

the present plan is to produce one microcatalogue full edition per year with bi-monthly cumulative supplements, until the next generation online system is in place. At this time, 99.5% of the holdings of The Music Library are available on microfiche, either on the microcatalogues, the Union List of Serials, or the Pamphlet fiche.

Staffing

The Music Library has a full-time staff of eleven, including four professional librarians, six library assistants, and a secretary. During the academic year, several part-time assistants are employed, mainly at circulation. The complement of four professionals includes a Reference Librarian, who also takes responsibility for the collections development of sound recordings, a Collections Librarian for books and scores, a Cataloguer who heads a three-person unit, and the Librarian-in-charge, whose major functions seem to be the writing of memos and reports such as this one, and the constant pleading for adequate funds to allow The Music Library to operate effectively.

Services

The library is open for 80 hours per week during the academic year, including fourteen and one half hours on weekends: full reference service is offered for fifty-nine hours. The Reference Librarian also handles outgoing Interlibrary Loan requests. To aid the students in their listening requirements, the library contains eighteen turntables, ten compact disc stations and thirty-six cassette stations, used with the collection of cassettes prepared by the Faculty. The audio equipment is owned and maintained by the Faculty, while the library provides the space and furnishings to house it. Microform readers are available in the seminar room adjacent to the microform collection.

¹Margaret Banks. "The Libraries at Western, 1970 to 1987, with summaries of their earlier histories", 1988, TMs. The University Library System. The University of Western Ontario, London.

²Rosé owned the only extant manuscript copy, including many annotations in Mahler's hand, of the original three movement version of Das klagende Lied, but sold it to Dr. James Osborne, whose sons eventually donated it to Yale University.

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REVIEWS

Heard it on the radio : index to all the hits of the 80's in Canada. By William C. Smith. West Hill, Ont. : Vinylvisions, 1986. (ii, 180 p., \$10.00)

Here is a publication that will be of interest to the "pop" music fan: it lists by title the most popular 45rpm singles in Canada from 1980 to 1985, then in alphabetical order the most popular performers for the same period, with a list of their albums (not their singles). One appendix underlines the Canadian content, while a second lists "defunct groups and label changes in 1986".

While it is easy to use and might be consulted in a library environment to answer simple reference inquiries, this list is unfortunately too limited in its treatment of its subject to assist in any involved discographical work. No indication is given as to how popular these singles or performers were (by numbers of copies sold, for example); the author does not provide

a bibliography and is rather vague on the sources consulted ("magazines, books and articles"--pref.); the label names are given but not the issue numbers; other discographic information tends to be uncertain--years of "success" are provided, but one would also like to see copyright or phonogram dates. In general the access (by title for singles, by name for performers) is rather limited, and except for a few mentions, the composers and lyricists involved in the works listed are completely ignored; and as the author admits, French-Canadian production has not been included. In other words, this publication will fill the needs of the general public, but not those of a discographer or a music librarian.

-Pierre Gamache
National Library of Canada

The Canadian Musical Heritage / Le Patrimoine musical Canadien. 4: Organ music I/ Musique d'orgue I. Lucien Poirier, Editor/Directeur de l'ouvrage. Ottawa, 1985. (xxxvii, 189, 47 p., \$34.95)

From the early days of European settlement in this country, the organ and its music have formed an integral part of Canadians' experience of music. Until the middle of this century, church-going was an assumed part of the social life of a majority of Canadians; the music heard there week by week was played on the organ. Even in our post-Christian times, interest in and affection for the organ remains and continues to grow. Evidence of this interest may be seen in the growth of university organ departments in the past twenty years, and more recently, in the public enthusiasm for the large organs installed in our two newest concert halls. Furthermore, Canada continues to foster organ-building of remarkably fine quality and to produce organists of international stature. The present volume of organ music in the Canadian musical heritage series is a welcome contribution to an understanding of our historical relationship with the "king of instruments."

Organ recital programs show that before the second half of the present century, organists did not play very much Canadian music. In fact, there was not a great deal of it available. Canadian composers had difficulty getting their organ music published at home. For the most part, this music was either published abroad -- in France, Britain or the United States -- or it stayed in manuscript, with the result that much was lost or dispersed. Perhaps Canadian publishers decided that organists represented too small a market to justify the risks involved.

