



INSTITUTE
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NEWSLETTER

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Community Music Schools in Toronto

Toronto's Regent Park, built in 1949, is the oldest and largest public housing project in Canada, with ca. 7,500 residents; 75% of children there live below the poverty line. Six years ago the Regent Park School of Music opened in donated space near Queen and Parliament streets. The school provides ca. 150 inner city children with both instruments and lessons; subsidies based on need allow instruction to be available for as little as \$2 per lesson. The objectives, according to the school's web site, are 'to help inner-city young people learn music because the discipline of learning music helps instill discipline in everything they do. The results are better marks at school and, more importantly, new hopes and aspirations.' The school offers instruction in classical music and jazz, and hopes to start up a steel band ensemble. In 2003 the school was in financial difficulty and almost closed, but the teachers agreed to keep working without pay until the financial situation could be stabilized. Things have improved to such an extent that the school purchased its own building at 534 Queen Street East earlier this year.

The Regent Park School of Music is the most recent community music school to open in Toronto. Such schools first arose out of the Settlement House movement, which attempted to correct the ills of late-Victorian industrial society by encouraging university students to 'settle' in poor neighborhoods and work to improve conditions there [see Cathy James, 'Reforming reform: Toronto's Settlement House movement,' *Canadian Historical Review* 82.1 (March 2001): 55-90].

The University Settlement, which opened in 1910, added a Music School to its operations in 1921; that school is still going strong today, with a staff of 35 teachers and over 600 students. The St. Christopher Settlement House, founded in 1912, followed suit with the establishment of a Music School in 1930, and it too continues to operate, with 12 teachers and a thriving student population on Ossington Ave. And Dixon Hall, which opened in 1929, created a music school in 1978, also near Regent Park; it now has 180 students. A small amount of the funding for these schools is provided by government support; for the rest, they rely on donations from foundations and individual benefactors. As music programs in Canadian schools are cut, instruction given by community music schools is increasingly important.

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Ed. note: This is a translation by Peter Laki of his own article, first published in Hungarian in the periodical **Muzsika** in March 2005 (pp. 33-34). The article was intended for a general readership, and for an audience not familiar with Anhalt's music. This marks the first time that Anhalt has been discussed in detail in his native country, and so the article's documentary value alone merits the publication of an English translation here. **Peter Laki** is a Hungarian-born musicologist who completed his PhD in musicology at the University of Pennsylvania. He has frequently written about the music of Béla Bartók, and is the editor of **Bartók and His World** (Princeton UP, 1995). He has been the program annotator for the Cleveland Orchestra and a visiting associate professor at Oberlin Conservatory of Music. His review of **Istvan Anhalt: Pathways and Memory** was published in *Notes* 59 (Dec. 2002): 339-40.

Anhalt's remarkable post-retirement productivity continues unabated. His orchestral work **Twilight~Fire (Baucis' and Philemon's Feast)** was premiered by the Kingston Symphony on Sep. 29th, 2002 (reviewed in *ICM Newsletter* 1.1 [Jan 2003]: p. 8), and the same orchestra premiered **The Tents of Abraham (A Mirage~Midrash)** on Jan. 11th, 2004. The latter performance was recorded and included as part of the 2-CD set **Canadian Composers Portraits: Istvan Anhalt** (Centrediscs CMCCD 10204). In April 2005 **The Tents of Abraham** won a Juno Award for best classical composition. Recently Anhalt completed a third orchestral work for the Kingston Symphony, to be premiered this coming season.

Scholarship on Anhalt has also not stood still in recent years. In 2004 Stéphane Jean produced a numerical list finding aid to the **Istvan Anhalt fonds** at the Music Division of the Library and Archives of Canada. This invaluable 174-page document is now available online in PDF format on the Library and Archives of Canada, Music Division web site at <http://www.collectionscanada.ca/obj/028021/f2/01-e.pdf>. Alan Gillmor is in the process of completing an extensive monograph dealing with the correspondence between Anhalt and George Rochberg, which consists of over 400 letters. Gordon Smith has written an important article on Anhalt's operas, which is due to appear in a forthcoming issue of the periodical **American Music**. And finally, Anhalt's **Piano Trio** and **Violin Sonata** will be published soon by **Berandol Music** in new editions prepared with the assistance of the Institute for Canadian Music.

Musical Pageants: A Visit with Istvan Anhalt

by Peter Laki

According to the music encyclopedias, he will turn 86 in April; yet the man who opens the door after I ring his bell could pass for at least ten years younger. Most of our conversations, during the days that follow, take place during long walks as Istvan Anhalt shows me the sights of Kingston, Ontario – the charming main square on the lakeside, the old buildings (something built 200 years ago is considered to be very old in Canada), and the campus of Queen's University, where Anhalt was a professor of composition for 13 years, prior to his retirement.

Before moving to Kingston, Anhalt worked at Montreal's McGill University for 22 years; before that he had spent three years in Paris studying with Nadia Boulanger. Despite these important facts, for the most part our conversations tend to centre on the 27 years that elapsed between Anhalt's birth in Budapest and his departure from Hungary. They were difficult years as they included World War II and the forced labour camps. But they also included the Academy of Music, which Anhalt entered in 1937 to study with Kodály (his classmates included András Szöllősy, with whom the friendship continues to this day).

Anhalt left for the West sooner and at a younger age than did either Sándor Veress, his senior by 12 years, or György Ligeti, his junior by 4. He was able sooner to start assimilating those musical trends that had not been accessible in Hungary at the time. Stravinsky's influence reached him via composition lessons with Boulanger, and also through Soulima Stravinsky, Igor's son, who taught him piano. Anhalt made sure to acquaint himself thoroughly with twelve-tone composition as well (a technique that was anathema in the 'Boulangerie'). He started working in electronic music in 1958, only a few years after Stockhausen's similar experiments. At that time, there was already an electronic music studio in Canada, created by the musician-engineer Hugh Le Caine in Ottawa. That same year, Anhalt visited both Cologne and Paris to look into the work being done there. And although he eventually abandoned electronic music, the experience of an expanded sound world can be felt in his works written for acoustic instruments.

