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Organ Music I contains 33 works (considering collections of very small pieces, such as Pelletier's *10 Petits Morceaux*, as a single item) written between ca. 1807 and 1918 and selected from a list of some 150 Canadian organ compositions belonging to that period. The Table of Contents identifies 24 of the 33 as "for worship and concert use" (though it would be difficult to imagine Burnett's "British African Gavotte" as being suitable for worship), five as "instructional music", two as "light music" and two as "arrangements."

In his excellent "Introduction", the editor, Lucien Poirier, gives an account of the sources of the music, pointing out that little Canadian organ music was actually published in Canada and that composers had to turn to England, France, Germany, and the U.S.A. for publication. Then Poirier traces the development of the organ and organ music in Canada during the nineteenth and early twentieth centuries. He observes that in the nineteenth century the church was often the cultural centre of the community and that organ music was frequently performed outside the actual services of worship. Many people first heard the classics of musical literature through organ transcriptions. Initially there was less of a cleavage between sacred and secular organ music than later; indeed "any soundly constructed piece of music, with the exception of dance pieces, might be performed in church whether it bears a secular title or not." By the turn of the century, the gap between sacred and secular organ music had widened, a major factor being "the rise of the American theatre organ phenomenon."

The "Introduction" is followed by ten pages of critical notes. The thoroughness of Poirier's scholarship is much evident here, with many small details of differences in various sources meticulously presented. Indeed one wonders sometimes if the rather slight musical value of some of the selections really merits such loving musicological care.

Dominating the collection are the two towering organ masterpieces by Healey Willan, the "Prelude and Fugue in C minor" (1908) and the "Introduction, Passacaglia, and Fugue" (1916). Though many organists are already familiar with one or both of these works, the music's appearance here is of added interest because Poirier has included variants from various sources and also indications concerning registration, fingering, articulation, tempi, etc., made by Willan himself on his own performance copies. Another interesting addition is the publication for the first time of Willan's "Pedal Study" (B. 143), a

virtuoso piece for feet alone employing double, triple and even quadruple pedalling.

From the point of view of today's performing organist, what other pieces in the collection are of most interest? Some pieces, particularly from the early period, are included more for historical purposes to give a view of the cultural milieu of the time. There are others, however, which I feel could well be reconsidered by present-day organists. Those of recital proportions include Samuel Warren's "Prelude and Fugue in A flat" (1900), Clarence Lucas's "Toccatà in F" (ca. 1893), Herbert Fricker's "Concert Overture in C minor" (1902), and Alphonse Lavallée-Smith's "Postlude-Scherzo" (1902). These works generally stem from the post-Mendelssohn tradition.

Pieces on a smaller scale and particularly suitable as good church voluntaries include Arthur Bernier's "Méditation" (1903), George Tanguay's "Prière" (ca. 1918), William Reed's "Cantilène" (1900), and William Spence's "Andante Pastorale" (1914). The influence of the late nineteenth-century French organ composers, such as Alexandre Guilmant, is evident in these pieces.

Other organists might find the toccatas of Arthur Letondal and Thomas Crawford, or the "Basso Ostinato" (really a big passacaglia) by Benoît Poirier, worth reviving. Church organists looking for short and not-too-demanding pieces will discover a number of little gems in Octave Pelletier's *10 Petits Morceaux* and, in particular, in Léon Dessane's 25 little *Trios dans tous les tones*.

Most of the pieces in this collection were published and thus in circulation. Of the works which remained in manuscript and which Poirier presents here for general use for the first time there are at least two which I consider to be worthwhile discoveries: the "Postlude-Scherzo" by Alphonse Lavallée-Smith and the 25 *Trios* of Léon Dessane.

Surveying the collection as a whole one cannot but be impressed by the high level of compositional competence displayed by Canada's organist-composers in much of their music. Even in those cases where the material may not be that memorable it is still "well turned out." There are certainly a number of pieces in this collection which are of more than historical interest and it is to be hoped that their availability in this fine edition by Lucien Poirier will facilitate their re-entrance into the organist's working repertoire.

F.R.C. Clarke