The music that has survived makes fascinating study, and in the present volume we have a varied and colourful collection. The earliest piece here is the "March" by Frederick Glackemeyer, the eighteenth-century bandmaster, teacher and organist in Quebec City. This music is written in the idiom of the Mozart church sonatas, as the editor points out. It is charming. Among other pieces from the nineteenth century, this anthology includes the Mendelssohnian "Prelude and fugue" by Samuel P. Warren, the son of Samuel R. Warren, the Canadian organ builder. The younger Warren belonged to that group of Canadian organists who had international careers. After studying in Berlin in the 1860's, he became a professional organist in New York, where his

capacity for work was legendary; during one spring season, he played one hundred recitals, which included works such as the Widor symphonies and the major works of Bach.

The presence of music by Healey Willan is to be expected in this collection, but initially one is disappointed to see so much space taken up by the familiar "Introduction, passacaglia and fugue." One is disappointed, that is, until one reads the critical notes, for this edition gives us not only the musical text but also Willan's own performance notations such as pedaling, fingering, stop changes and timing. These notations, together with those in the edition of Willan's "Prelude and fugue in C minor" make a useful performance practice resource for music from this period.

Another group of pieces where we are given such information, in this case detailed pedal markings, is included in a section of "instructional music." The twenty-five short trios (one in each key, with a final chromatic one) attributed to Antoine Dessane, teach the student co-ordination and part-playing while he is learning pedal scales. The inclusion of these pieces gives some indication of educational and aesthetic values of the time, and provides a picture of what was considered important in the organist's formation.

Less clear are the reasons for printing the editor's own arrangement of Gustave Gagnon's "Marche pontificale" instead of a facsimile, especially in light of the stated editorial aim of reprinting the music of Canada's past "in a form as close to the original as possible." The explanation given in the critical notes that three of the available sources are for piano is puzzling, since there are other similar pieces in the collection which appear in facsimile reprint, without being subjected to modern arrangement. The editor's interest in Gagnon's piece is certainly justified, but the reader who shares this interest must, unfortunately, reconstruct the original from the copious critical notes which accompany the arrangement.

Nevertheless, the music throughout this collection is scrupulously edited; critical notes are

accurate and helpful. One of the drearier problems of editing music in facsimile must surely be the correction of obvious original printing errors. Should one quietly correct these mistakes or preserve the integrity of the facsimile? Taking the latter course, as this edition does, can lead to a pleonasm of correction such as that found at bar 19 of Arthur E. Fisher's "Organ voluntary." If this score is intended for performance, these corrections are visually too obstructive and should be made silently.

The introductory essay is well informed and incorporates numerous illuminating quotations which give vivid glimpses of musical conditions and aesthetic values in earlier times. And yet it is surprising that no mention is made of differences in the development of the organ's music and function between English and French Canada. Are we to assume that the organ played the same rôle in the pre-Vatican II Catholic service as it played in a Protestant service

at the same time? If there was a difference in function, was it reflected in the music composed for the respective services? How much interaction existed between English and French organists and composers? It seems to me that some consideration of these questions would help us to gain a more complete picture of the organ in Canadian musical life.

Perhaps no instrument puts its hearers into such immediate contact with the past as the organ, for the sounds of a well-preserved old organ are the very living, breathing sounds heard by our forebears. One therefore applauds scholarly publications such as this, and looks eagerly for the next volume of the series. Perhaps, with careful playing of this music, the argument for the retention and restoration of the best of the old organs will gain impact, and we will not lose these vital voices from our past.

-John Derksen
Knox College, University of Toronto

Catalogue des oeuvres musicales du Fonds Léo-Roy. By Micheline Vézina-Demers and Claire Grégoire-Reid. Québec : Atelier de musicographie, 1987. (Available from Cercle d'études Léo-Roy, 540, avenue Royale, Beauport, Québec, G1E 1Y1; \$9.95)

First I would like to point out that there are not enough catalogues of this type in Canadian music. In a discipline where secondary sources are rare, and primary sources difficult to locate and, once located, difficult to consult, we are in need of more published inventories of music archives. The Music Division of the National Library of Canada has issued two such catalogues (for Healey Willan and Alexis Contant) in what will hopefully be a continuing series, but I know of no other published inventories with country-wide distribution. Certainly, individual repositories have in-house finding aids, but these are of no use to researchers outside commuting range. Thus it is a delight to find such a publication emanating from Quebec which has a plethora of music archives.

Nevertheless, I feel obligated to state that mere demand does not justify the creation of inventories lacking consistent principles of organization and standards of citation of entries. Although archivists are still in the process of developing universal criteria for the production of inventories, finding aids, repertoires, etc., some general guidelines must

be followed if such documents are to be of research use. My own work in this field would lead me to summarize these rules as follows.

