

REVIEWS

**The Canadian Musical Heritage / Le Patrimoine musical canadien.** 7: Songs II: To French texts / Chansons II: sur des textes français. Lucien Poirier, Editor/Directeur de l'ouvrage. Ottawa, 1987. (xlvi, 222 p., \$34.95)

The appearance of volume 7 in this series must clearly be greeted with pleasure for a number of reasons. It makes easily accessible a commendable selection of 65 songs -- the majority for solo voice -- with accompaniment; it provides a broad reflection of musical styles (both individual and general) and textual preference of "...over 25 composers born before 1860 with works composed up to 1918." It offers a well organised, lucid, and helpful Introduction, which serves nicely to inform users for whom this material may be largely unfamiliar -- avoiding any sense of being patronising while remaining interesting to those who have explored the area to some degree. The notes to individual pieces are a happy blend of economy and clarity, and the level and consistency of bibliographic detail in the notes merit particular approval. The selected Bibliography is judicious in its inclusions. and the format of the volume -- well laid out, of convenient size -- and the clean appearance of the pages invite exploration and use of the contents.

A major problem for any anthologist working in a rich field is the problem of selection, and the difficulty so often will seem to lie not in what to include but in what to leave out in order to provide a balanced, representative collection. The choices in this volume appear entirely well founded, and if a user regrets that there are not more pieces by a particular composer or of a particular type, his taste will at least have been whetted sufficiently, one hopes, to prompt him to follow the bibliographic trail in search of other items. And any historically-based collection may seem, to some, to have the aura of a museum display which, while interesting in itself, has nothing particularly pertinent to say to the present age, if only for the reason that current musical approaches and, to some

degree, textual/poetic concerns are different; however, even a cursory read-through of some of these songs ought to dispel that sense and offer, in contrast, the notion that such pieces do have a very real charm and, more than that, a distinct musicality which demands performance as much as scholarly awareness. One is quickly reminded, indeed, just how much material has suffered from unjust neglect and just how much, for instance, composers like Ernest Lavigne, Alexis Contant, or Calixa Lavallée really have to offer -- indeed, the material itself justifies performance for its own sake, without any need to suggest that in presenting it or listening to it one is paying any historical or patriotic dues after which it will be possible, conscience quieted, to turn to something else.

With the employment of facsimiles there can really be no quarrel. The songs, as they appear, do not present practical visual problems, even for the less experienced performer -- except, perhaps, for the occasional lack of perfect vertical alignment of notes, which, after all is only a minor irritant. It is appropriate -- and pleasant -- for a user to be given a sense of what the pieces looked like as they appeared, and such reproduction does not in any way make them archival curiosities either, given their artistic value. The provision of illustrations of title pages, for example, is a bonus. After all, not every user is likely to have the advantage of ready access to original copies.

The songs fall into four general groups, each with a chronological range, set out in the following order: "sacred songs" (4); "patriotic songs, national hymns, political and occasional songs" (23); "guild and association songs" (6); and "lyrical songs"

(32). These classifications are clear and reasonable and should serve to aid rather than inhibit the user. And it should be noted that this kind of grouping reflects textual content/musical purpose; it is not an indicator of musical or historical importance.

What one has in this volume, then, is a broadly representative group of pieces, treated according to sound editorial principles, which form a significant part of Canada's artistic endowment, a treasure which ought to be given more attention in performance than it currently receives. This collection, like

others in the series to which it belongs, is an important step in giving such material some very real currency, but it is also the responsibility of teachers and performers to aid in the process, in bringing it to life, in making it part of the current artistic consciousness and demonstrating that the musical vitality of an earlier day in this country is not simply lost or shelved. The Canadian Musical Heritage Society/La Société pour le patrimoine musical canadien deserves applause for its crucial rôle in such an important endeavour.

