

*Heritage* collection. His three introductions in Volumes 2, 9, and 20 provide an excellent primer for the history of Canadian church music and the sources of Canadian scores that accompany them

are an amazingly fertile source for all of us with an interest in the topic.

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**Organ Music II/Musique d'orgue II.** Hugh J. McLean, editor. Ottawa: Canadian Musical Heritage Society, 1997. (The Canadian Musical Heritage; v. 19.) 275 p. \$49.99 ISBN 0-919883-28-1

The antecedent to this volume, *Organ Music I* (volume 4 in the series), was edited by Lucien Poirier 12 years previously and was a delight for Canadian organ enthusiasts. It provided an insight into repertoire that was previously not readily available. Poirier's introduction was also insightful in its view of how the development of the instrument influenced the organ repertoire in Canada up to the end of World War I. This edition done by McLean is dedicated to Poirier and continues in the fine tradition set by him.

presenting the chronological ordering of the compositions within compositional types as used by Poirier, McLean has ordered the works according to the birth dates of the composers. This is not as significant, in my opinion, and results in the works being presented in an order which is quite removed from a chronological one. The table of contents at the beginning of the book merely lists the works in their order of pagination, with no dates of composition, and without the dates of the composers. A chart included in the introduction divides the works into classifications by type but does not include page numbers. In essence, the edition demands too much of the user. One must refer between the introduction, the table of contents, the biographical notes, the critical notes, and the title page of the individual piece in order merely to learn of a piece its title, type, composer dates, and the year of composition.

The body of repertoire here slightly overlaps that of the first volume and includes 46 pieces written from the turn of the century to the end of World War II. There is a delightful variety in the pieces ranging from sacred works to light-hearted concert pieces. The new computer engravings make the music most accessible, thus improving on a slight legibility problem with some of the facsimiles used in the edition of *Organ Music I*.

This is a small complaint, however, for the wealth of material in the volume makes it a welcome addition to the already rich collection provided by the Canadian Musical Heritage Society. One can only look forward to *Organ Music III!*

While the musical content of this volume is most exciting and revelatory, I do have some problems with the editor's decisions on the layout and ordering of the pieces in the volume. Rather than

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