Before my visit to Kingston, Anhalt had already sent me the recordings of some of his orchestral works, but my introduction to his *oeuvre*

began in earnest under his personal direction. The backbone of Anhalt's life work is formed by his four operas, although the use of that generic term requires some qualifications. The composer himself refers to his stage works by terms of his own coinage, such as 'voice-drama for the imagination' or 'musical pageant.' The real drama takes place in the listener's imagination; the actual realization on stage is not an essential part of the concept. Needless to say, Anhalt will not commit to the historical baggage associated with the term 'oratorio' either. He often dispenses with the dialogue as the principal moving force of the drama, and replaces it with more complex solutions, such as having three different singers represent the same character or, conversely, having the same singer embody several different personages.

Together, the four operas span 30 years in Anhalt's creative life, forming a single historical-philosophical cycle. The first opera, *La Tourangelle*, deals with the early history of the province of Québec. The protagonist is a French nun who arrived there in 1639 to do missionary work. It was in this opera that Anhalt first employed a dramatic structure to which he would return in his subsequent works. The opera is structured as a sequence of self-contained scenes that either carry the action forward or else represent reflections on what has just taken place. The scenes are not in chronological order: the most important moment from the heroine's early life appears at the center of the opera. It is there that we learn that Marie, the nun, was married before and had a son. Having become a widow, she left her son behind in France when she embarked on her long journey. The libretto, which Anhalt compiled from 17th-century sources, compares this act to Abraham's sacrifice of his son Isaac. The dramatic conflict is expressed through an extremely dense polyphony of text and music – four simultaneous recitations (two in French and two in English); a virtuoso piano part reminiscent of Baroque toccatas but abounding in syncopated rhythms; three sopranos singing without words (two of them in stratospheric heights); an orchestral web of ten solo instruments and a soft but implacable ostinato on the drum. Marie's pangs of conscience can only be soothed by total physical and mental exhaustion at the end of the movement.

The second opera, *Winthrop*, also visits early American history based on source documents. There is another perilous sea journey, but the protagonist this time is an English Protestant named John Winthrop. When we first see him, Winthrop, a young man who doesn't understand his mission, can only babble senselessly, but eventually he matures to become a leader of his community and finally the first governor of Massachusetts. The only evening-filling work

among Anhalt's operas, this piece culminates in a dramatic duet between Winthrop and a woman citizen whose religious views, though expressed sincerely and convincingly, threaten to destroy the spiritual unity and peace of the whole community. Their duel of words takes place before a tribunal; it ends with Winthrop's Pyrrhic victory, and its unsettling memory haunts the governor for the rest of his life.

The protagonist of Anhalt's third opera doesn't have a name. *Traces (Tikkun)*, completed in 1995, is called a 'pluri-drama' by the composer. The work is autobiographical in origin, although Anhalt's own libretto refrains from all specific references to history or geography. *Traces (Tikkun)* is written for a single singer; its 'plot' – if that word can even be used here – exists on a symbolic plane, and the locales (the 'labyrinth,' the 'desert,' the 'rock concert') stand for so many modern life situations.

In 1999, the octogenarian Anhalt conjured up a legendary heroine, Lady Diotima, who materializes in a modern North American shopping centre, straight out of the works of Plato, Hölderlin, and Musil. Yet *Millennial Mall* is much more than a satire of modern life. The 'traveller,' who now appears at a higher level of abstraction than ever before, contemplates the bustling realities that unfold before her eyes with a mixture of astonishment, alienation, and identification, and finally steps out of the magic circle, sinking into deep thought.

Alongside the operas, Anhalt has also created a cycle of orchestral works, raising similarly universal questions through the means of absolute music. *The Tents of Abraham* was written with the Jewish-Arab wars in mind. The conflict of these two peoples, descended from two brothers, is painted with powerful dramatic brushstrokes; equally suggestive is the representation of peace, which the world so sorely needs and so fervently desires.

In addition to his work as a composer, Anhalt has also been active as a scholar, publishing the book *Alternative Voices* in 1984 – an analysis of the vocal styles of contemporary composers, focussing on Berio, Ligeti and Lutosławski, drawing on a wide array of linguistic, philosophical, and historical methods and displaying extraordinary erudition and imagination.

In 2001, a group of his students and admirers published a Festschrift in his honour under the title *Istvan Anhalt: Pathways and Memory*. The volume, which includes some of Anhalt's own writings, offers a detailed and nuanced account of his outstanding *oeuvre*, though not a complete one, since Anhalt has written several important new works since the book appeared. Now in his ninth decade, the composer works with unflagging energy, and we can be sure that he has some interesting surprises in store for all of us.

Croatian-Canadian Youth and Their Traditional Music and Dance

by Kathleen Wiens

Special thanks to Marian Jazvac-Martek and Roh-Min Kok

The Croatian-Canadian community has an active musical life. Though many young people in the Croatian-Canadian community are second or third generation Canadians, participation in community folklore organizations has instilled a strong sense of identity and connection with Croatia. Young people associate participation in folklore activities (mainly Croatian traditional music and dance ensembles) with this strong feeling of Croatian identity, reinforcing their identity as Croatian before Canadian.

Participants in Croatian folklore ensembles who are between the ages of 20 and 25 currently have concerns about the present and future state of folklore groups. Those who feel the most passionately about the importance of their heritage are also concerned with how foreseeable changes will have an impact upon the identity of the next generation of Croatian-Canadians.

There are approximately 97,050 people of Croatian origin living in Canada.¹ The largest concentration can be found in Ontario (approximately 62,325 people),² predominantly in the greater Toronto area and surrounding towns. Currently, there are many active dance and music ensembles in Ontario. In May 2003, 19 groups from Ontario participated in the Canadian-Croatian Folklore festival held in London, Ontario. The groups ranged in size from roughly a dozen members to over 100. In total, over 600 people participated as dancers, musicians, or teachers.³ Groups came from Brampton, Hamilton, Kitchener, London-St. Thomas, Mississauga, Norval, Oakville, Oshawa, Ottawa, Sudbury, Toronto, and Windsor.