-Bryan N.S. Gooch  
University of Victoria

**A Newfoundland songbook: a collection of music by historic Newfoundland composers 1820-1942.** Edited by Paul G. Woodford. St. John's: Creative Publishers, 1987. (135 p., \$13.00)

An indication that the current state of musicology in Canada is a healthy one lies in the fact that more historical researchers, archivists and music analysts under the age of forty are involved with Canadian topics. Paul Woodford is one of these. School teacher conductor, trumpeter, he devotes a considerable amount of his time to research and writing about the musical story and repertoires of his native Newfoundland. He has published books on two of that Province's founding musicians: Charles Hutton, and Hutton's chief pupil, Ignatius Rumboldt. He has prepared two CBC radio series, The Flag of Newfoundland, and his latest offering, A Newfoundland songbook, has been assembled from those broadcasts.

The anthology comprises twenty-nine songs and instrumental compositions published over a period of 120 years. All but two were the work of men and women who had personal knowledge of the Newfoundland musical scene. It is noteworthy that eleven of the two dozen published pieces were printed in St. John's a testimony to the enterprise and market possibilities entertained by local businessmen. Of the rest, six were published in New York, two in Massachusetts

four in London, and one in Ayr, Scotland.

From the collection it is obvious that at least up until World War I Newfoundland's musical life was bound in the same colonial dependence as that of the Canadian Provinces before Confederation. Leadership was provided by bandmasters, teachers, and church musicians: Congregational, Anglican, Methodist and, especially in Newfoundland, Roman Catholic. Much of the music published here was urban colonial, of little originality or memorability: marches, dances, functional vocal and keyboard pieces, and patriotic songs in which love of the local landscape was juxtaposed with intense loyalty to the United Kingdom and the Monarchy. The several wartime songs demonstrate the very special contribution to the Allied armed forces of two world wars made by the Newfoundland regiments, conscious of being sons of the oldest colony: "A hearty, hefty, breezy lot of men from Newfoundland, Steamed swift across the briny, all agog to lend a hand" ("The First Newfoundland Regiment", 1916). There are songs of farewell and return, typical of the Romantic Wanderlust expressed in

the music of a Maritime people: "Avalon is calling, calling o'er the main, Sons of Terra Nova, shall she call in vain?" (1906), and even "Take me back! Oh! take me back from California To the hills, the 'Dear old hills' of Newfoundland" (1930)! There is only one descriptive parlour piece, "The Newfoundland dog" (about 1833), with the usual contrasts in the piano between calm and storm, beginning with the call: "Life saver! Wave stemmer! Deep diver! away!" Just two solo piano works, "Remembrance" and a Minuet are salon pieces, of exclusively musical interest. The anthology does testify to the important contribution made by Charles Hutton, composer, educator, church musician, conductor, publisher, music salesman, politician and enthusiast. Paul Woodford already has published a monograph on Hutton; having taught his granddaughter I can report that Hutton's zest for music making is still being carried on in the family tradition.

It was a good idea to reproduce the covers of all the published pieces, as these have their own historical worth.

However, it is a pity that the reproductions were not larger -- there was room for this on the page -- or, in some cases, more sharply defined. The artwork for "The Newfoundland dog" and Krippner's "Newfoundland" deserved more clarity; the cover photographs displayed on pages 25, 29, 45 and 113 might prove quite interesting from a scenic and documentary standpoint if their details could be seen adequately. In a publication whose archival value is at least of equal importance to that of the musical content this is disappointing. Otherwise, the choice of stock and the quality reproduction of the musical notation offers a clean and crisp appearance on the page. The concise notes are succinctly informative.

A Newfoundland songbook appears in advance of a book on Newfoundland and Labrador music to be issued by the same author and publisher. The anthology will thus gain in significance as the illustrated companion to a study which, on the evidence of this forerunner, should be lively and interesting.

**Walter H. Kemp**  
**Dalhousie University, Halifax**

**Jean Papineau-Couture: la vie, la carrière, l'oeuvre.** Par Louise Bail Milot. Montréal: Hurtubise HMH, 1986. (319 p.)

Eloignée depuis presque deux ans de la vie musicale du Québec et engagée dans le développement de la recherche en traditions musicales au Gabon, la lecture du livre de Louise Bail Milot vient à point combler ce "mal du pays" qui m'accable parfois; c'est donc avec enthousiasme que j'ai abordé cette étude d'autant plus qu'elle représente pour le lecteur un complément essentiel au travail que j'ai entrepris sur Serge Garant et la musique contemporaine.

