

addition, corrections, and a deletion. Our document, with one minor change which Tom Delsey suggested, as the amended text of 25 May 1981, has become CCC policy to be presented at the next JSC meeting.

Another on-going topic of concern has been the matter of phonogram, copyright, and pressing dates for sound recordings in imprints and notes. After the 1980 MLA meeting, we resumed the topic through INTERNET in a document dated 30 July 1980. On 17 Sept. 1980 appeared our latest document on this subject, text written by Joan Colquhoun with a NLC memo of 12 March 1979 by myself attached. Submitted as a CAML-CC submission to the CCC, it also appeared as an ARSC document and as an INTERNET submission titled in all three cases "AACR-2 rule 6.4F: date of publication, distribution, etc.: copyright and phonogram dates". NLC adopted our position as policy, as affirmed in Joan Colquhoun's NLC memo of 17 Sept. 1980. ARSC, in Charles Simpson's submission wording of 21 May 1981, almost completely based its stand on ours, giving us a common stance on the issue before the JSC.

C. Gerald Parker.

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BOOK REVIEW

Encyclopedia of Music in Canada, ed. Helmut Kallmann, Gilles Potvin, Kenneth Winters. Toronto: University of Toronto Press, 1981.

As indicated in the "Introduction" to this impressive documentary of Canada's music, its purpose is "to describe a nation's musical culture in all its breadth and depth; the historical and the current aspects of popular, folk, religious, concert, and other forms of music and the educational, critical, administrative, and commercial manifestations." An ambitious task! That it was done in the relatively short period of eight years is a tribute to the dedication of its editors, administrators, and small army of contributors (400 musical experts from all parts of the country). The 12 1/2" x 9 1/2" volume which weighs approximately eight pounds and totals over 1,000 pages (plus a very useful index) is addressed to a variety of readers, laymen as well as experts, students as well as advanced scholars. That such far-reaching aims have already been realized to some degree may be seen in the fact that the first printing was sold out about one month after the Encyclopedia first went on sale. That such a large book is also "only a beginning", as its editors

freely admit, is further indication that studies of music in Canada are in a healthy and growing state.

EMC consists of more than 3,100 articles and 500 illustrations, many of them on single individuals who have made a contribution to musical life in Canada over the course of the years. Also given substantial attention are Canada's musical organizations, her cities, her symphony orchestras, her conservatories, her university music departments, her jazz and pop organizations. The general tone of the articles is informal, at times even journalistic. This obviously has certain advantages in not discouraging general music lovers from coming to terms with Canada's musical heritage; on the other hand frequent quotations from newspaper reviews, such as the one referring to editor Winters' prowess as a boy soprano ("This lad's voice has the grand lustre of a woman's plus the indescribable etheriality of a boy's", EMC p.1010b), do not add credibility to the volume as a scholarly source book.

As the editors acknowledge, the most sensitive and difficult task which they faced was the one of selection of entries. While they admit a certain bias towards Canadian concert music and performers who feature Canadian works (both laudable prejudices in this reader's view), they do not explain why the Canadian musical scholars (i.e. the musicologists) were not represented at all on the Board of Directors (one of whose functions presumably was to give advice in this sensitive area). While many of the individual articles were written by members of the Canadian musicological community, it is unfortunate that their professional expertise in the writing about music was ignored in determining the selection of entries. That this bias against musicologists is more than a simple oversight is underlined by the lack of an entry for Professor Harvey Olnick, "who established the first musicology program in a Canadian university" [1954] EMC, p.661c. Professor Olnick has ten entries under his name in the Index. Although the Canadian musicological community until recently has not performed well in the area of Canadian musical studies, this lack of involvement in the Encyclopedia seems to be unwarranted. Similarly, a number of teachers who are mentioned several times throughout the Encyclopedia (e.g. John A. Montague, ten times, Donald A. McKellar, seven times), and who obviously have made significant contributions, would seem to warrant separate entries.

When all is said and done, however, the Encyclopedia of Music in Canada stands as a significant achievement in the field of Canadian music. Any library will be lacking a basic reference tool if it does not have a copy ready at hand. Any music lover will be ignoring a vast store of information concerning Canada's music and will remain the poorer for it, unless he or she acquires a copy before the second printing goes out of stock.

George A. Proctor.

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