CANADIAN YOUTH, CROATIAN IDENTITY

In order to investigate this topic further, I carried out an in-depth survey in 2004 of Ontario Croatian folklore ensembles. The primary focus of my study was to determine what roles folk music and dance groups play in the Croatian-Canadian community.⁴ For this project, I concentrated on young people between the ages of 20 and 25 and how their participation in traditional music and dance ensembles has contributed to their sense of individual identity as well as their identity within the Croatian-Canadian community. This interest stemmed

from my own experience in the Montreal Croatian folklore ensemble 'Kardinal Stepinac,' in which I participated as a member of the dance group for two years (2002-03, 2004-05).

My initial research involved the distribution of two surveys: one was sent to senior founding members of the Croatian-Canadian folklore community (I have designated this group A), and one was sent to youth aged 25 and under who at present or in the recent past have participated in Croatian music (tambura) or dance groups,⁵ (group B). There were follow-up in-depth personal interviews with a small number from group B, who became my core group of informants (group C).

When asked if they identify themselves as Canadian,⁶ Croatian,⁷ or both, the answer was often 'Croatian first, then Canadian' or 'both equally.' Participants remarked that a variety of circumstances contributed to their strong sense of Croatian identity, including characteristically tightly-knit Croatian family structure, as well as participation in organizations within the Croatian-Canadian community such as soccer leagues, church, catechism classes, and community social events. How did the presence of folk music within this subculture have an impact on the community and its young people?

I asked this question of group B participants. Those who replied were mostly of the same mind. The majority said that although participation in folklore ensembles is not the primary reason they feel Croatian, it plays a role along with other community groups and events. A small number felt that participation plays a small role, while for others it was in fact the main reason they felt connected with their ancestral land and its people. Almost all group B participants said that typically, they felt that the lives of Croatian youth are different from other 'Canadian' kids. This difference, they felt, lay in how Croatian youth spend their time and who they spend it with. One group C participant (I will call him C1) summarized the difference in this way: 'you could compare it to boy scouts or basketball, but there is a different, cultural and nationalistic side to it that is not present in a league or boy scouts.'⁸

¹ Statistics Canada, 2001 Census, www.statcan.ca.

² Ibid.

³ Franjo Bertovic et al., ed. *Croatian-Canadian Folklore Festival Book* (Aylmer, ON: Aylmer Express, 2003).

⁴ I define Croatian-Canadian as: those born in Croatia but presently living in Canada, or those born in Canada but with one (or more) parent, grandparent or great-grandparent who immigrated to Canada from Croatia.

⁵ Tambura: a family of traditional stringed instruments found in the Balkans, typically played in groups called Tambura groups, ensembles, or orchestras. Among Croats, tambura ensembles are referred to as Tamburica or Tamburaši.

⁶ A citizen or native of Canada.

⁷ A citizen or native of Croatia. My Croatian-Canadian participants used 'Croatian' when they meant 'Croatian-Canadian.' I have used this term in the same way.

⁸ Interviewee C1, March 12th, 2004.

Social benefits are the primary motivations for continued involvement in folklore groups. Young people enjoy the opportunity to interact and build friendships with other Croats. One survey participant (C1) saw this as a way to ‘resist eventual assimilation into society,’⁹ another (B2) as an opportunity to ‘keep them [Croats] from drifting apart ... bringing them together through their heritage,’¹⁰ adding that at times couples meet this way and marry, thus maintaining a similar history, experience and language within their own family. Many in group B saw entertainment value in sharing their culture with non-Croats. All participants in groups B and C stated that the chance to travel with their groups – to other parts of North America, to the annual Canadian-Croatian Folklore Festival and to Croatia – was the foremost benefit. They also enjoy social events such as banquets and dances that take place at major events such as religious holidays and festivals attended by more than one ensemble.

Group B expressed a desire to continue in their dance and tambura ensembles until they had what they considered ‘bigger commitments’: university studies, a career or a family. When asked if they would encourage their children to participate, every participant said yes. Members of groups B and C felt that it is important for their community that their folklore groups continue and keep Croatian traditions alive, and stated that folklore ‘makes Croats in Canada Croatian’ and keeps the community together.

FACING CHALLENGES

Group C was my main group of informants. All had participated as dancers, musicians and/or teachers in a total of eight different Ontario groups in the cities of Hamilton, Kitchener, Mississauga, Oakville, and Toronto. I discussed in-depth with them what Croatian folklore in Canada means both to them and to other Croatian-Canadian youth. They identified and we discussed challenges found within individual members and collective groups, and they addressed issues arising from the increasing integration of Croatian youth into Canadian society. This group recognized that many Croatian folklore ensembles face challenges which are beginning to affect the nature of each group and which will have an increasing impact in the future number of participants and level of Croatian identity embraced by upcoming generations.

Pedagogical Approach

There are major concerns about how traditional dances are being taught and the qualifications of those teaching them. There is a concern that the quality and the authenticity of performances and learning will be

ignored or worse, lost, because groups lack qualified teachers. Interviewee C2 described the situation this way: ‘There are people who love it, but there is a lack of education. Learning the steps, knowing about regions, and knowing how to teach and break them down, these are opportunities that many people [teachers] have but don’t use. Once a year, if people sign up, an expert from Croatia will come and teach us region by region, eight or nine dances and break them down for us to show how to teach them. But, a lot of teachers here don’t attend when they really should. So, there might be an interest, but how educated the people who take over will be is a major issue. Although many groups are run professionally, there are unqualified teachers, and the casualness of it all. Often times teachers are hired because someone knows them, or knows the family. There is no qualification to be a teacher, so often things are taught incorrectly and no one corrects the errors.’¹¹

Dedication

One obstacle that groups are facing is a shortage of young people who are willing to commit time and energy to organization. At present, organizational duties are the responsibility of parents, teachers, and board members. Many groups are organized by volunteers who form a board to handle fundraising, financial, travel, and performing issues. Interviewees C2, C3, and A1 found that young people are willing to participate in groups and reap the travel and social benefits that come with participation, but not to put in time for all the planning and work that is involved in realizing the activities. As participant B1 put it, ‘The work falls on the few who passionately want to keep the culture alive, but little help is given or offered by those who directly benefit from this hard work.’¹²

Integration

In common with other ethno-cultural groups in Canada, Croatian cultural groups have been and continue to be threatened by processes of assimilation into mainstream Canadian society. Two key aspects of the assimilation process were identified by survey participants in groups A and C: marriage to non-Croats, and distraction from Croatian-related activities due to participation in mainstream North American pastimes.