La tentation est évidemment grande ici de proposer une critique du rôle parallèle qu'ont joué ces deux "opposants" dans la vie musicale

québécoise. Je mets de côté cette avenue pour présenter le travail admirable de Mme Bail Milot (sachant combien il lui fut difficile d'en voir l'aboutissement) et pour ajouter quelques réflexions personnelles qui me sont venues à l'esprit durant la lecture du document.

L'édition de ce volume est impeccable et la démarche méthodologique présentant en deux parties l'homme et l'oeuvre nous donne une meilleure compréhension du rôle tenu par Jean Papineau-Couture dans la vie musicale du Québec.

Dans la première partie, l'auteure explique sa position: "Ce qui nous inté-

resse à travers l'art et par delà les oeuvres d'art, c'est l'homme. L'homme, seul, est une fin en soi." (p.197) On assiste ici à la formation du compositeur depuis son premier professeur de piano, Mme Françoise d'Amour, jusqu'à sa formation supérieure avec Mlle Nadia Boulanger, période couvrant les années 1927 à 1945. Puis l'auteure aborde la carrière professionnelle du musicien sous deux angles: engagement dans l'administration des institutions suivantes: Académie de Musique de Québec, Association des Professeurs de Musique du Québec, Ligue Canadienne des Compositeurs, Société de Musique Canadienne, Société de Musique Contemporaine du Québec, Centre Musical Canadien, Centre de Musique Canadienne (Montréal), Conseil Canadien de la Musique, Les Jeunesses Musicales du Canada, le Conseil des Arts du Québec incluant la Commission de la Musique et la Commission de l'Enseignement artistique, le Livre Blanc et le Rapport Rioux; engagement dans l'enseignement de la musique à titre de professeur au Collège Jean-de-Brébeuf, au Conservatoire et à la Faculté de Musique de l'Université de Montréal dont il devient le doyen, ce qui nous vaut une excellente histoire de cette Faculté. Une analyse de sa participation au ISME (International Society for Music Education) entre 1964 et 1972 et de ses articles principaux bien connus tels: "Que sera la musique canadienne?" (1942), "La formation du compositeur" (1960) et son discours sous le thème "L'éducation musicale et les Canadiens de demain" (1968) complète cette première partie.

Bien que richement documentée, cette biographie semble mettre entre parenthèses le parcours esthétique du compositeur. Nous aurions souhaité lire tous les textes qu'a écrits le musicien depuis ceux du Journal du Collège Jean-de-Brébeuf jusqu'aux critiques de disques parues dans le Canadian Music Journal ainsi que l'intégralité des textes sur ses prises de position contre ce qu'il appelait "la nouveauté"; l'auteure aurait pu par la suite en proposer une interprétation tout en

laissant au lecteur la possibilité de choisir la sienne. Cette anthologie des sources fait cruellement défaut dans les recherches musicales au Québec et les difficultés d'édition ne nous permettant pas d'espérer plusieurs livres sur un même sujet dans un proche avenir.

La deuxième partie s'occupe de la production du compositeur et est présentée avec beaucoup de finesse et de clarté. Celà nous donne envie de ressortir le coffret de J P C édité par Radio Canada International et de réécouter les oeuvres; c'est un excellent guide d'écoute. Et je crois que c'est là la grande qualité de Louise Bail Milot, cette capacité de transmettre par l'écrit un monde sonore dans un souci pédagogique. (Ella a publié dernièrement en collaboration avec Hélène Paul et Louise Hirbour une Initiation à la littérature musicale destinée aux enseignants, livret de 600 pages et coffret de 8 disques, chez Le Griffon d'Argile, Ste-Foy.) On y trouve le parcours du compositeur selon quatre étapes: S'affranchir de l'esprit de la tonalité (1942-48); Où la recherche d'une échelle trouve son mode de fonctionnement (1948-59); L'époque des partis pris formels(1959-68); Des sons et des couleurs...(1968--) et une analyse de langage musical à partir des concepts suivants: constructivisme, figuralisme, harmonie des ambiances, phénomène de la ligne longue, sérialisme, unité rythmique brève et surtout, le total-chromatisme accompagné d'une explication très pertinente du système de Hindemith (p.157 à 159) qui facilite la compréhension des oeuvres. Les exemples visuels qui accompagnent les commentaires soulignent la qualité de l'édition.

