

Chamber Music III: Duos / Musique de chambre III: duos. Edited by Robin Elliott. Ottawa, Ont.: Canadian Musical Heritage Society, 1998. (The Canadian Musical Heritage; v. 23) 241 p./89 p. ISBN 0-919883-00-1 (set) \$49.99

The title of this collection, *Chamber Music III: Duos*, is somewhat of a misnomer, since many of the works represented are really solo pieces with piano accompaniment. However, in fairness, the editor does defend his usage of this terminology in his introduction to the volume.

Most of these duos are written for strings, primarily the violin, with a few pieces for brass and winds. A valuable historic background on each sonata or solo in this volume enhances one's appreciation of these works. Dedications to performers of the past such as violinist Kathleen Parlow appear in the historical references. Composers whose works are listed in the examination syllabi of the Royal Conservatory of Music (Toronto) will take on greater significance because of their inclusion in this volume.

The references to some of the recorded performances allows the student of Canadian music an opportunity to hear the style and development of Canadian composers (e.g., Healey Willan's Violin and Piano Sonata in E Minor, as recorded by violinist Albert Pratz with pianist Leo Barkin). Perhaps a tape or CD should be compiled of the works in this volume, as few people have access to the extant recordings, many of which are no longer available.

The printed score of these duos is laid out in very clear copy. Any changes in the notation are discussed in the critical notes and the material is presented as closely as possible to the composer's original intent.

For the violinist it is a pleasure to have so many works of divergent styles and technical difficulty presented in one volume. Sonatas by well-known composers like John Weinzwieg and Jean Papineau-Couture contrast with relatively unknown works, such as the *Mazurka* from *Three Moravian Dances* by Laura Lemon. The four-movement Sonata for Viola and Piano by Luigi von Kunits is a welcome addition to the limited repertoire for this instrument.

Pedagogues and students who are searching for new material to perform at music competitions, or just for something different from their usual diet of Bach, Beethoven and Brahms, will find this collection of great interest.

This compilation should be a part of every music library. It is a wonderful resource guide and a link to those composers who have influenced present-day contemporary Canadian music.

*Metro Kozak
Cambrian College
Sudbury, Ontario*