Interviewees observed that Croatian folk music and dance groups play a different role in their own age group (over 20 years of age) as compared to those who are under 20 years of age. In the interviewee’s own age group (between 20 and 25 years of age), most people that they knew and had been friends with during their youth were from the Croatian community. Often they

⁹ Interviewee C1, March 12th, 2004.

¹⁰ Survey participant B2, March 2004.

¹¹ Interviewee C2, March 8th, 2004.

¹² Survey participant A1, March 2004.

had met through Croatian dance or tambura groups. 'Growing up in Hamilton, most of us had a schedule. Most Croatian kids went to Croatian school [language, dance and catechism class] on Friday nights or Saturday mornings. If you were in soccer, you were in Croatian soccer. If you did gymnastics, you also did Croatian dancing. I think that they have modernized a bit more. They still do activities, but the whole folklore thing is getting weaker. The older generations are leaving, getting married...' ¹³ Interviewees stated their general impressions of the situation in this way: as more inter-cultural marriages occur, there is a decline in dance and tambura group membership, as non-Croatians are less likely to be as energetic about Croatian culture and less inclined to encourage their children to participate in Croatian folklore activities. Three people mentioned that mainstream activities such as ballet, hockey, piano lessons, etc. are constructive and typical of mainstream Canadian society, but they are undertaken at a cost to ethnic community participation.

Parental Guidance

Three of the four interviewees from one group went on to take teaching positions in music or dance ensembles. All three notice a change in attitude when comparing their own parents to parents of children now. They speculate about how such changes may lead to a different understanding of Croatian identity between their own generation and the next. It was their own parents' generation who founded many of the groups in Ontario, and their dedication to and love of Croatian folklore was passed on to their children.

Members of group C reported problems with parental involvement. The first concern raised was that children are being forced into music and dance classes because their parents insist on participation regardless of the children's own preferences. One teacher had discussed this issue at length with other teachers, and described the situation in the following way: 'it might just be a good babysitting service ... the parents use the time to do shopping, but they don't inquire as to what is going on in the class. The kids are wild, they are running, and they don't care ... if the parents won't teach them to care, then we can't do that for them ... and kids who don't like it won't be back, and that is also a problem because they lose their culture.' ¹⁴ Another said 'Their parents drag them week in and week out and all that happens is they don't learn anything, the teachers get irritated that they teach the same stuff over and over for just one kid ... [some] really don't want to do it – and in some cases sabotage a tambura or something [break or untune it] then for

God's sake, let the kids do something else they'd be interested in.' ¹⁵

IDEAS FOR THE FUTURE

At the beginning of the study I attempted to survey many people (group A) who have in the past and/or at present play important roles in the Croatian-Canadian folklore community. I asked what they identified as the main challenges faced by organizations. I intended to follow up their answers with further questions on how they may see these challenges affecting the identity of future Croatian-Canadian young people. However, I received very few responses from this group. The few that I received, with one exception, stated that they did not identify any obstacles that their organizations will be facing in the future. I speculated that the lack of (or brevity of) response was due to one or more of three reasons: firstly they may not see the challenges as large or real enough to mention; secondly, my position as a non-Croat made them apprehensive about being open; or thirdly, they may not recognize or want to recognize the same issues that the younger generation (groups B and C) sees.

In contrast to this, I found overwhelming enthusiasm and willingness within the youth (groups B and C). Every individual I asked completed the initial survey, and answers were lengthy and heartfelt. I could sense pride and dedication within this group and was impressed to find such openness, passion and desire to solve issues in order to ensure the continuity of musical activities. Not only did they all participate actively in their initial responses, but many also forwarded my survey to other Croatian friends, who then also completed it and sent it to me. I believe that their willingness to express their concerns for the future is directly linked to and matched by their love of Croatian culture, and their recognition of its important role in their own sense of identity: 'Anyone can wave a passport, but it's the people who are involved in the community ... who are really helping out' and 'Anyone can say they are Croatian, but when you actually participate in something that is a Croatian tradition, it makes you truly Croatian.'

Though individuals mentioned that there had been informal discussions among a few leaders about issues groups are facing and will face in the future, no one was aware whether any formalized discussion and planning had taken place within the community or cultural organizations. Teachers and students (from groups B and C) fear the consequences of speaking up or trying to make changes regarding pedagogy, appointment of teachers, and organizational structures within their own groups. Apparently within many

¹³ Interviewee C4, March 12th, 2004.

¹⁴ Interviewee C4, March 12th, 2004.

¹⁵ Survey participant C1, March 2004.

groups, administrative and organizational systems have been established which have worked until now, and trying to change the system may lead to community discord. An Ontario musician/teacher described one such situation: 'Some groups have addressed this, and what happens is you lose membership. You can go from 100 families to 25. A lot of groups are not willing to address this anymore because they are tied to the church, and the church does not promote exclusion. It's hard to address things ... when the church does not allow you to be regimental.'¹⁶ This issue [of choosing appropriately trained and qualified teachers] has been argued, but it is hard to make things change. The only person who gets paid is the teacher, everyone in the organization is a volunteer, and they put in so much time already. How much are they willing to fight for changes? Even though as dancers we wish things were done differently, it will never happen.'¹⁷

Survey participants from groups B and C believe that the format and nature of music and dance groups will change in the future. They believe the number of members will dwindle, and that participants will be less passionate about preserving Croatian folklore. They also believe that certain factors may work to preserve Croatian folklore. One factor in favour of preservation is that many youth still want to identify themselves as Croatian, even if they only have one Croatian parent and do not speak the Croatian language. However, members of group C feel that this aspect may quickly disappear if each Croatian parent and family does not take the time needed to expose their children to Croatian history, culture and language. They feel that parents teaching their language and history within their homes is the best way to foster a true love of and pride in Croatian culture, and that this feeling will then ensure that children of following generations will want to participate in folklore groups out of sincere interest.

