Canadian Music: The Bibliographical Record


Canadian composers have had little more than a century to create a substantial body of Canadian music. In fact, there were relatively few scores available prior to World War II, and scarcely any recordings before 1967. Increased publishing and recording activity during this past decade has not gone unnoticed, as evidenced by the recent appearance of no less than three musical bibliographies.

In his foreword to the Jarman catalogue, Helmut Kallmann aptly describes the book as "...tailor-made for librarians ... [It provides] a painless means of building and cataloguing a collection of Canadian music." The book lists approximately 470 books and scores, all arranged according to the Dewey Decimal Classification, 18th edition. Criteria for selection and the qualifications of the selectors are beyond dispute. Jarman, former music subject analyst at the National Library, based her selection on listings in *Fontes Artis Musicae*, the journal of the International Association of Music Libraries, and *Canadiana*. Included is music of "serious intent" and of a "certain length or substance." It is unfortunate that some top-rate compositions not commercially published, and only available through the Canadian Music Centre, had to be excluded.

The Mount Allison bibliography lists over 2600 printed scores, scores on microfilm, and recordings, all arranged according to the Library of Congress M Schedule. The catalogue's raison d'être is simply to show how much Canadian music one Maritime university has acquired. This sizeable book could have been a valuable source of information had the cataloguing copy been edited, the typing errors corrected, index page references double-checked, table of contents extended, basic arrangement of entries revised, and a composer/title index added. The descriptive cataloguing and uniform titles reveal a basic lack of knowledge of the *Anglo-American Cataloging Rules*. Religious folk will be amused by the "Huron Press scared series." Entries #1977 and #1978 are not works by Jones and MacMillan respectively. Because the overall arrangement of entries is extremely poor, access is difficult. For example, groups of recordings follow groups of scores. To further complicate retrieval, the index does not distinguish a composer's recordings from his scores let alone the titles of his works. The compilers should have either interfiled scores with recordings, or had two completely separate sections. Two different qualities of paper were used in the copy reviewed and the typewritten reproduction was not always clear. On the positive side, however, one will find some rather obscure composers listed (as well as most of the major ones recommended by Jarman). Record and score analytics could also prove useful for other libraries.

While the Jarman book is easier to read and seems a better purchase all around, it too has its limitations. Prices for listed items in many instances bear no resemblance to present-day values and could have been entirely omitted. Those users unfamiliar with DDC would have found a detailed table of contents or a subject index helpful. But these are minor complaints in light of the obvious usefulness of this attractive bibliography, complete with a selected list of Canadian publishers. Unfortunately, inadequacies in the Mount Allison catalogue are too numerous to be overlooked.

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Canadian Theatre


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Canada on Stage should really be called Professional Canada on Stage. With this caveat, the book is an excellent annual report on the 'state of the art' in Canada. Reviews are given on a province-by-province basis, and form a relatively minor part of the book. Its chief value lies in its listing of casts and technical crews, performing dates, and the like. It would have been useful to know if any of the performances represented Canadian or world premieres, since the value of the book as archive material has been stressed.

Prospective buyers should be warned that the book contains no record of amateur theatre, nothing about university drama departments, and no record of civic theatres which do not have a resident company. There is a good index.

Stage Scenery, Machinery, and Lighting is, as the subtitle states, "a guide to information sources" of this particular area of theatre arts. It is a good bibliography, but by no means an exhaustive one. For instance, Tyrone Guthrie et al's description of the thrust stage at Stratford, Ontario, which occurred in Renown at Stratford, (Clarke, Irwin, 1953) is not included. Only eight of the 1621 references are to Canadian publications. Using 10 percent of the number of U.S. references (386) as a rough yardstick, there should have been around 35 to 40 Canadian references. It is suggested that Gale didn't give Mr. Stoddard time to dig very deep. In fact, the list also missed the catalogue of the travelling exhibit of 1967-68 (eight American galleries and one Canadian) of 126 Inigo Jones items from the collection of the Duke of Devonshire.

There are three indexes: author, subject, and person-as-subject. The indexes are good but the first and last could have been combined with no confusion, since each item has a unique identifying number.

A Bibliography of Canadian Theatre History, 1583-1975 is just what it claims to be – a well-arranged bibliography of material about Canadian theatre history, covering both French and English items. The references have been arranged in a logical way, chronologically, geographically, and linguistically. Several special subjects such as the Little Theatre Movement, the Dominion Drama Festival, Stratford Festival, and others not dealing directly with play production, have been listed separately. There are several interesting illustrations, and an excellent index.

Canadian Theatre Review is a quarterly journal about Canadian theatre. Each issue contains the script of one or more Canadian plays, and book reviews. In addition there may be a lead article, news about the Canadian theatre, interviews, and reports on theatre in other countries. The Reviews seen (Spring & Summer 1977) were well put together and are a credit to the editor and publisher. The year-end issue was not seen, but it is to be hoped that an adequate index will be included.

The Checklist of Canadian Theatres is made obsolete by a more complete list which appears in Canada on Stage 1976.

A.R. Hazelgrove

(The late Mr. Hazelgrove was actively involved with Domino Theatre Inc. in Kingston for twenty years, including fourteen years as a member and Secretary of the Board of Management.)

(Ball and Plant's Bibliography was also reviewed in the vol. 15, 1976, issue of these Papers. Review Editor.)

Children's Literature Bibliographies

