

Music in Canada: A Research and Information Guide. By Carl Morey. New York and London: Garland Publishing, 1997. (Music research and information guides, v. 20; Garland reference library of the humanities, v. 1823.) xiv, 283 p. \$45 U.S. ISBN 0-8153-1603-8.

About 10 years ago, a Garland Publishing catalogue announced the forthcoming appearance of a guide to Canadian music research that had been begun by George Proctor before his death in 1985, and was to be completed by David Lenson. I duly clipped the notice and filed it away, awaiting the appearance of the volume eagerly but, as the years passed, with diminishing hope.

The long wait is now over. Carl Morey recently inherited the materials that had been assembled by Proctor and passed on to Lenson. He proceeded to start the project over from scratch and saw it through to completion. The result is this handsome annotated bibliographic guide to Canadian music, which should be an indispensable part of every reference collection in its subject area.

There is no shortage of bibliographies in the field of Canadian music; this guide lists 38 of them, along with another 17 general Canadiana bibliographies in which information on music may also be found. And that does not take into consideration the sometimes extensive bibliographies which appear as part of other monographs and reference works, notably the *Encyclopedia of Music in Canada*. So why another bibliography? Or more to the point, why this one?

Well, for one thing, the bibliographies mentioned above are either dated (15 to 55 years old) or else deal with just one small aspect of

Canadian music (e.g., the literature for solo trombone). Even the second edition of the *Encyclopedia of Music in Canada* is now five years old. That does not seem too antiquated, until one looks through the present guide and sees the number of entries that date from after *EMC2* (about 100 by my estimate).

Music in Canada is both comprehensive, covering virtually all aspects of Canadian music, and relatively up to date, listing materials that appeared up to the end of 1995 (there is also one item from 1996: no. 600, Andrew Zinck's Ph.D. thesis on the operas of Harry Somers). But the value of this guide lies as much in its organization as in its catholicity and currency. The 928 entries are arranged into 13 sections: Reference (nos. 1-18), Catalogues and Directories (19-28), Bibliographies and Lists (29-83), History and Criticism (84-363), Musicians—Biographies and Individual Studies (364-632), Native Music (633-698), Folk and Ethnic Music (699-796), Popular Music and Jazz (797-836), Education (837-877), Media (878-892), Commerce (893-915), Periodicals (915-918), and Archives and Collections (919-928).

Each section is prefaced by a short but cogent introduction, and the longer sections are divided into logical sub-sections. The arrangement within each section or sub-section is alphabetical by the author's surname. This presents problems of access to the material which are greatly alleviated, although not completely solved, by the inclusion

of three separate indexes: title, author/editor, and subject.

Each entry lists the author, title, publication information, page numbers, and ISBN or ISSN number when available. Unlike some of the other volumes in the Garland series, this one does not supply the Library of Congress or Dewey decimal system call numbers (except, curiously, for no. 6). The entries are accurate and complete, apart from a few minor lapses (e.g., no. 111 was reprinted with a list of amendments in 1987, supplements to no. 367 were issued in 1991 and 1995 and it is now available on the Internet at www.culturenet.ca/cmcdac_rca/Intro_eng.html, and no. 463 was co-authored by Marci McDonald).

Every single item has a comment of some kind; there are none of those "not seen" references that are an annoying feature of some annotated bibliographies. Morey has clearly looked at, and possibly even read, every single one of these items. As he points out in the Preface (p. viii), this was facilitated by the fact that virtually all of the materials cited are available in the University of Toronto's splendid library system. The annotations do tend to be rather laconic; the less useful items are criticized bluntly, but otherwise the comments are fairly neutral, and praise is seldom bestowed on any entry. This comes as a refreshing antidote to the uncritical boosterism that plagues so much writing in the field of Canadian music studies.

The chosen items are predominantly monographs and periodical articles, with a selection of theses and, in the folk and Native music section, some music collections. Most of the

important Canadian music periodicals were searched, and even some quite obscure sources were unearthed (obscure to me, at least), such as an article from an 1896 issue of the *Toronto Daily Mail and Empire* (no. 174), two articles from the journal *Wentworth Bygones* (nos. 182, 308), and one from the *Annual Report of the Waterloo Historical Society* (no. 250). A few Internet web sites are also given, which is an especially useful feature for those of us residing outside of Canada. Works published in French and English are included (along with a few in Swedish and German) but all of the commentary is in English.

As Morey points out in the Introduction, the amount of research material now available in the field of Canadian music studies demanded "a selectivity that was hardly necessary in previous bibliographies" (p. x). Inevitably people will quibble with the inclusion of some items and the omission of others. That is a tiresome game that I do not intend to play here.

As a general observation, though, it seems to me that the literature on Canada's art music is covered well here, while popular music and jazz fare rather poorly. The literature on folk, ethnic, and Native music is not terribly well served by being grouped together into just two sections. The corresponding material in *EMC2* is treated in four main articles which are divided into a total of 26 different subsections according to various cultural, geographical, linguistic, and chronological criteria. Nevertheless, the interests of those who are likely to use this book should be more than adequately served by the present arrangement.

The nit-picking copy-editor in me observes that the book was poorly proof-read. Indeed, given the sheer volume of material that Garland puts out, I suspect that it was not copy-edited at all. There are numerous small errors and inconsistencies with regard to spelling and especially punctuation. The order of items 689 and 690 is reversed. The indexes are the worst offenders here; a random check revealed that the title of no. 376 is listed in the author index instead of the title index, nos. 380 and 836 have been omitted from the title index, and some people are listed twice in the author index under slightly different (sometimes misspelled) versions of their names (eg, Ives, Jones, Schwandt, and Veillet).

One other comment: more liberal use could have been made of "see also" references to guide the reader to other items that are on the same topic but do not appear in the subject index (eg, in no. 237 "see also no. 512" to link two items on North Buxton, and in no. 352 "see also no. 363" for two items on Canadian piano concertos).

To anticipate one line of criticism, those who are currently riding the "new musicology" bandwagon may be tempted to dismiss this book as just another "trophy of positivism," to use Joseph Kerman's phrase. An annotated bibliography, like an encyclopedia, might be viewed as simply a rearrangement of the deck chairs on the Titanic enterprise of the "old" musicology.

I hope that we have by now moved beyond such facile but disingenuous categorizations. There is more intelligent judgement and fine critical observation in this trim but substantial volume than in many a work of so-called "interpretation."

It is to be hoped that, with the publisher's international prestige and influence, this book will find its way into music libraries large and small, not just across Canada but around the world. It deserves no less.

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