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Originally conceived as a much larger work by the late George Proctor, this volume by Carl Morey, Professor of Music at the University of Toronto and the holder of the Jean A. Chalmers Chair in Canadian Music, fills a void in Canadian music bibliography. It is comprehensive, current and well organized. Each of the thirteen sections (Reference; Catalogues and Directories; History and Criticism; Musicians—Biographies and Individual Studies; Native Music; Folk and Ethnic Music; Popular Music and Jazz; Education; Media; Commerce; Periodicals; Archives and Collections) is prefaced by a concise introduction; larger sections are divided logically, with the entries organized alphabetically by author.

Did we need another bibliography of Canadian music? Most definitely. Although there has been a proliferation of bibliographies written about Canadian music, many of them have become dated; others have a narrow focus (e.g., Canadian repertoire for the free base accordion). Morey has given us a wide-ranging overview, replete with succinct and useful annotations. Could we have wished for more? Certainly we might have wished for a larger section devoted to popular music and jazz. We might also wish that he had been less selective (but not at the risk of delaying the publication of the present volume): Morey states in his introduction that he chose “to provide significant titles of works on most Canadian musical topics” rather than give us an exhaustive study (p. x). We can all admire (and covet) the comprehensive holdings of the University of Toronto libraries, which facilitated Morey’s research.

*Music in Canada* lists 928 items; each entry provides a complete bibliographic citation (including ISBN/ISSN where available); each of the 928 items is annotated, which is remarkable. There are three separate indexes: title, author/editor, and subject. Set in a readable font with judicious use of bolded headings, there are a number of “orphans” (e.g., p. 116, “Pauline Donalda” where the accompanying citation and annotation are separated from the heading) which are distracting. But this is a minor flaw in an otherwise exceptional reference work.

Essential for music libraries and for those libraries which support a Canadian Studies programme.

Lisa Philpott