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## COMMUNICATIONS

To the Editors:

I would like to compliment you on the interesting and attractive first issue of the *Canadian University Music Review*. In case you intend to have a "Letters to the Editors" section I should like to make the following comments:

1) In the article on the two unpublished Willan works (Bryant 189, nos. i and iii) (this Review, No. 1 [1980]) it would have been nice to acknowledge the National Library of Canada as the repository of the manuscripts, not only for the sake of documentation but to enable interested readers to inspect or (with the prior permission of the Willan family) obtain copies. The use of Bryant numbers would have helped the readers of both the Clarke and Hardwick articles to obtain further background information quickly.

2) I was startled by David P. Schroeder's reference (this Review, No. 1 [1980], p. 26) to Tovey's statement that Schubert's use of the submediant key for the second subject of the first movement of the *Unfinished Symphony* is unique in his sonata-form movements. A moment's reflection made me think of the Quartet Movement in C Minor (second theme in A flat major) and the Piano Sonata in A Minor, Op. 164 (second theme in F major). One might add the first and last movements of the Symphony No. 4 — C minor versus A flat major — and there may be other instances. (It is interesting to note that the first movements of Schubert's three A minor piano sonatas [Opp. 164, 143, and 42] have their second subjects in F major, E major, and C major, respectively.) Rare, perhaps, but not unique!

Helmut Kallmann  
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We are informed by Leonard Enns that his article "Reflections on the First Movement of Berg's *Lyrical Suite*" (this Review, No. 1 [1980]) contained several notational errors: in Example 7 (p. 151) the tenth pitch in the "row" should be E flat rather than G flat; and in Example 10 (p. 152) read D flat for F flat and A flat for A natural.