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Beverly Cavanagh

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is quite likely that names which are not to be found in other standard sources on Canadian music may appear here and so the work will, no doubt, serve a useful function for researchers, communications people, and musicians.

Beverly Cavanagh

LARRY C. LEWIS, ed. *Union List of Music Periodicals in Canadian Libraries*, 2nd ed. Ottawa: Canadian Association of Music Libraries, 1981, 293 pp.

This reference work represents not only an updating but a considerable expansion of the first edition of 1964 and supplement (1967). The current list of 1,783 titles as reported by the forty-five participating libraries demonstrates the expansion of music research and education in every province in Canada during the past fifteen years. As well as noting library holdings for each periodical, information about changes in title, publication or numbering irregularities are indicated. Both contemporary and historical yearbooks/newsletters/journals are included.

The computerization of this list should allow for more frequent revisions in the future. The 1981 edition is approximately three years out of date according to the acquisitions department at the reviewer's university. While this is not an unacceptable compilation-to-publication gap, one would hope for an even smaller margin given the present state of word-processing technology.

One serious omission from the list, preceding p. 1, of participating libraries is the University of Toronto, Faculty of Music Library. The holdings of this large and important collection are indexed; hence the reader might puzzle over the frequently-cited abbreviation for this library, OTUFM.

In general, however, this is a carefully compiled addition to our reference shelves.

Beverly Cavanagh

GEORGE A. PROCTOR. *Canadian Music of the Twentieth Century*. Toronto: University of Toronto Press, 1980, xxvi, 297 pp.

George Proctor has recognized the long-standing need for a guide to the rapidly expanding body of Canadian contemporary music. Unlike literature, poetry and, to some extent, painting and sculpture, Canadian composition has not attained a strong public profile despite the