Others have initiated ways of continuing their Croatian musical heritage by tying it with contemporary musical expressions. One young man described how he is incorporating traditional tambura music into rock music in a band with which he plays. I also witnessed a blend of contemporary and traditional music at various Croatian folklore festivals. At these events, the main objective is to perform traditional music and dance, but during evening social events which follow, Croatian popular music is played by live bands whose members typically consist of young Croatian-Canadian men.

¹⁶ The relationship between Croatian Catholic churches and dance and tambura groups is a complex topic and is beyond the scope of this paper. Briefly, many groups use church space or are funded by churches. This may affect financial, political and decision making processes in these groups.

¹⁷ Interviewee C2, March 8th, 2004.

LOOKING AHEAD

Without a doubt, young Croatian-Canadians in this study feel a close bond with their Croatian heritage. Regardless of place of birth, length of time spent in Croatia or whether or not they speak Croatian, they feel a bond strong enough that they identify themselves as Croatian, often before identifying themselves as Canadian. The structure of the Croatian-Canadian family unit and community, especially the presence of Croatian community-based activities, such as soccer teams, clubs, churches, and dance and music groups, plays a large role in their ethnic sentiments. Music and folklore activities are imperative to maintaining Croatian culture within Canada, and maintaining a strong Croatian identity in future generations.

The continued health of these groups requires careful examination. Active members of these groups currently between the ages of 20 and 25 are well aware of the present and future challenges that will be faced by their generation. Though not always sure if they will be able to overcome these challenges, many hope that common goals can be found within groups and within the community. This desire, strengthened by many young people's connection with their heritage through music, will help overcome future obstacles. But young people feel that a decrease in number of participants in each group is inevitable as processes of intermarriage (between Croats and non-Croats) and assimilation into Canadian society take place. They feel that this process will be accelerated if issues which they identified in this study are not addressed. There is concern that upcoming generations may not be able to experience and treasure their heritage through music and dance, and that these issues need to be addressed within individual groups and through the whole community.

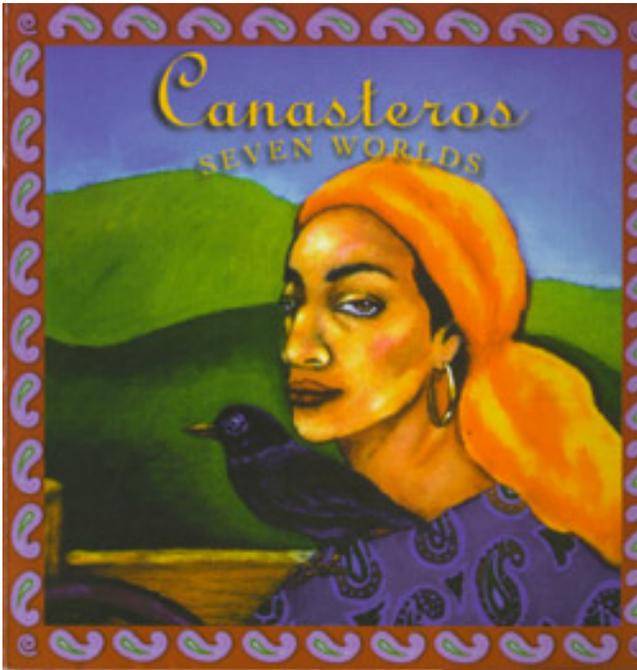
As a final comment, let me state that despite what could be interpreted as an over-emphasis on the challenges faced by Croatian-Canadian organizations, these experiences are far from the dominant defining characteristics of Croatian traditional music and dance ensembles in Canada. Preserving a sense of identity through music continues to be a priority for a great many young people in the community. The abundant exuberance that is always evident at events in which Croatian music and dance are featured continues to be one of the most positive and sincere expressions of culture within the diverse spectrum of such activities that have found a place within contemporary Canadian society.

Kathleen Wiens recently completed her B.Mus. degree at McGill University, and will soon be entering the M.A. (Ethnomusicology) programme at Memorial University of Newfoundland.

Entertaining *Gadže*: Romani Music and Musicians in Canada

by Dana Hibbard

Entering the Kino Café in Vancouver for Romani Music Night on December 20th, 2004, I was very aware that my husband and I were outsiders among family members and friends. We found seats close enough to the stage to observe the show, yet far enough away from the Romani musicians so as not to encroach upon their space. This was the first of a number of negotiations between myself, a *gadžo* (non-Roma), and this group of Roma, tightly-knit despite their widely varied backgrounds. I had contacted the flamenco singer Mario Ines-Torres and his partner Margaret Moon before this evening, and they introduced me to a few of the Romani musicians during the evening. Mario, a Romani *Kalo* (Spanish gypsy) guitarist and singer, has taken time away from performing since the disbanding of *Los Canasteros*,¹ a flamenco band of two guitarists and a dancer which was featured in the 1999 documentary *Opre Roma*.² Mario and Margaret now operate an organic farm located a three hours' drive north of Vancouver, and come to the city occasionally when Mario performs with his new band *Tato Pani* (Hot Water).



Los Canasteros CD cover “Seven Worlds”
Peacemaker Records CD 1277
(Vancouver, 1998)

This essay addresses the music of Romanies in Canada, people who consider themselves part of a diasporic culture whose ethnic origins are in India. For the purposes of this essay, I have excluded Travellers of Great Britain and other itinerant groups whose lifestyle may reflect the popular notion of gypsies, but who neither speak the Romani language, nor consider themselves descendants of the Romani diaspora.³ I will discuss how issues of identity, ethnicity, and race relate to musical performances by Romanies in Toronto and in Vancouver, where I witnessed *Tato Pani* perform.

