

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^e 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
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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-

Idyll, with fragments of speeches, accompanies the visual displays. There are posters from his Soviet tour in 1957, and banks of record jackets. And everywhere, in huge blow-ups, images of this most photogenic and most photographed of recluses.

Scrapbooks filled with photocopies of his published writings, transcripts of radio interviews, and periodical articles about him, give an impression of the richness of the complete collection; a tableful of books documents the continuing significance of his personality and his ideas. A videotape has now been added to the exhibit, which continues daily until September 15.

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Under the title Looking back Keith and Pat MacMillan have prepared an edition for limited distribution of the reminiscences of his paternal grandfather, the hymnologist Alexander MacMillan. "The narrative covers A.M.'s ancestry and his own life to about 1905, at which point in the story he digressed with an extensive account of the talent and career of his famous son Ernest": from the editorial notes.

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Canadian music in the 1930s and 1940s, proceedings of a conference held at Queen's University in November, 1986, has just been issued, again in limited numbers, by the Queen's School of Music. There are articles by Keith MacMillan, Austin Clarkson, Lucien Poirier, Christiane Plamondon and Louise Bail Milot, plus reminiscences by Jean Coulthard, Graham George and John Weinzweig.

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A 1987 publication that will probably be shelved in your fine arts section is the proceedings of the Art and Music in New Brunswick Symposium (1984) published by the Centre for Canadian Studies, Mount Allison University. It includes the articles "Music education in 19th and early 20th century New Brunswick" by

Nancy Vogan, and "Acadian native songs" by Charlotte Cormier, and a panel discussion of "Music in New Brunswick, present and future."

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Music and literature, a special issue of Mosaic, is another interdisciplinary title, published by the University of Manitoba, Winnipeg, 1985. The articles, almost all by American scholars, mainly examine the relationship in particular works (Alexander's feast; L'histoire du soldat) or groups of works (Italian tropes; literary portraits of Mozart). The volume opens with the question "How musical is literature?" posed by J. Russell Reaver, and closes with another speculative essay, on musical analysis and theories of reading, by Peter. J. Rabinowitz. It is nicely illustrated, including musical examples and photographs.

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The 1987 catalogue from the Canadian Music Centre (English and French, 1988, 33p., free) was distributed widely before and during our May conference. The CMC has issued an annual catalogue since 1982, first under the title New works accepted into the Library, later as Acquisitions and with the issuing body named as the CMC Library.

There have been many improvements over the years, in the organisation -- classification by voice/instrument, and a composer index -- fullness of entry description, cover, paper and print quality, and in the introductory matter explaining the Centre's work. A few oddities remain. There is wavering over the classification of "reductions": piano accompaniment versions of Crawley's and Lauber's concertos are listed with solo instrument and orchestra works, while Baker's Capriccio is put at violin and piano, and Burritt's symphony, with 2 pianos. In the otherwise useful list of Associate Composers, honorary doctorates are included for many living associates, while even earned ones, and even titles such as Mr or Mme are removed from most,

though not all, deceased ones. And there is a typographical error in Lavallée! The largest section (p.1-28) is headed "Acquisitions 1987" and includes both manuscripts and published scores. The significance of a tiny section (lower p.28-29) headed "Published works" is unclear: it is described as containing newly-received published scores of works previously in manuscript form. But the main Acquisitions section already includes publications of works (e.g. Freedman's Keewaydin, several pieces by Ruth Watson Henderson, Pepin's Quasars) previously listed in the old CMC genre catalogues, so presumably in the Centre's collection.

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Music Directory Canada '88 (Toronto, CM Books, 1988. 607p., \$24.95) is the fourth edition of this guide, but is just as unreliable as earlier ones. Its contents are based on returned questionnaires, so, understandably, organisations unknown to the editors, or uncooperative, are absent. And predictably, the result is a dangerous mix of facts, errors and inconsistencies.

Heading first for the Music Libraries section, I found information on about half the collections one might expect - Carleton but not U of Ottawa, McGill but not UQAM, Dalhousie but not Memorial, and New Westminster Public with its 10,000 LPs, but not the UBC Wilson Recordings collection which had over 17,000 in 1980. In the Music Publications (this means periodicals) section, the listings are mainly trade and general entertainment magazines. In a guide claiming to cover the "music industry" this makes sense: why then does the list also include one -- and only one-- music education title. From my own experience I could add half a dozen to the Toronto part of the Concert Venues list. The section of Opera Companies is short and incomplete. There is a huge section for Radio Stations, apparently well organised. But the listing for the

local campus station caught my eye. It has been CIUT-FM since December 1986 and these current call letters with phone number are available in the Toronto telephone directory: they are out of date in MDC'88. In the Reading List, a selection of more or less current and relevant titles, Helmut Kallmann's name appears in three different spellings.

I could go on. There are 56 categories in all, and it's possible some of them are trustworthy. But it seems to me a waste of money.

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Reports on our May 1988 conference will appear in the next issue.

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