

Mass Excerpts/Extraits des messes. Clifford Ford, editor. Ottawa: Canadian Musical Heritage Society, 1997. (The Canadian Musical Heritage; v. 20.) 277 p. \$49.99
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Clifford Ford continues the superlative job that he did on the other two volumes in *The Canadian Musical Heritage* series – *Sacred Choral Music I & II* (Vols. 2 and 9 in the series). The introduction to the volume is a wonderful display by Ford of how one can make writing about music interesting and yet maintain a wonderful clarity of thought. His description of the mass, both the Ordinary and the Proper, exemplifies an elegant simplicity found only in the best academic writing. Ford is also able to move smoothly to the practical aspects of the mass's historical deployment in Canada in relation to the various papal decrees that changed compositional practices and usage. He goes on to cite usage of the Eucharistic settings within the Anglican church with great clarity.

It is not surprising, then, that the excerpts that have been chosen for the volume are equally brilliant. They illustrate the wide variety of settings, they point out the different musical styles that have been utilized, and they depict the historical context of the periods represented from mid-eighteenth to mid-nineteenth centuries. We are able to hear how the mass movements reflect the usage of the times and of the two major denominations, Roman Catholic and Anglican. The mass as an art cycle is also represented but in a limited way, since it was and is a rarity in Canada.

Ford's selection of excerpts is complemented so well by his introductory

remarks that we are left with lasting impressions of the various composers. The two movements of *Messe in Do* by Lionel Daunais are notable for their inclusion of modestly disguised quotations from Gershwin's "I Got Rhythm" and give us a hint of a delightful sense of the composer's sense of humour. Having gained our attention, in the manner of a fine pedagogue, Ford uses the opportunity also to point out the chromatic harmonies in the setting, however, and provides us with a memorable example of Daunais' writing. Likewise, we are left with a lasting impression of the abilities of Charles A.E. Harriss, having been exposed to his *Coronation Mass Edward VII*. The rather stoic Victorian style of the turn of the century makes us appreciate Harriss's entrepreneurial abilities in his having persuaded choirs in 15 Canadian cities to perform the work in the "Cycle of Musical Festivals of the Dominion of Canada" in 1903.

I applaud the editor in making this edition more readable with its new computer engravings of the old manuscripts and early editions. The choice of providing keyboard reductions for orchestral accompaniments is also a good one for it allows easy access to the music as well as facilitating the inclusion of more music.

Hats off to Clifford Ford for an excellent addition to *The Canadian Musical*

Heritage collection. His three introductions in Volumes 2, 9, and 20 provide an excellent primer for the history of Canadian church music and the sources of Canadian scores that accompany them

are an amazingly fertile source for all of us with an interest in the topic.

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Organ Music II/Musique d'orgue II. Hugh J. McLean, editor. Ottawa: Canadian Musical Heritage Society, 1997. (The Canadian Musical Heritage; v. 19.) 275 p. \$49.99 ISBN 0-919883-28-1

The antecedent to this volume, *Organ Music I* (volume 4 in the series), was edited by Lucien Poirier 12 years previously and was a delight for Canadian organ enthusiasts. It provided an insight into repertoire that was previously not readily available. Poirier's introduction was also insightful in its view of how the development of the instrument influenced the organ repertoire in Canada up to the end of World War I. This edition done by McLean is dedicated to Poirier and continues in the fine tradition set by him.

presenting the chronological ordering of the compositions within compositional types as used by Poirier, McLean has ordered the works according to the birth dates of the composers. This is not as significant, in my opinion, and results in the works being presented in an order which is quite removed from a chronological one. The table of contents at the beginning of the book merely lists the works in their order of pagination, with no dates of composition, and without the dates of the composers. A chart included in the introduction divides the works into classifications by type but does not include page numbers. In essence, the edition demands too much of the user. One must refer between the introduction, the table of contents, the biographical notes, the critical notes, and the title page of the individual piece in order merely to learn of a piece its title, type, composer dates, and the year of composition.

The body of repertoire here slightly overlaps that of the first volume and includes 46 pieces written from the turn of the century to the end of World War II. There is a delightful variety in the pieces ranging from sacred works to light-hearted concert pieces. The new computer engravings make the music most accessible, thus improving on a slight legibility problem with some of the facsimiles used in the edition of *Organ Music I*.

This is a small complaint, however, for the wealth of material in the volume makes it a welcome addition to the already rich collection provided by the Canadian Musical Heritage Society. One can only look forward to *Organ Music III!*

While the musical content of this volume is most exciting and revelatory, I do have some problems with the editor's decisions on the layout and ordering of the pieces in the volume. Rather than

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