait was created.

In 1989, Bidini's former band (not the Rheostatics) covered Lightfoot's massive hit, "The Wreck of the Edmund Fitzgerald," after having received approval from Lightfoot's manager to perform it. According to Bidini, Lightfoot's manager admitted outright that he would not play the cover for Lightfoot because it would anger him. Out of spite for this refusal to listen to the cover, Bidini later told a music writer that the song was not Lightfoot's original tune, but an old Irish melody. To this day, the Canadian folk music legend refuses to speak to him. The book is a product of Bidini's frustration and is written as a series of letters to Lightfoot. The letters are separated by sections recalling the Mariposa Folk Festival of 1972 (at which Lightfoot performed) and other newsworthy events of that week, such as the announcement of the Canada-Russia hockey teams for the forthcoming Summit Series and the Rolling Stones concerts at Maple Leaf Gardens.

In the prologue, Bidini positions Mariposa '72 as the centrepiece of the book. He offhandedly suggests that it was "maybe one of the most important [events] in Canadian musical and cultural history," (xiii) explaining that the festival was a "starting point from which to talk about your [Lightfoot's] life, without actually talking to you."(xiii) Although this approach is certainly creative, Bidini fails to create a cohesive flow. Instead, he leaves his readers with a hodgepodge of questionably researched history, excerpted interviews with festival attendees, and letters.

The inconsistency between his thesis and his methodology only adds to the confusion. Central to Bidini's purpose is a desire to connect with his idol. However, he reveals in the prologue that he will address Lightfoot as "Gord," a familiarity that suggests arrogance. This bravado is accentuated by the subjective writing style. In fact, the book is more about Bidini than the recipient of his letters. We learn of his first CD purchase, his band mate who had a drinking problem, and his life as a performer. One begins to wonder if the purpose of Bidini's publication was merely promotional. Lightfoot's disdain provides a clever hook and newspapers have responded, including *The Globe and Mail* ("Hey Dave Bidini, Gordon Lightfoot's Just Not That Into You").

Bidini blames Lightfoot for the biographical inconsistencies in *Writing Gordon Lightfoot* and constantly reminds the reader that Lightfoot refuses to speak to him. Many of the "biographical" sections are, as Bidini admits, "imagine[d]," (xix) including sections of creatively written stories envisioning moments in Lightfoot's life (179-181). Bidini even goes so far as to invent conversations Lightfoot might have had with his past collaborators (101-106), his parents (27-28), and himself (189-190). These bizarre digressions, nestled amid extensive pages of information, the sources of which the author fails to cite, cast doubt on

Bidini's credibility and integrity as a researcher. When Bidini does incorporate primary research, it is poorly presented. For example, one section contains quotations from individuals who wrote to Bidini with Lightfoot stories (184-189). The quotations are not interpreted or discussed, but awkwardly inserted in the middle of a "letter." The literature regarding Lightfoot's life is sparse, but Bidini could easily have consulted at least some of the existing resources (beyond Maynard Collins' well-known *If You Could Read His Mind*, which he does quote). They include Alfrieda Gabiou's *Gordon Lightfoot*, Martin Melhuish's *Heart of Gold: 30 Years of Canadian Pop Music*, Douglas Fetherling's *Some Day Soon: Essays on Canadian Songwriters*, and the CBC's online video archives. The volume of information is not vast, but it is available.

Research aside, Bidini's writing prowess is apparent in certain sections of the book. When he focusses on one topic, the writing is well executed and direct. For instance, he writes a fascinating section on the Toronto Rock and Roll Revival; the event, which preceded Mariposa '72, also marked John Lennon's first performance without the Beatles (77-86). However, while Bidini is clever with words, he lacks knowledge of the conventions of biographical writing. Researchers should never blame their subjects for their own shortcomings or insert themselves so prominently into the narrative.

I find it relevant to conclude with the story of my interview with Gordon Lightfoot. In April 2009, I addressed a hand-written letter to "Mr. Lightfoot" to accompany an essay I had written on his famed "Canadian Railroad Trilogy." Written when I was a graduate student in musicology at the University of Toronto, I presented it to him personally after a performance he gave at the National Arts Centre in Ottawa. Within two weeks, I was interviewing him over the phone, a spectacular achievement, considering this musician's usual aversion to interviews. Given this, I have often wondered why he chose to reach out, and why he chose to reach out to me. Perhaps it is because I expected nothing in return when I gave him my paper. The letter reflected not only the countless hours I had spent researching his career, but also the respect I had for my subject. In contrast, Bidini's sense of entitlement, beginning with the "Edmund Fitzgerald" cover through to Lightfoot's life story, would explain the lack of interaction for all these years. Since this book ultimately tells us more about its author than its subject, it is recommended strictly as an optional addition to music collections.

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