Dans cette partie apparaît par ailleurs en filigrane le combat sans issue que mène le compositeur contre les jeunes adeptes de l'école de Messiaen et celle du sérialisme, combat que l'auteure résume aux pages 156-157. Et les quelques remarques de J P C que rapporte Louise Bail Milot lorsqu'elle lui a lu le manuscrit démontrent bien le

caractère parfois désinvolte (pour ne pas dire désagréable) d'un musicien "sur la défensive" devant ce courant qu'il n'apprécie guère. Ainsi, à propos de Boulez, il dit: "Voilà bien un marteau qui, avec ou sans maître, ne m'a jamais frappé" (p.193, note 2), ou encore, à propos des rythmes non rétrogradables étudiés par Messiaen: "Le fait musical est connu depuis toujours et on n'avait pas besoin de Messiaen pour le transmettre" (p.193, note 14). J'ai même été très surprise de ne voir aucune note suite à la lecture de la phrase suivante "N'avait-il pas invité à la Faculté un compositeur d'une pensée aussi différente de la sienne que celle de Serge Garant?"

Mais, tout compte fait, le livre me fascine autant par ce que j'y apprend que par le non-dit et j'estime, contrairement à l'auteure, qu'au-delà de l'homme, il reste les oeuvres qui, dans leur ensemble, forment notre histoire musicale au Québec.

Malgré quelques élans lyriques que je n'ai personnellement pas ressentis en écoutant le 2<sup>e</sup> Quatuor: "à travers ces passages horizontaux, des intervalles exacerbés percent les masses et tentent d'écorcher les parois d'imaginaires murailles. Puis tout s'éparpille comme un élan brisé de ce qui ne s'atteint jamais" (p.232-233), et malgré quelques imprécisions des sources que j'aimerais voir disparaître de nos recherches pour pouvoir avancer plus rapidement, telles: "On sait qui Pierre Mercure rapporta des partitions d'oeuvres..." (p.85, note 37), "Face à l'opinion publique, l'oeuvre de J P C apparaissait d'avant-garde en 1945..." (p.198), "Contrairement à ce qu'on a pu déjà écrire, le Quatuor no.2 ne marque pas une nouvelle orientation formelle" (p.232), Louise Bail Milot a accompli un travail de pionnière dans le domaine scientifique de la musicologie au Québec et nous l'en remercions.

**-Marie-Thérèse Lefebvre  
Université de Montréal**

#### FROM THE EDITOR'S DESK

I was fortunate to be able to visit the National Library's **Glenn Gould 1988** exhibition a couple of weeks after it opened. Even for one not previously attracted to his persona, it was informative, evocative, and eventually fascinating.

The bulk of the documentary material is displayed in eight oversized carrels. The desk tops consist of flat plexiglass circles perhaps five feet in diameter in which the documents are sandwiched. These circles are tilted like drawing boards, and are to be revolved so the visitor, seated in comfort, can examine each item with concentration. The fronts and sides of the desks, extending toward the 20 ft. ceiling, display large photographs of Gould over the years, and portraits of significant figures in his musical life: Bach, Beethoven, Schoenberg, Strauss. The booklet of the exhibit, by its organizer Helmut Kallmann and Ruth Pincoe, describes in

English and French many of the documents displayed -- from the childhood examination adjudications and early concert programs, through career promotional materials, studio job sheets, annotated scores and musical manuscripts. A two-volume catalogue of the complete collection, to be issued later this year, will reveal the extraordinary volume and complexity of items from which the selection was made.

Other "stand-up" exhibits show off the more bizarre sides of Gould's personality: a selection from the collection of hotel keys he never returned; the famous chair, in all its broken-down glory; a couple of telephones offering tapes of Gould speaking on solitude and northerness, the effect that of black-comic answering machines. An hour-long tape including Gould playing excerpts from the Goldberg variations, the "emperor" concerto, and his transcription of the Siegfried-