

Music for Winds I: band/Musique pour vents I: harmonie. Edited by S. Timothy Maloney; Stan Clark, assistant editor. Ottawa, Canadian Musical Heritage Society, 1998. (The Canadian musical heritage; v. 21.) ISBN 0-919883-27-3. \$49.99

Music for Winds II: ensembles/Musique pour vents II: ensembles. Edited by S. Timothy Maloney. Ottawa, Canadian Musical Heritage Society, 1999. (The Canadian musical heritage ; v. 24.) ISBN 0-919883-30-3. \$49.99

For many musicians, the mainstream of music for wind instruments occupies a borderland between three areas: folk music, the music of entertainment, and the music of civic or military ceremony. As a consequence, serious study of wind music has developed only recently. With these volumes, we have handsome recognition of the role of music for wind instruments in Canada's history through 1950.

Each volume includes editorial aims and methods, an introduction (including scope, methodology, historical context and notes on the music), and critical notes, presented in French and English. Also included are a bibliography, abbreviations and library sigla. Volume 24 includes a discography. There are three facsimiles as illustrations in volume 21; one in volume 24. Figures, including some illustrations of music and a photograph of a band are found in the introduction of volume 21, but are not listed in the table of contents. There are no figures in volume 24.

The titles are chronologically arranged within categories according date of composition or best known date of publication. Volume 21 contains 26 titles divided into four categories: eight marches; seven dances; five overtures; and six miscellaneous works. Sixteen composers are represented including Dessane, Lavallée, Contant, A. W. Hughes, Lucas, O'Neill,

Thiele, Gagnier, Vézina, H. L. Clarke, L-P. Laurendeau, Annie Glen Broder, Champagne, A. Brott, Weinzweig and Garant. The earliest full score in the volume is Antoine Dessane's "Pas redoublé sur les airs de Vive la Canadienne et God Save the Queen" from 1865. Two earlier works, "Royal Fusiliers['] Arrival at Quebec" and "March[e] de Normandie," from around 1791, are illustrated as piano scores in the introductory notes. They also appear in volume 22 , *Piano Music III: Marches and Dances*, in the same series.

Volume 24 has seven titles in two categories: four in chamber ensembles (McPhee, Pentland and two short works by Rathburn); and three in symphonic wind ensembles (Blackburn, Mercure and Morel). The earliest work is Colin McPhee's Concerto for Piano with Wind Octette Acc[ompaniment] composed in 1928. The six other works date from 1948 or 1949.

Both volumes are the same size, but volume 21 is laid out in oblong format. The choice of layout for volume 21 may have produced some unfortunate results in the printing which is often too small and has inconsistencies in the registration of note heads and the imagery of staff and ledger lines.

Dr. Maloney's introductory essays give relevant summaries for each volume. His writing is refreshingly unstuffy. Volume 21 contains an excellent overview of band history which clearly illuminates the importance of band music in Canada's past. Volume 24 presents an insightful review of the development of 20th century Canadian composers through the perspective of their writings for wind instruments.

Perhaps the most significant effort is the first publication of full scores for 16 of the 26 works in volume 21. This will greatly facilitate the study and assessment of these works. Assembling sets of parts for this task must have been enormously time-consuming. In cases where the Canadian Musical Heritage Society was able to obtain copyright clearances, scores and parts are available from the Society. It is particularly heartening to see the full score of John Weinzwieg's "Band Hut Sketches." Its existence should encourage performances of this relatively unknown work for winds by a very important Canadian composer.

An interesting curiosity is found in Claude Champagne's "La Ballade des Lutins," which contains a humming section for some of the instrumentalists. As the introduction states, it is "probably the first time and certainly one of few times in the entire band literature that such an effect has been used."

The board of the Canadian Musical Heritage Society and the editor are to be congratulated for their foresight in publishing these volumes. They demonstrate care and respect for a repertoire so often dismissed as peripheral to music history. They are an invaluable retrospective and should serve as basic reference material for those hoping to understand or study the scope and effect of wind music in Canada. One hopes additional volumes will appear including music of the last half of the 20th century—a period which witnessed an explosion of creative effort in wind music.

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