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analyze specific compositions. While all three skillfully approach the discussion of their specific works, Anhalt's article presents the reader with an insight into the composer's mind, witnessing the genesis and evolution of an idea. In this case it is the text to the Duo-drama cycle of songs 'Thisness.' The composer's own explanatory notes and text to the work, at times with Existentialist overtones, constitute an important commentary on his creative process.

The excellent collection of articles in *Musical Canada* should constitute standard reading fare for all artists concerned with their Canadian heritage.

Gordana Lazarevich

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CLIFFORD, FORD, ed. *The Canadian Musical Heritage/Le Patrimoine musical canadien: Sacred Choral Music II/Choeurs religieux et liturgiques II*, Vol. 9, Ottawa: The Canadian Musical Heritage Society, 1988, xxviii, 279 pp.

The Canadian Musical Heritage Society continues its admirable series of publications devoted to Canadian music with a second volume devoted to religious works. This volume, edited by Clifford Ford, contains 46 examples of choral music drawn from the Protestant (mostly Anglican) and Roman Catholic traditions, and is restricted to anthems and canticles in English and Latin motets. The composers represented therein were active in the period from 1880 to 1920. The society has plans for future volumes which will investigate this genre of music in the period after 1920 and will include works of greater magnitude, such as masses and Communion services.

There are many positive attributes to this edition. Most of the music has long been out-of-print, and its republication allows us to view Canadian church music coming of age during a time marked by controversy (as seen in the continued efforts of the Oxford Movement in the Church of England) and change (the *Motu proprio* of 1903 in the Roman Catholic church). Concurrent with this re-evaluation of the role of music in the worship service was the emergence of a thriving publishing industry in Canada, whose efforts in the field of religious music represent an important aspect of Canadian music publishing prior to 1920. These, and many other topics relevant to the composition, performance and dissemination of sacred choral music in Canada, are discussed in the excellent introduction provided by the editor. Ford begins by defining the limitations of the volume, follows with a brief overview of the publishing trade in the era, and ends this section of the introduction with an investigation into the types of musical activity found in the Protestant and Roman Catholic churches of the time. The introduction concludes with critical notes which, in addition to the discussion of textual variants and other matters of musicological interest, provide publication data for each piece, locations of

copies and originals (where extant), and brief biographical information on the composers.

Ford's editorial eye is sharp and numerous mistakes in the original copies have been corrected in clear and logical ways in the facsimile reproductions. Editorial emendations have extended to the choice of variant readings and to the completion of missing lines of accompaniment in manuscript works, thereby rendering these works in a form conducive to modern performance. One can appreciate the difficulty of selecting appropriate examples from a repertoire strongly tinged by Victorian sentimentality; however, further information on the methods used for selection (beyond the editor's statement that the volume is a 'distillation of a repertoire of over 300 short sacred choral works' and the general editorial aims and methods which are reprinted in each volume in the series) would have been beneficial. All but two of the 46 works chosen for the edition emanate from composers situated in Ontario and Quebec (perhaps not surprising given the distribution of population prior to 1920), and music from the Anglican tradition (the reprinting of six works by Healey Willan will be welcomed by many) dominates the section devoted to Protestant music. Church musicians looking for performing materials may question the decision to combine music from both the Protestant and Roman Catholic traditions in one volume.

Visually, the large format of the volume produces a generally favourable impression; however, the commitment to facsimile reproduction results in some problems of print definition and consistency that were presumably unavoidable. Indeed, the improvements seen in the transcriptions of works in manuscript or for which no suitable published copy could be found are sufficient to make one wish that all of the materials had been transcribed.

Although some of the repertoire in *Sacred Choral Music II* will appear dated today, the volume preserves examples of the best from the era in a source that is both scholarly and practical. The preservation of our musical heritage is a matter of importance, and it is reassuring to see that considerable care and attention to detail has gone into this project.

P.F. Rice

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JOHN GILMORE. *Swinging in Paradise: the Story of Jazz in Montréal*. Montréal: Véhicule Press, 1988, 322 pp.

John Gilmore begins his exhaustively researched and engagingly written account of jazz in Montreal from the World War I period to the 1970s by asserting that: 'For almost half a century, more jazz was made in Montreal than anywhere else in Canada' (p. 13). That claim cannot be disputed, at least not