

records is being done, and we hope will be completed by the fall of this year. This gives us time to study the implementation of AACR 2. Many of the AACR 2 changes are dictated by machine filing, where it is impossible to superimpose, hence the necessity for uniformity. Our system has the facility to make certain changes to uniform titles automatically, but the low proportion of records involved plus the other changes which would have to be made manually, as it would be too complex to programme them, warrant against this. An examination of alternative methods indicates requesting an on-demand listing of all music score records containing uniform titles, and making changes to AACR 2 forms manually. The on-line alterations would then be done by the Data Control Group as a project.

Alison Hall.

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BOOK REVIEW

Maria Calderisi. Music Publishing in the Canadas, 1800-1867. Illustrated. x, 128p. Ottawa: National Library of Canada. 1981. \$14.50 (Can.) paper. ISBN 0-660-50454-5

This is a superb work. In spite of the fact that very little of the music published during the years 1800-1867 has survived, Maria Calderisi has prepared a work that both notes and analyzes existing materials and one that very succinctly indicates fertile areas for further research.

The parameters of the study are set out in the preface:

"...this work has been based mainly on primary sources, the great majority of which are available in the National Library of Canada. However, very few publications from the Maritimes are included in the National Library music collection, too few to form the basis for any kind of hypothesis on music publishing activities in that part of British North America. The present study, therefore, limits itself to the Province of Canada. Divided in 1792 into Upper and Lower Canada and reunited in 1841, it continued to be referred to separately as Canada West and Canada East until Confederation."

That music was an important part of early Canadian life cannot be disputed; published accounts by early travellers, explorers and settlers all place strong emphasis on the amount of singing, dancing, and fiddling carried on in all parts of this new continent. This joyousness of music was heard in churches and civic ceremonies, in community functions and in private homes.

Some of the music was, of course, transmitted orally, but a very real need existed for published music: priests, for example, needed to have hymns and prayers translated into Native Canadian languages; members of the middle class were eager to have their daughters able to play the newest piano pieces; and Canadian composers, inspired by the grandeur and ruggedness of this young country, were anxious to make their music available to their fellow countrymen.

The approach of Miss Calderisi's work is to divide the publishing of music in pre-Confederation Canada into three categories: music books - such as hymn books, song collections and sheet music from 1800; music in periodicals from 1838; and sheet music from 1840.

Each category is then described in considerable detail. The text carefully documents the very real and many contributions made to music publishing in Canada by publishers and printers who were, of necessity, practical and realistic businessmen first, and cultural expeditors, second.

By using excerpts from diaries, letters and documents, Miss Calderisi's work looks at publishing in Canada from the economic, cultural, social and political points of view. One is reminded, once again, of the precariousness of the publishing business, dependent as it is on the fickle and changing tastes of the public. There were difficulties obtaining equipment necessary to include musical items in a publication; yet this expensive inconvenience was usually willingly assumed by the proprietor. One example is the following, which is taken from Le Minerve September 19, 1831:

"The famous cantata by Casimir Delavigne, La Parisienne, with music, is to be found on our first page. The costly addition to our printing equipment should prove that we spare nothing in attempting to please our readers, and it will be of great benefit in making known the melodies of new songs from Europe, or ones composed in Canada...

"From time to time we will include new pieces of music which we will endeavour to find in arrangements for piano, the instrument most commonly used." (p.19)

It was not uncommon for a publisher to engage in missionary activities:

"Since we are discussing music, we must repeat here that our staff will be rather severe with respect to the merit and the type of pieces that the Echo will publish; this is the only way to develop good taste and to avoid letting ourselves become overburdened with all sorts of music, simply because the composers are Canadian."

By the next year, the tone was somewhat plaintive:

"The music section of the Echo has not perhaps attracted the attention from our readers that it deserves".

But the editorial goes on to justify its selection policy:

"However, of the twenty-four pieces we have published, several were composed or arranged by Canadian composers, and some of these are really remarkable. Some of our ballads are among the best work of composers and song-writers and are enjoying well-deserved popularity..."
(p.30)

Turning then to Appendix C: "Chronological List of Newspapers and Periodicals Known to Contain Printed Music: 1831-1867," one is made painfully aware that most of these publications had a very short life-span. Individual subscriptions would be unable to totally support such ambitious undertakings, and, without that necessary funding, the publication would fold. Yet, one is also aware that, for many Canadians, living far from towns and shops, it was in these short-lived publications that classical, contemporary, and Canadian music found its way to countless numbers of Canadian homes and families.

This lavishly illustrated work also discusses contemporary methods of printing music and devotes a section to British-Canadian copyright laws of the time, including the problems that occurred, and some of the solutions favoured by some printers/publishers.

Six appendices supplement the textual material. These present chronological and publisher/printer lists of music books, 1800-1867; a list of newspapers and periodicals which included music (see above); a "Directory of Canadian Sheet Music Publishers and Printers (1840-1868);" and a "Checklist of A. & S. Nordheimer Plate Numbers." A bibliography and an index complete the book. This work has text in English and French, each with special title page and separate paging. (The French text is on inverted pages, with the title on the added title page: L'edition musicale au Canada.) This valuable reference tool may be ordered from the Canadian Government Publishing Centre, Supply and Services, Hull, Quebec. K1A 0S9. The catalogue number is SN 3-128/1981. The price: in Canada \$14.50, other countries \$17.40.

Beth Miller.

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