

REVIEWS and NOTICES

Gayle D. Sherwood. *Indexed Guide to the Dorothy H. Farquharson Collection of Canadian Sheet Music : William Ready Division of Archives and Research Collections, McMaster University Library*. Hamilton: Gayle D. Sherwood, c1989. [4], 425 pages. \$29.95 plus \$5.00 shipping. (Orders through Dr. F.A. Hall, Department of Music, McMaster University, Hamilton, Canada L8S 4M2)

This guide came about as a result of the author's under-graduate project to describe the sheet music portion of the Dorothy H. Farquharson Collection deposited at McMaster University in 1985. The original catalogue was a manual card file prepared from the music as it had been boxed by the university archives staff. Until then there had been no access to this rich collection of musical Canadiana (although I believe that Mrs. Farquharson had prepared "data sheets" for her music). The advantages of computerizing the file for multiple-access searching capabilities were recognized, advice was sought, software purchased and the information on the cards entered. But the software was incapable of converting the entries into a more acceptable bibliographic format, and financial constraints at the Music Department delayed its printing and dictated the cheapest possible binding. As a result, the cirulux-bound printout appeared several years after its title-page date, and is in the form of unformatted computer entries in a main numerical sequence which cannot be used without the indexes for anything other than inventory control.

But there are other shortcomings which can be attributed to the relative inexperience of the compiler. The 1,178 items described in the catalogue are arranged by the shelf code indicating their location in seven boxes. The consecutive item number is followed by the relevant box number as a decimal, i.e., from 1.1 through 1178.7. This addition seems unnecessary, even for local retrieval, since the range of numbers as given in the introduction is surely indicated on the boxes themselves. It takes time to read, write or speak the extra bit of information and the compound numbers look very heavy in the indexes, of which there are six: composer/title, title/composer, author/title, subject/title, publisher/title and date/title.

We are told that the music is arranged in roughly alphabetical order by composer. Whatever logical or physical constraint prevented an exact and browsable composer/title main sequence, which would lessen the need for one of the indexes, is not described. Such characteristic sheet music phenomena as binders' albums and composer/lyricist confusions could have been accommodated in an alphabet with name and shelf-code cross-references.

The first line of the entry proper is the title, in block letters. This inversion of the usual sequence of bibliographic elements, and the visual prominence given the title are questionable: however five of the indexes guide the reader to the title and respective shelf code. But, since there is some precedence for the title-preference shown here in the organization of predominantly popular sheet music, why not a main alphabetical sequence by title, eliminating the need for a title/composer index?

The successive lines in each entry are: composer, author, medium1, medium2, place, publisher, date, pages, language, subject, dedication, format, performers, photograph and comments. All fields are searchable in the database except the final one, which is a pity since it is in this field that arrangers and editors are mentioned. Thus, Healey Willan as the editor of a Prelude and Fugue by Clara Schumann is not traceable, to cite but one example. If this omission was made in the interest of space, it would have been better to leave out "medium2," meant for alternate arrangements but hardly ever used, or "format," which indicates that the copy described is an original or a photocopy. The contents of both of these lines would be more appropriate in the unsearchable "comments" than the names of persons creatively responsible for any element of

the work in hand. Joint composers, by the way, are not findable in the composer/title index because they are attached to and alphabetized under the name of the first composer given on the publication. I presume, however, that they are searchable in the database.

Another questionable decision is that of counting only the number of pages of music, disregarding the pagination applied by the publisher. Am I being too conventional? I believe a piece of published music deserves the same respect as a book, and that its description should reflect its physical makeup. For example, there may be various paginations distinguishing different issues of three pages of the same music. The cover/title page is usually counted as page one. If the first page of music starts overleaf, the final page count will be four, or five if extra verses are provided on another page. More commonly, the second page is blank or filled with advertisements, the music appearing on pages three through five, extra verses, if any, on page six. It is the final printed page number that should appear in the pagination.

Finally, I come to the indexes. Visually, they are daunting: three single-spaced columns, the first for the shelf codes, too close for comfortable scanning of the search terms in the second column, with often a wide space between them and the related composers or titles in the third column, requiring a reverse jump, difficult even with the help of a ruler, back to the beginning of the line for the shelf code. Perhaps it is the fault of the software, but I wish the codes could have been at the end of the line.