At the Kino Café that evening students of Lache Cercel, a virtuosic Romanian-Romani violinist, assembled onstage to perform Russian and Romanian folk tunes to an accompaniment of cimbalom, guitar and string bass. Families gathered at tables around the stage were silent during the first songs, but soon broke into conversation over the music. It was evident from the body language of the players that the lead violinist directed the tempo and harmonic movement of each song, rather than improvising over a set bass progression. The concert became much like an open workshop as Lache demonstrated riffs for the students to incorporate into the songs. It seemed, however, that the students' repertoire was limited to fast songs in which instrumental virtuosity is the central feature, rather than slower, more emotive folk tunes that the following group of older, more established musicians would perform.

While the students played, Mario approached our table and described the musical style of *Tato Pani*. The band had initially formed as an opening act for a performance by the Macedonian-Romani singer Esma Redzepova at the Drink Cabaret in Vancouver on October 10th, 2004. Mario described the music of the group as a ‘fusion of Romani sounds’ from different parts of the world.⁴ Lache and his cousin, cimbalom

³ English Romanies, the *Romanichals*, have been living in England and Ireland for hundreds of years, and are also referred to as Travellers. They speak a mixture of Romani and English, and claim to originate, like other Romanies, in India. The Romanichals have assimilated into both mainstream Canadian and English society; however, the word *traveller*, like *gypsy*, fails to acknowledge the ethnic background (perceived or otherwise) of these people.

⁴ Along with *Tato Pani*, a number of other Canadian bands are creating new musical styles that blend traditional gypsy elements such as accordions, milk jug drums, and minor-mode melodies, with various other musical traditions. Ronald Lee calls this *Romani World Music*, in which artists take what they like from international musical idioms, and create a unique sound in the process. *Kalo Urban Gypsies*, a band of young Romanies led by Florian Botos of Toronto, perform Romani world music at various venues around British Columbia.

¹ *Canasteros* is the name given to Romanies in Southern Spain.

² Tony Papa, dir. *Opre Roma: Gypsies in Canada*. Montreal: National Film Board of Canada, 1999.

player Marian Jantea, blend folk tunes from their land of birth with Mario's Andalusian flamenco idiom. Mario is excited about the group's new sound, telling us that this was the first time in Canada that Romani musicians have performed a fusion of music from various national styles. The group is still developing, and finding new ways to express their common Romani ethnicity. Rather than playing traditional music from particular regions, Mario is writing new songs for the group. On this occasion at the Kino Café, *Tato Pani* began with 'Ge'em, Ge'em,' the Romani anthem based on a traditional tune with lyrics written by Jarko Jovanovic for the first World Romani Congress in 1971.⁵ The audience exploded into 'oles' and cheers as the familiar song began, and continued to shout encouragement in the pauses between phrases.

The presence of Mario's voice at this concert of otherwise purely instrumental music changed the emotive quality of the performance entirely. His raspy, forced sound and fast ornamentation around each note is not only characteristic of flamenco music, but also reveals a connection between the Andalusian gypsies and Arabic music.⁶ Mario's singing emotes the pain and persecution experienced by the Roma, and brought a somber mood to the otherwise upbeat instrumental tunes developed for Eastern European wedding and party entertainment. Cimbalom player Marian Jantea and percussionist Zak Santiago accompany him this evening. The cimbalom, very common in Eastern Europe, is a flat, stringed instrument that sits atop a stand, and is played by striking the strings with two mallets. The cimbalom has a soft, twangy sound and can be used to accompany the violin, but it also has the virtuosic capabilities of a solo melodic instrument.

ROMANI LANGUAGE AND ETHNICITY

Finding an adequate vocabulary with which to describe Romanies in Canada is problematic, because these people have always been defined by outsiders rather than by themselves. Perhaps the most precise way to refer to them is as Romanies, or people who speak variants of the Romani language (e.g. *Sinti*, *Vlach*, *Romanichals*). However, *Romanie* is an English term that may work for academic writing, but does not take

⁵ The lyrics of 'Ge'em, Ge'em' are available on the Patrin website at <http://www.patrin.com>, and the music of the anthem is available on the National Anthems Reference Page at <http://david.national-anthems.net/rom.jpg>.

⁶ Toronto's Arte Flamenco! Spanish Dance Company presented *Homenaje Flamenco: A Tribute to Cesar Alvarez* on November 14th, 2004; in this show the Arabic singer AkI Hashem performed an Arabic lament that was mimed by flamenco dancer Elena La Comadre. This mix of styles was extremely successful, although a subsequent performance of Bizet's 'Habanera' by musical theatre actress Giselle Fredette to a synthesizer accompaniment did little to illuminate the beauty and passion of Spanish music.

into account the names these groups call themselves. The word *Roma* was adopted in the last forty years from *Rom*⁷ as an official word to describe all people of Romani ethnicity and eliminate the derogatory undercurrents of the word 'gypsy' or *țigian*. However, the Romanian government refuses to use this new term because it is too close to the name of their country, and so continues to call these people *țigians*.⁸ On the other hand, some groups of Romanies feel no need to assert common ethnicity with other Romanies. For example, the Vlach of Romania may be called Romanies by academics, *țigians* by the Romanian government, and simply Vlach within their own circles, but not *Roma*.⁹

Another problem lies in defining 'Romani ethnicity.' The idea of the nation state is a relatively new idea that continues to be problematic in much of Eastern Europe. It does not address the individual identities of smaller groups (e.g. Vlach, Sinti) within national borders, and conflicts often arise between those who, for political or economic reasons, want to establish the Roma as 'a people' with a common origin, and those whose identity is based more on their recent national or ethnic situation.