1. Series of papers must be organized in a fashion which will facilitate their consultation by the researcher, and render the derived finding aid accessible as well. This means organizing similar documents according to the dictates of the original owner, or if no such organization preexists, according to rules established by the archivist. The researcher should be able to follow logically the creative process of the musician as illustrated by the papers.
2. In the finding aid, the description of each document as well as the explanatory notes must be thorough enough so that the researcher can envisage the collection without viewing it physically. The furnished information should be so clear and concise that the researcher could request a copy of any document described with the security of procuring exactly what he wishes without even seeing the archives, a situation all too often the case in a country the size of ours.
3. Even if the whole collection is not included

in the published catalogue, a brief description of the other components should be included so that the researcher is aware of the complete range of documentation available on the subject. For example, if the publication is an inventory of correspondence, the reader should be informed that compositions, writings, photographs and awards form part of the archives.

4. Tables, appendices and indices should be complementary and not repetitive. If letters are listed in alphabetical order by correspondent, an alphabetical index of correspondents would be unnecessary but a chronological index might prove helpful. These additions to the main body of the work should clarify information contained in the item-by-item descriptions. Existing rules of bibliographic practice should be observed.

5. Finally, the inventory should be consistent and error-free. Whatever rules are devised must be followed throughout. Errors are always to be avoided but this is especially true of this type of publication where an error of fact can completely alter the thesis of a researcher.

In the work under review, the musical compositions of the Quebec composer Léo Roy (1887-1974) are inventoried. The preface, abbreviations and table of contents explain how the catalogue is arranged. As well, there is a short biographical calendar of the major events in Roy's life. The main body is the description of the musical compositions, divided into original works and harmonizations. These two sections are subdivided into instrumental, orchestral and vocal music and these subsections are further divided. For instance, instrumental music is listed by solo instrument, instrument with accompaniment and small ensembles. The listings are all chronological. The catalogue concludes with two indices of Roy's compositions, alphabetical and chronological, as well as a name index.

If we examine this catalogue in light of the rules outlined above, certain problems are evident.

1. Although the compositions are listed chronologically by category, the multiplicity of versions for varying combinations of instruments, as indicated in the preface, is overwhelming. Each version of each work is assigned its own individual call number, but there is no provision of either uniform titles or cross-referencing between versions. For instance, the original piano version of the organ transcription "Prélude (March funèbre) op. 64" is found in the piano works under "13e prélude (Marche funèbre), op.64." If this is the same work, as the word "transcription" seems to imply (and in the preface the authors appear to use "version" and "transcription" interchangeably), a uniform title should have

been prepared with the alternate title given in a note, and the call numbers cited as a means of cross-reference. The method used obscures the intent of the composer. Did Roy keep all versions of the same work together or did he file them by instrumentation? Did he have a system of classification at all? None of this is explained anywhere in the catalogue.

2. The information provided in individual entries is not complete: numbers of pages when there are less than three are not given; no attempt is made to indicate which manuscripts are holographs and which are copies, or if they are all holographs; only the first line of a possible three-line call number is explained, making it difficult to understand how the call numbers were devised, and therefore how they are used. Otherwise, the items are clearly described: title, subtitle, instrumentation, author of text, dedication, various versions, holograph notes, page numbers, available parts and published editions.

3. This catalogue deals exclusively with the musical works which were lent by the Fondation Léo-Roy to Laval University for the purposes of organizing and preparing this publication. But Roy was also a prolific writer. What is the extent of the archives? Are correspondence, photographs, clippings and other artifacts also preserved by the foundation? Is a second volume listing the rest of the archives being undertaken? And some general issues are not clarified. Where is the collection housed permanently -- at Laval or the foundation? What are the possibilities of consulting it by mail, telephone or in person?

4. Of the three indices, the name index is the most useful. The alphabetical index by title has two drawbacks. Many of the solo instrumental works have more than one title and lack cross-referencing. This creates the second drawback -- a more voluminous list than necessary, with these extra titles giving an impression that there are more original works than in reality. However the chronological index is by far the hardest to use. While the works have been listed in chronological order by year in the main text, they are listed in alphabetical order by title within each year in this index. And here some effort has been made at establishing a uniform title for the sake of alphabetization, thereby creating at least two different titles for some works which are not necessarily the same as those in the body of the catalogue. This gives rise to the spectre of four possible titles for the same work. For instance, the "Première ballade op.15" in the text becomes the "Ballade Ire, op.15 (piano)" in both indices. Although these difficulties are not insurmountable, they render the usage of this volume less effective, especially for the researcher who is not on the spot.

