

the postwar expansion of Toronto's musical life." The "great many changes in the musical life of Toronto" between Betty Jean Hagen's 1953 and 1987 recitals appearances are left to the reader to discover elsewhere. Almost the last allusion to the WMC's context is on p. 165 concerning the 1962-63 season, and at three sentences is the most detailed in the book. And the notes of occasional conflict with another city musical event suggest dissonance rather than counterpoint.

Elliott first mentions the club's "great skill in introducing important young artists" in the context of programs mounted during World War I, notes that by the late 1950s "the reputation of the WMC as a discoverer of new talent was at an all-time high," and describes the 1963 debut of Hermann Prey as providing "further confirmation of the WMC's reputation for introducing the most exciting young singers of the day to Toronto audiences." Nearer the end, he cites the contracting of Angela Hewitt several months before she won the 1985 Bach competition as "further confirmation of the WMC's uncanny ability to spot rising young talent." An indexed list of WMC concerts from 1899-1997

prepared by Hanna and Fred Feuerriegel proves it: many of the most respected artists of the past and present were indeed sponsored for the first time in Toronto, Canada, or even North America by the WMC, from Wanda Landowska and Joseph Szigeti in the 1920s, through Dietrich Fischer-Dieskau and Leontyne Price in the 1950s, to Elly Ameling and the Tokyo String Quartet in the 1970s. However, except for a couple of passing references to the use of a New York artists' agency, the actual working methods of the concert convenors are not explained. The underlying mystery of how they did it may remain, but who they were and what they did are revealed (Elliott's stated purpose) in this official history in generous detail, supported by extensive footnotes, an abstract, bibliography and list of sources, various appendices, and an index in which, as in the text women are listed with their own personal and maiden names, not (as they were in their lives) by their husbands' initials.

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**Healey Willan: Life and Music.** By F.R.C. Clarke. Toronto: University of Toronto Press, c1983, 1997 paperback reprint. 300 p. \$24.95 ISBN 0-8020-8136-3

This year marks the 30th anniversary of Healey Willan's death, so a reissue of a volume dedicated to his life is not unexpected. Several events are planned to honor the life and work of a man who is still regarded as one of Canada's greatest composers, and certainly one of its most prolific. Although he is mainly remembered for his sacred vocal and organ music, Willan wrote in many forms. His sacred and secular works appear regularly on concert programs.

His opera *Deirdre* was recently performed in Toronto by Opera in Concert. As a parishioner of the Church of St. Mary Magdalene in Toronto, where Willan was precentor, organist and choirmaster for 47 years, I hear and sing his music almost every Sunday.

In recent years, both the Church of St. Mary Magdalene Choir and the Vancouver Chamber Choir have produced compact discs

of Willan's sacred music, and a compact disc of Willan playing the organ, recorded live at the Church of St. Mary Magdalene during 1965-67 was recently released by EMI (EMI Classics 7243-5-5600-2). Articles, theses and doctoral dissertations continue to be written analyzing his music. His life and compositions are prominently mentioned in books on Canadian music. *EMC2* and David Greig's history of the parish, *In the Fullness of Time: A History of the Church of Saint Mary Magdalene* (Toronto: The Church, 1990), also contain a great deal of information about Willan's contribution to the liturgy and music of the Christian church. This reprint of Clarke's book contains no new information except another preface by the author; not even the bibliography is updated.

Clarke provides analyses of all of Willan's major works. He points out that Willan wrote in many different genres, and that much of his secular music is interesting and worthy of study and performance. The analyses are well-written, and provide a more compelling portrait of Willan as musician than the biographical section does. It would have been useful to have the musical examples in the text, rather than as an appendix; the awkwardness of this approach makes the analyses less useful than they might be. Headings on the examples indicating the name of the work and the measure numbers for the excerpt would also make it more useable. These problems were mentioned by several reviewers of the original publication, but have not been changed.

The biographical section, comprising the first six chapters, is less successful. Clarke fails to bring the man to life, and Willan was quite a character by most accounts. Virtually every paragraph begins with "On [specific date]", "In [month or year]", or "Willan". Abrupt changes in direction only obscure the chronology even more. For example, one

paragraph on page 20 mentions Willan's honorary doctorate from the University of Toronto, the birth of his daughter Mary, the composition of *An Apostrophe to the Heavenly Hosts*, the authors of the text of this work, and for whom it was commissioned. All of this information is presented in four short sentences with no linking relationship. In contrast, the foreword by Godfrey Ridout provides a fascinating and appealing portrait of Willan.

In making his case for the secular music, Clarke diminishes to some extent the importance of Anglo-Catholicism in Willan's life and music. Many have recounted that Willan was never happier or more content than when sitting at the organ every Sunday, conducting the choirs and fully participating in the life of his church. This part of him is lost in the endless listing of dates and details which abruptly change direction with no analysis of their effect or importance.

The circumstances of Willan's departure from the Church of St. Mary Magdalene in 1941 are inaccurately portrayed. Disagreements between Willan and the Rector, Father Lee Greene, about who was in charge of the music, combined with a particularly flagrant extramarital affair, brought matters to a head. The letters Willan wrote when tendering his resignation state only that he found his duties too onerous and wanted more time for composition. (They are available in the church's archives, which Clarke did not consult in his research.) But Clarke says the extramarital affair was the only reason for Willan's forced resignation. Given Willan's lifetime commitment to Anglo-Catholicism, leaving the church must have been painful for him. Clarke, however, deals with it in a couple of sentences in a chronology of 1941-42. The next paragraph changes direction completely to talk about concerts given later that year; a few paragraphs later, Willan's return to the

church is dealt with in a couple of short sentences.

Lack of documentation is another problem. Most of the information that Clarke used was unpublished, but he does not provide any footnotes or indication of sources consulted. This makes it difficult for future researchers to build on Clarke's work. Libraries without the original volume may want to purchase this reissue for the musical analyses, although the biographical material

and bibliography in *EMC2* and other sources are more current. I think David Neelands summed it up best in his review, published in *Ontario History* in 1983: "It will not likely be read for amusement." It is not the best example of biographical writing, mostly because of the author's failure to put the events of Willan's life into perspective or to analyze their relative importance. A new and updated biography, with recent research and documented sources, would have been more useful.

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## IAML News

The IAML Board had its mid-year meeting on Feb. 27-28 in Milan. It was a fruitful meeting, with all board members present. Subjects discussed included the finances, which are in good shape, the logistics of translating the Home Page into French and German, the encouraging progress of the revised European volumes of *RISM* series C, and how we should mark the passing of Barry Brook at the San Sebastian conference. John Roberts gave us a bit of a preview of the 2002 meeting to be held in Berkeley. A set of guidelines for branch and commission chairs was prepared by the Secretary General.

IAML membership now stands at an encouraging 2012, and there are several countries not yet represented who are working hard to form national branches, so it is good to know that this sort of activity is

going on. A discussion as to how many members does it take to form a national branch began to take on the dimensions of the "librarians to change a light bulb" kind, in other words, no magic number could be arrived at!

This is an election year for IAML. All CAML members should have received a ballot by now, so don't forget to vote (but remember, only international members are eligible to do so!).

This summer the meeting is in San Sebastian, which is situated on the northern coast of Spain, near Biarritz. The situation looks wonderful, and it seems like there is a good professional programme shaping up, too. The dates are June 21-26, 1998. Think about it!

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