ROMANI DIASPORA

The music of diaspora is about places of being and places of becoming, of connecting the present with its absence of place to the past and the future, where place can be imagined as real. The process of imagining a sense of place to supplant the condition of placelessness necessarily produces hybridity and fusion formed from juxtaposing repertoires gathered along the path defining diaspora.¹⁰

Both the Vancouver Romani Alliance and the Toronto Roma Community and Advocacy Centre support the idea of the Romanies as 'a people' originating from India. In common with many 20th-century scholars, they claim that their ancestors migrated across Asia during the 12th to 16th centuries before establishing themselves in various areas of Europe. Over time, the Romanies developed distinct dialects and cultural traditions according to the areas in which they settled.¹¹

⁷ *Rom* means 'man' in the Romani language.

⁸ Peter Bakker and Hristo Kyuchukov. *What is the Romani Language?* (Hertfordshire, UK: Centre de Recherches Tsiganes and University of Hertfordshire Press, 2000): 57.

⁹ Paul St. Clair, executive director of the Roma Community and Advocacy Centre, Toronto; interview with the author, 8 Dec 2004.

¹⁰ Bohlman, Philip V. *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002), 115.

¹¹ Scholars have attempted to trace the path of the Roma across Europe by deconstructing various dialects of the Romani language. Its relation to Sanskrit and Hindi prompted 19th-century scholars to theorize that the Roma were once members of an upper caste in India; however, their reason for leaving has never been determined.

Canadian Romanies use the idea of a single ethnic group as a way to gain legal clout in advocating for Romani rights as members of a larger collective, rather than as random individual applicants. However, as Brian Belton argues, the romanticized and subjective concept of a Romani diaspora is 'unrealistic,' and reflects the increasing importance of identity in the modern world.¹² Belton criticizes the current literature in gypsy and traveller studies for taking for granted the idea that gypsies have a common origin in India. Scholars such as J.-P. Clébert, A. Fraser and Thomas Acton assume that gypsy ethnicity has continually developed from a single common origin, rather than considering the possibility of gypsy identity as a social construct that has changed in a non-linear fashion over hundreds of years of interaction with other European cultures. Belton quotes Stuart Hall in support of a contrary thesis:

In serious, critical work, there are no 'absolute beginnings' and few unbroken continuities ... What we find, instead, is an untidy but characteristic unevenness of development. What is important are the significant breaks – where old lines of thought are disrupted, older constellations displaced, and elements, old and new, are regrouped around a different set of premises and themes.¹³

Leo Lucassen et al. agree with Belton in his criticism of early assumptions about gypsy origins, noting that Heinrich M.G. Grellmann's 1783 thesis describing gypsies as a diasporic culture 'set the tone [of gypsy studies] for the following two centuries.'¹⁴

Ronald Lee, a Canadian Rom scholar and writer living in Hamilton, teaches a course on Romani culture at the University of Toronto and also organized the *Romano Drom* symposium and festival there in March 2004. He is the Canadian Romani community's strongest advocate, and has been very encouraging and helpful in my research, inviting me to participate in a project to record 'traditional Romani songs for posterity.'¹⁵ His intention reflects an idea expressed by Lucassen et al.: that literature describing a Romani diaspora has fostered an idea that 'authentic' Romani traditions are 'on the brink of disappearing.'¹⁶ This

assumes that there was a 'pure,' in this case musical, tradition in the past. However, the wide variation in musical styles (flamenco, Vlach lament, Hungarian czardas) gives more evidence of a fluid musical culture that continually adapted to regional styles. In the same way, Romani world musicians (see fn 4) such as the *Kalo Urban Gypsies* adapt gypsy elements into new Canadian songs in order to appeal to a wider audience within the Canadian popular music scene.

While the Romani struggle to retain their identity has been one of keeping the barrier between Rom and Gadžo firm, the increasingly complex structure of society makes such tactics less and less possible, or indeed desirable. Some Roma are beginning to recognize the fact that integration need not mean assimilation, and that acquiring mainstream skills and putting them to use within the Romani community need in no way jeopardize their integrity, but instead would allow them to deal with the mainstream more equitably and to profit by doing so.¹⁷

ROMANIES IN CANADA

Romanies began immigrating to Canada in the late-19th century with the abolition of slavery in Eastern Europe. As they were released, they travelled away from the lands in which they had lived for hundreds of years in order to create new lives free from persecution. Many have assimilated into urban Canadian society, while others such as the Vlach retain their distinct cultural traditions and live in rural communities of Ontario. A second wave of immigration from Europe occurred before World War II as many Roma attempted to escape Nazi persecution.¹⁸

A third wave of Romani immigration to Canada occurred in the 1990s following the fall of communism in Eastern Europe. Communism, despite its failures, guaranteed that the Romanies had jobs, places to live, and food. With the move to a capitalist system, the divide between poor and rich became more pronounced, and they found themselves on the lowest rung of the social ladder. They continue to experience discrimination when seeking employment, and have

¹² Brian A. Belton, *Gypsy and Traveller Ethnicity: The Social Generation of an Ethnic Phenomenon* (London and New York: Routledge, 2005): 33.

¹³ Stuart Hall, 'Teaching race,' in *The School in the Multicultural Society – A Reader*, ed. A. James and R. Jeffcoate (London: Harper and Row, 1981): 69 [as quoted in Belton, 48].

¹⁴ Leo Lucassen, Wim Willems and Annemarie Cottaar, 'Introduction,' *Gypsies and Other Itinerant Groups: A Socio-Historical Approach* (New York: St. Martin's Press, 1998): 20.

¹⁵ Ronald Lee, email communication with author, 6 Dec 2004.

¹⁶ Lucassen et al., 25.

¹⁷ Ian Hancock, 'Introduction,' *The Gypsies of Eastern Europe*, ed. D. Crowe and J. Kolsti (New York & London: M.E.Sharpe, 1991): 8 [as quoted in Susan Tebbutt, 'Sinti and Roma: from scapegoats and stereotypes to self-assertion,' in *Sinti and Roma: Gypsies in German-Speaking Society and Literature* (New York: Berghahn Books, 1998): xiv].