As for the content, I have already mentioned some of the unretrievable information and my objection to title predominance. And a brief composer/title reference—even just surname and the beginning of the title if long -- would have enriched the author, subject, publisher and date indexes. I find the absence particularly regrettable in the date/title index where there is lots of space. But again, I suppose we can blame the computer for its rigidity since automatically-generated indexes must use the data as entered, without truncating or combining.

But substantive problems appear in the

subject/title index. Ms. Sherwood's bravery in the face of this task -- no subject index makes everyone happy -- is praiseworthy, but more familiarity with standard subject analysis practice, or a consultation with the NLC staff, who have indexed close to 15,000 pieces of Canadian sheet music, would, I believe have produced an improved and more useful set of terms and criteria.

The introduction says that the subject line gives us the category of music. Thus we have pages of LOVE SONGS and SENTIMENTAL SONGS and INSTRUMENTAL SOLOS and here I began to find the problems. In the first place, all popular sheet music that is not vocal is instrumental, i.e., almost entirely solo piano. Several of the sub-headings in this category are dance forms, but there is also a heading for DANCE MUSIC with several sub-headings: pieces in waltz form -- to name but one -- may be located under each of these main headings, as well as under PROMOTIONAL (which, by the way, I like very much as a category of music), under VANCOUVER or under W.W. I. However, each piece of music was given only one subject heading. The usefulness of some of these headings may be questioned and the advantages of more than one heading for some of the pieces emphasized. And, contrary to the introductory note, you will have noticed that the index includes not only categories but also actual subject headings for events and places. There are names of individuals too, such as QUEEN VICTORIA under her own name, but not under ROYALTY along with George VI, Elizabeth II and the Prince of Wales, who also has a piece under his own name, as do Edward VII and George V. But there appears to be no analogous access to Canadian statesmen, such as Sir John A. MacDonald of "Loyal Opposition Galop" fame, or Governors General such as the Earl of Dufferin, although the "Dufferin Galop" can be found in this case under title.

Dorothy Farquharson was a passionate and dedicated friend of Canadiana and I should have liked to have seen her impressive collection of Canadian sheet music presented to the world in an appropriately loving fashion. The compiler cannot be faulted for conscientiousness in gathering information -- even more than is

presented in this catalogue, we are told in the introduction. But she needed better advice for its organization and presentation. The card index and the database provide access to the collection locally, and the National Library's services can

provide access to the same material globally. Even though I recognize the importance of any addition to the very small field of Canadian music bibliography, this guide should not have been issued in its present state.

-Maria Calderisi
Music Division, National Library of Canada

Robert Thérien and Isabelle D'Amours. *Dictionnaire de la musique populaire au Québec 1955-1992*. Québec : Institut québécois de recherche sur la culture (14, rue Haldimand, Québec, G1R 4N4), 1993.

This excellent recent publication contains biographies and extensive discographies for several hundred popular Quebec artists. "Popular" is given a broad definition, and includes country singers, rock musicians, chansonniers, and performers in other styles heard in Québec in French or English, during the last thirty-seven years. Jazz and classical artists are not included: bio-discographies for these genres are in preparation I believe.

place and year of recording. There is also a short history of popular music in Québec, an index, a bibliography, and appendixes on record companies and industry organizations.

This book is essential for anyone interested in popular music in Québec, and perhaps will inspire researchers in other provinces to do the same work for their own regions.

-Richard Green
Recorded Sound Collection,
Music Division, NLC

The discographies cover singles (either 78 or 45 r.p.m), LPs and CD releases, and include the

Mark Miller. *Cool Blues : Charlie Parker in Canada 1953*. London, Ont.: Nightwood Editions, 1989. 115 p.

