

Approximately one sixth of the text is biographical with an almost equivalent portion a summary of Schafer's prose writings; the balance is devoted to the music. Several pages of photographs, numerous musical examples, a catalogue of compositions, a Discography, synopses of Loving, Apocalypsis and Patria, a Bibliography and an Index are supplementary, yet essential.

The personality of the author is neither imperceptible nor intrusive. Adams - whose acquaintance with literature, music, his subject and his subject's subject matters seems encyclopedic - shares with the reader correlations and estimations. Thus when Adams described Schafer's personal drive, his two general qualities (surprise and audience-appeal), his explorations of sound as sound and the soundscape project; when he notes the influence of E. T. A. Hoffman, Ezra Pound and the Bauhaus masters on Schafer's music to that of Penderecki, Crumb and Reich, he does so as a knowledgeable and trustworthy guide.

The reader will likely find Adams' description of Schafer's compositional process revealing, Schafer's views on nationalism insightful (but hardly inciteful) and the lack of impact generally upon music educators of Schafer's notions (as well as those of Cage, Paynter and others) disquieting.

In addition to all the above, the book "reads well."

Jack Behrens.

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BOOK REVIEW/COMPTE RENDU

Willis, Stephen C. Alexis Contant: Catalogue. Ottawa: National Library of Canada, 1982. [viii, 91 p. (French); viii, 87 p. (English); ISBN 0-660-51891-0; \$8.25].

Alexis Contant (1858-1918) is considered to be the first of the "major" Canadian composers to receive the greater part of his musical education in Canada. With the undisputed significance of his contribution to Canadian musical culture, one is delighted to see the publication by the National Library of Canada of Stephen Willis' bilingual catalogue Alexis Contant.

Stephen Willis, the Head of the Manuscript Collection of the Music Division of the National Library of Canada, presents a tantalizing glimpse of the life and times of the composer Contant. The inventory of correspondence includes items such as Emma Albani's calling card inscribed with a note of thanks for the

dedication of "Les Craintes maternelles" and a letter from Walter Damrosch concerning the score of Les Deux Ames.

In the introduction to the catalogue, Dr. Willis writes, "It is the purpose of this catalogue to present all the information currently available on the life and musical career of Alexis Contant, in the hope that this material will create interest in his compositions . . . and that it will encourage performances of his works." In spite of this admirable declaration of intent, the catalogue is most useful only to those with ready access to the collection itself. For instance, the reader notes that the formula "flutes-oboes-clarinets-bassons [sic]/horns-trumpets-trombones-tubas" is used when giving details of scoring. Librarians have long understood that this convention, with the occasional variation, should include "0" to indicate when an instrument is not used in a composition. How then does one interpret a description such as "Solo cello/1121/strings" for Les Flots qui m'ont bercé (Item 1) or "12, alto sax, tenor sax/323, alto, 2 baritones/4 perc/3 double basses" for Fantaisie sur des airs canadiens (Item 4); are brasses or woodwinds omitted in Les Flots qui m'ont bercé, and which woodwind instruments and which brass instrument are not used in Fantaisie sur des airs canadiens?

In the "Explanatory Notes" at the beginning of the catalogue of works (p. 9 in English, p. 10 in French), the reader is informed that "Identification" includes "title, subtitle, key (where helpful), first line of text (generally in single movement works only) and other pertinent information." In the catalogue itself one finds that title transcriptions from the manuscript or score in question are not used. Instead one finds differences between citations in the English and French parts of the catalogue; for example, Item 25 is listed as Variations on "Un Canadien errant" in English and Variations sur "Un Canadien errant" in French. Additional examples occur in the catalogue, especially in the section of masses. In the citation for Item 95, the song "La Querelle," sub-title information is missing; on the facsimile of the manuscript presented on the inside cover of the catalogue, the reader can plainly see, on the same line, "La Querelle. (Concours No. 5)." If title transcriptions had been used, the differences between English and French citations would have been eliminated and much useful and valid information such as "Concours No. 5" would have been added.

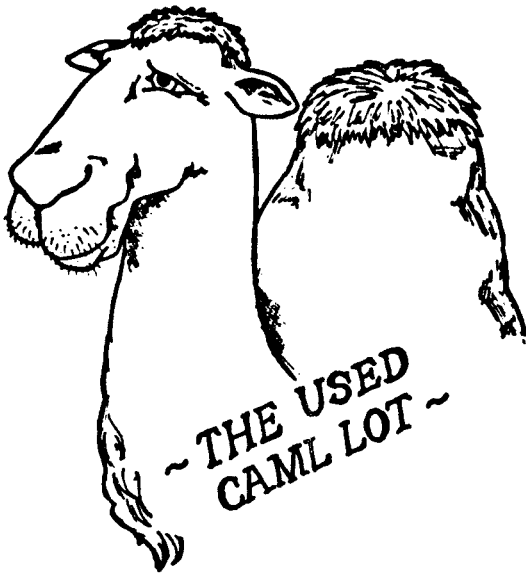
The key of composition (added "where helpful") has only been provided in the section on masses to distinguish one mass from another where it has not been assigned a number by the composer. The key of composition, initial tempo markings, and the compass of vocal parts are easy additions which would have greatly enhanced the usefulness of a catalogue which hopes "to encourage performances of his works."

The most interesting part of the collection is the archival material which includes correspondence, programmes, photographs, and scrapbooks. Here the reader is made aware of the significance and scope of Contant's contribution to Canadian cultural life. Here again, the catalogue falls short of the expectations of an archival catalogue. The section for correspondence, while giving valuable indications of content, fails to mention whether the item is a signed autograph letter (a.l.s.) or signed typewritten letter (t.l.s.), a standard archival practice. The section of concert programmes does not include titles of the actual works performed; the reader must assume that all of these programmes include works by Contant.

Despite the problems found in the catalogue, Dr. Willis' work does remain an important and useful study of a major Canadian composer. It is to be hoped that this work has laid the groundwork for a definitive study on the life and works of Alexis Contant.

Jane A. Pearce Baldwin.

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