

PRESIDENT'S REPORT

As reports go, this looks like a short one. It follows somewhat soon after its predecessor, and February does not seem to be a month of wild inspiration. With this copy of the Newsletter you should find three enclosed items. Please take a look at the annual call for nominations for the 1983-84 Board of Directors and at your membership list, and see if you can find someone lurking there who has the makings of a good Board member. Remember, the consent of the nominee is required, and each nominee must be a member in good standing, i.e., paid up (which prompts me to say, if you haven't got around to renewing your membership yet, dig down into the depths of your In-tray and do it now!). In addition, you should find the preliminary programme for our Annual Meeting in Vancouver; certain details still have to be confirmed (we are still waiting to hear from CIRPA/ADISQ) but I think you will be very pleased with the results produced by Sandy Benet and Kirsten Walsh so far. If you plan on attending the meeting, hang on to the programme for future reference; the final version will, of course, be available in Vancouver.

The Board met on February 5 in Toronto, from which meeting there is nothing of vital interest to report at this time. Total membership stands at 132, and publications sales continue, if at a rather slow rate. We hope to be able to have some display space at both the MLA and IAML conferences, which may generate further sales.

I look forward to seeing those of you who attend MLA, IAML, and our own meeting in Vancouver, as I look forward to creeping slowly out of winter into a very welcome spring.

Alison Hall.

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BOOK REVIEW/COMPTE RENDU

Adams, Stephen. R. Murray Schafer. Toronto: University of Toronto Press, 1983. [xvi, 240 p.; ISBN 0-8020-5571-0, \$27.50].

The fourth in the Canadian Composers Series, Stephen Adams' masterful volume establishes a standard to which those contemplating a similar endeavor - that of depicting both an artist's life and work - might aspire and by which they might be measured.

Approximately one sixth of the text is biographical with an almost equivalent portion a summary of Schafer's prose writings; the balance is devoted to the music. Several pages of photographs, numerous musical examples, a catalogue of compositions, a Discography, synopses of Loving, Apocalypsis and Patria, a Bibliography and an Index are supplementary, yet essential.

The personality of the author is neither imperceptible nor intrusive. Adams - whose acquaintance with literature, music, his subject and his subject's subject matters seems encyclopedic - shares with the reader correlations and estimations. Thus when Adams described Schafer's personal drive, his two general qualities (surprise and audience-appeal), his explorations of sound as sound and the soundscape project; when he notes the influence of E. T. A. Hoffman, Ezra Pound and the Bauhaus masters on Schafer's music to that of Penderecki, Crumb and Reich, he does so as a knowledgeable and trustworthy guide.

The reader will likely find Adams' description of Schafer's compositional process revealing, Schafer's views on nationalism insightful (but hardly inciteful) and the lack of impact generally upon music educators of Schafer's notions (as well as those of Cage, Paynter and others) disquieting.

In addition to all the above, the book "reads well."

Jack Behrens.

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BOOK REVIEW/COMPTE RENDU

Willis, Stephen C. Alexis Contant: Catalogue. Ottawa: National Library of Canada, 1982. [viii, 91 p. (French); viii, 87 p. (English); ISBN 0-660-51891-0; \$8.25].

Alexis Contant (1858-1918) is considered to be the first of the "major" Canadian composers to receive the greater part of his musical education in Canada. With the undisputed significance of his contribution to Canadian musical culture, one is delighted to see the publication by the National Library of Canada of Stephen Willis' bilingual catalogue Alexis Contant.

Stephen Willis, the Head of the Manuscript Collection of the Music Division of the National Library of Canada, presents a tantalizing glimpse of the life and times of the composer Contant. The inventory of correspondence includes items such as Emma Albani's calling card inscribed with a note of thanks for the