This slender volume recreates in loving detail two forays into Canada by the legendary jazz saxophonist Charlie Parker toward the end of his all-too-brief life and career. While Parker's relationship to Canada and Canadian jazz might have been sufficient justification for such a book, the quasi-mythical status of his Massey Hall concert in Toronto lends the events described a wider context in the history of jazz.

and the present effort allows him to combine to good advantage both of these themes. In other words, the book has not been written for Parker devotees alone, though the kind of trivial detail to be found here will delight the most jaded fans.¹

Mark Miller has written on jazz for the Toronto Globe & Mail for a numbers of years, and his two previous books on Canadian jazz establish him as one of the few who are authorities on the local scene. He also knows his Charlie Parker,

The book also contains a number of pictures by Canadian photographers, some of them published for the first time. These document not only Parker's appearances in Toronto and Montreal, but also show the Canadian ensembles with which he shared billings. Another documentary feature of the book is the inclusion of extensive transcriptions from homemade tapes of Parker's

1. For instance, we learn on p.61 that "Parker signed a contract [for the Massey Hall concert] dated January 26...on a piano bench at the Hartnett Music Studios in the Warner Theatre [sic] Building on Broadway near 48th Street."

television appearance on "Jazz Workshop" and of his appearance at the club "Chez Paree" [sic], both in Montreal. It is somewhat embarrassing to report that the "emcee" on the CBC's television program refers to Parker not once, but twice, as "boy".² Miller has also interviewed a long list of those who were participants in or witnesses to the events described, so that, however slim the result in terms of both bulk and significance, the book has a very firm documentary base.

What gives the book its particular appeal for students of Canadian jazz is the amount of space devoted to the local organizations who arranged for, and financed, the Montreal (Jazz Workshop) and Toronto (New Jazz Society) appearances. From these pages, it is clear that jazz, at least the more adventuresome sort played by Charlie Parker, was still something of a novelty in this country in the early 1950s. When an engagement at Montreal's "Latin Quarter" was

cut short in October 1953 because of alleged breaches of contract by Parker, the musician defended himself in a letter in which he concludes that the main reason for the cancellation of his appearance was that his style was unfamiliar because it "...has not appeared in Montreal too [sic] often" (p.98).

In sum, Miller has rather thoroughly and imaginatively filled a small but arguably important gap in the history of jazz and of jazz in Canada. After some journalistic excesses early on³, the book settles into a serviceable style more than adequate to its subject and the limitations of the documentary approach. The earnestness with which even the smallest of details is presented may make us smile occasionally, but the book must be counted a valuable addition to the small number of books on jazz in Canada.

-Robert Falck
University of Toronto

2. As in "Charlie!...[off mike] It's all yours, boy...[on mike] Good to see you, Bird..." (p.35) and, introducing a performance of "Don't blame me", "It's all yours, boy..." (p.37).

3. Especially in the Introduction "Bird Lived", which concludes "But Charlie Parker lived. Bird lived." (p.19)

Chantale Fillion and Claire Métras. *Répertoire numérique du Fonds Serge-Garant (P141)*. Montréal : Service des archives, Université de Montréal, 1988. (Publication no 87) 184 p.

Chantale Fillion and Claire Métras. *Guide des fonds d'archives musicales du Service des archives de l'Université de Montréal*. Montréal : Service des archives, Université de Montréal, 1988. (Publication no 88) 33p.

The inventory of the papers of Serge Garant, one of the most influential musical personalities in Canada in the 1960s and 1970s, is divided into six series, four according to aspects of his career (teacher, composer/performer) and two by special media (e.g. photographs). Within these categories, items are usually alphabetically arranged, and individually described, with particular attention paid to details of the nearly one hundred recordings, mainly concert tapes. For scores, complete compositions only are listed -- perhaps there are some sketches in the 359 "fragments non identifiés"? The index is extensive and well made, with events, names, and titles of works in one sequence.

The archive guide offers brief descriptions of the six *fonds* held by the Université de Montréal, relating to Guillaume Couture, Pierre-Paul, La Commission diocésaine de musique sacrée, Leopold Christin, Serge Garant, and its own Faculty of Music, indicating the size and nature of the collection, and the published inventories available for four of them, and describing the activities and significance in the life of the city of the subjects. The introduction contains a potted history of music in Montréal, 1867-1980, containing such meanderings as "1920-1950: Malgré les temps difficiles qu'entraînent la dépression économique et la seconde guerre mondiale, la vie musicale poursuit remarquablement son cours".

-Ed.