

Piano Music III: Marches and Dances/Musique pour piano III: marches et danses. Helmut Kallmann, editor. Ottawa: Canadian Musical Heritage Society, 1998. (The Canadian Musical Heritage ; v. 22.) 325 p. \$49.99 ISBN 0-919883-29-X.

This volume is the 22nd of a series devoted to the promotion of compositions representative of Canada's musical past. Included are 69 compositions—44 in common dance genres and 25 marches. There are multiple examples of waltzes, galops, polkas, quadrilles, gavottes, schottische, and ragtime, and single representations of mazurka, lancer, and ripple. The variety and style of dances picks up on those common to 19th-century European masters. Among the 57 different composers represented, the only one with common renown is Calixa Lavallée.

The scholarship of this volume is admirable. Its extensive preface includes an explanation of the methodology, a concise history of the context of the selections, biographical notes on each composer, comprehensive critical notes on the editing, and a thorough explanation of the dance forms; it even includes abbreviated instructions on the lesser known dance steps. Some obvious influences of major composers are pointed out in the annotations. With respect to the layout, the approach is to mix modern computer-printed scores with facsimile reprints. Interspersed are reproductions of many of the original printed covers, four to a page. For the musicologist, this volume is a useful study tool, incorporating solid background information, citations for additional reference works, and authentic examples of earlier publishing practices. As part of the series, it is a valuable tool for the music library.

To the concert performer, this volume is probably of less interest. Dating from 1791 through 1926, one can accurately anticipate that the style of this music is generally intended more for the salon of the time than the stage of today.

While the selection and variety of pieces might allow for a concert group of some historical interest, they will succeed in such a context more as curios rather than works of substantial quality. Use of the facsimile reprints, while good for the historian, reduces readability. The commendable integrity of the editing appears to be on a par with modern *Urtexts*, enabling the artist to make appropriate interpretive choices.

There is some obvious pedagogical benefit to these works. While some of the pieces require considerable technical command, most can be played by pianists of intermediate ability; indeed, fragments of some works could be performed by students at junior levels. Many students might find the Canadian titles to be appealing. As the music is largely consonant in style, there is immediate accessibility for younger pianists, and the text is sufficiently detailed to minimize guesswork. Keys seldom exceed three flats or two sharps, and the rhythmic character of most works is lively enough to maintain interest.

Some of the more engaging works are the waltz sets (reminiscent more of Schubert than Brahms), and the considerable amount of two-step music. Most of the ragtime music compares very favorably to Joplin, and could provide an alternative for the student interested in the Canadian heritage. There is one march duet suitable for a junior/intermediate team.

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