5. Finally, there are numerous errors: some

of the more glaring are "Healy Willan", "Mehul", the spacing of the third line of entry 015, and the wrong date for entry 049 (presumably this should be 1951). Even more surprising is the lack of consistency in some important features. Sometimes the chronological order in the text lists compositions without a month before those with a month and/or day (1917 in the organ solos), and sometimes the opposite is true (as in 1912 in the piano solos). Compositions dated in the same city in the same year are not always listed together, such as 1909 in the piano solos. As well, punctuation

of subtitles varies (compare P75 and P148).

This said, I want to emphasize that such catalogues are badly needed, and the authors should be commended for rushing into the breach with very few examples to follow and no literature on the subject to aid them: I hope these criticisms will be taken as constructive. A workshop and/or guidebook on the ground rules for music archives publications, to assist future endeavours, would be a useful CAML project.

-Stephen C. Willis
National Library of Canada

Boogie, Pete & the Senator: Canadian musicians in jazz: the '80's. By Mark Miller. Toronto: Nightwood Editions, 1987. (312 p., distr. by University of Toronto Press, \$16.95)

The blurb states: "Indexed, and with an introduction & preface by the author, [this book] is an essential addition to any jazz or Canadian music library." The truth of this should be obvious: Canadian jazz people are relatively neglected and difficult to learn about. Of course all jazz people are relatively neglected, especially in North America, for various sociological reasons too complex for brief analysis, and only the rare international star manages to surface to the public's notice, or become documented beyond the underground subculture or occasional music magazine. Mark Miller is a prolific writer on jazz and especially on Canadian jazz and jazzmen, as his earlier book (Jazz in Canada: fourteen lives, in case you've neglected it) attests. This work also mainly includes relatively obscure artists, with a few well-known figures thrown in (Paul Bley and Oscar Peterson, in the current volume, for examples). Treatment is brief for the most part, since here Miller profiles 40 musicians instead of fourteen, and briefly summarizes the jazz scene across Canada for good measure

in his introduction. This section is necessarily superficial and extremely concise, as are many of the profiles, interviews and/or biographical sketches. Photographs by the author, many of them excellent, further document the lives and careers of these musicians.

The title is only slightly misleading, since the 1980's are not yet over, and important figures and phenomena are still emerging (for example, Toronto's "Shuffle Demons" who are barely mentioned, although favoured with a photo depicting their clownlike attire, are currently drawing large audiences into an awareness of more powerful and adventurous jazz). Incidentally, the earlier part of the title consists of the nicknames of others written up in the text. All in all, this is a goldmine of information and entertaining stories about the Canadian jazz scene, and a cross-section of its musicians, most of whom would otherwise be known only to local fans, alert listeners to occasional CBC broadcasts, and the rare specialist.

-Vladimir Simosko
University of Manitoba Music Library

The original McIntosh. Winnipeg: Aurum Records, 1988. (available on disc or cassette from 469 Kingston Crescent, Winnipeg, Manitoba, R2M 0V1, or Canadian Music Centres)

Diana McIntosh is finally represented on record in this album of five of her compositions. Long recognized in Winnipeg as a highly original individual composing, performing and promoting contemporary music, frequently under the umbrella of her Music Inter Alia series of chamber concerts, she has gradually been receiving wider recognition with North American and European tours, CBC broadcasts, and recently an appointment as composer-in-residence at the University of Manitoba.

This LP represents five aspects of her work, with a wide range of moods and approaches. "Luminaries" is a duet for piano and flute, with Patricia Spencer. It is a gorgeously sombre and moving work which displays Spencer's virtuoso handling of the new music's vocabulary of flute

techniques. "Doubletalk" is reminiscent of Cathy Berberian's innovations with Luciano Berio, consisting of mouth sounds and vocalizations partially altered by tape manipulations, and demonstrates McIntosh's distinctive sense of humour and lively sense of style. "Sound assemblings" is for piano and electronic tape, "Aiby-aicy-aidyai" for toy piano and extended vocal techniques, while "...and 8:30 in Newfoundland" features small percussion, digital delay, stamping feet and extended vocal techniques.

All Canadian music libraries and music collectors will want this debut album by this Canadian original (she recently made headlines in Winnipeg for premiering a work for food processor) and one can only look forward to her next album with eagerness.

-V.S.