¹⁸ Little attention has been given to the 500,000 gypsies who died in concentration camps during the Holocaust; see John Gray et al., 'Gypsies seek safe haven in Canada,' *The Globe and Mail* (Toronto, 23 Aug 1997): A1.

suffered violent persecution from neo-Nazi groups.¹⁹ Until recently, for instance, city officials encouraged Czech Romanies to move into ghettos on the outskirts of cities; in some instances, officials even offered the Romanies one-way tickets out of the country.

On August 6th, 1997, the Czech television station TV Nova aired a documentary describing the ease with which Czech gypsies could gain refugee status in Canada. At the end of the video, an old gypsy woman says 'All you who are afraid, come here. You will be Canadians.'²⁰ In April 1997, Canada had removed its visa requirement for Czech visitors in order to boost trade and tourism. But following the airing of this documentary, an influx of over 1,000 Romanies in August and September prompted the Canadian government to reinstate the visa requirement on October 3rd, 1997.

The influx of Romanies into Canada inspired a series of articles and editorials in *The Globe and Mail* from August to December 1997. Many were sympathetic to the plight of the Romanies; however, stereotyping and apprehension towards the arrival of the refugees were also apparent in some of the articles. For example, in his article 'Gypsy refugees pose risk, Canadian police say of influx,'²¹ crime reporter Henry Hess used blatant gypsy stereotypes to sell a story and promote fear of the Romanies. Hess cites law officials as saying that 'their task is made more difficult because many gypsies – or Roma, as they usually call themselves – follow a nomadic lifestyle, travelling from country to country under a variety of identities.' Hess and his informant are misinformed, as Romanies today are almost completely sedentary. The few who followed a nomadic lifestyle did so out of necessity; travelling is not a cause, but an effect of being persecuted for hundreds of years. Because they are unable to get jobs in many Eastern European countries, they cannot pay the rent to live in better housing, and are relegated to the slums or ghettos outside the city. Governments and city officials label them 'nomadic' as an excuse to deny them government support, and therefore, Romanies travel, beg and steal to sustain themselves.

Other stereotypes, such as 'dirty gypsies,' came up in my study of Canadian views on Roma. Paul St. Clair, executive director of the Roma Community and Advocacy Centre in Toronto, told me many stories regarding the Romani tradition of warding off *marame*

(pollution). According to St. Clair, Romanies are extremely particular when it comes to the cleanliness of their homes, food and bodies. In one case, a group of Romanies refused to eat food at a Romani party in Toronto because they could not trust the Hungarian restaurant catering the event to prepare the food to their standards. For the same reason, Romanies rarely eat in restaurants.²²

Another account involved Romani refugees who were put up in a motel in Hamilton for a few weeks while they awaited their refugee status. The motel owner was extremely upset when he heard that 'gypsies' would be staying in his hotel. However, he was shocked when they arrived and demanded paint and cleaning supplies. They repainted their rooms, grew flowers in boxes outside, and thoroughly cleaned their living space. After seeing the results, the motel owner called the Roma Community Centre asking for more refugees to be sent to stay.

Stereotypes of Gypsy culture have in some ways been beneficial to Romanies, but they have also contributed to their continued persecution in many parts of the world. As Sara Friedrichsmeyer notes, Gypsies have been imagined as an anarchic, threatening presence, remote from all social and historical processes. Alternately, writers intent on challenging a middle-class existence have often used Gypsies to depict a more organic, carefree, and autonomous way of life. Through such representations, Gypsies are reduced to metaphor, to textual strategy, or to emotional effect.²³

CANADIAN ROMANI IDENTITIES AND MUSICS

[T]he term ethnicity, like race, is used in a somewhat wanton manner, but there is little agreement as to the meaning of the word ... race refers to differences arising out of ascribed biological divisions, whilst ethnic categories are based on perceived cultural differences ... an ethnic group is that which is defined as an ethnic group. However, it is this that allows academics, politicians and other social commentators to segment humanity into distinct categories without suffering the accusation of racism. The term ethnicity could be seen as useful because it avoids objective,

¹⁹ Canadian filmmaker John Paskievich directed *The Gypsies of Svinia*, a 95-minute documentary depicting the plight of Roma inhabitants of the Slovakian village of Svinia. This film was produced by the National Film Board of Canada in 1998.

²⁰ Kim Honey, 'Leaving persecution behind: Canada may not be the Promised Land, but many Gypsies see it as a step up,' *The Globe and Mail* (Toronto, 21 Aug 1997): A12.

²¹ *The Globe and Mail* (Toronto, 20 Aug 1997): A6.

²² Paul St. Clair, Executive Director of the Roma Community and Advocacy Centre, interview by author, 8 December 2004, Roma Community Centre, Toronto.

²³ Sara Friedrichsmeyer, 'Christoph Hein's *Horn's Ende*: Gypsy essences and German community,' *The Imperialist Imagination: German Colonialism and its Legacy*, ed. Sara Friedrichsmeyer, Sara Lennox, and Susanne Zantop (Michigan: University of Michigan Press, 1998): 283.

biological categories, but it does this by introducing subjective distinctions.²⁴

Within their belief of sharing a common origin, Romanies identify themselves on a number of levels, many of which have overlapped over time. For example, *Sinti* got their name from the German word for tin (*Zinn*); making and selling tin pots was a common occupation among gypsies. However, *Sinti* have now become a geographically distinct group of Germany and Austria, and so consider themselves an ethnic subgroup of the Romani people. Another ethnic subgroup of Romanies is the Romungere (Rom from Hungary) who get their name from the location where they have lived; however, after emigrating from Europe and assimilating into Canadian society, they continue to describe themselves and their Canadian-born children as Romungere. Romanies also identify themselves as members of tribes such as Kale (from Spain) and Vlach (from Romania). Even in Canada these ethnic subdivisions divide the Romanies despite attempts by Romani Symposium organizers Julia Lovell (Vancouver, 1998) and Ronald Lee (Toronto, March 2004) to promote understanding of the group as a whole.

While music brings Romanies together in Vancouver, it divides them in Toronto. Paul St. Clair told me that whenever the Roma Community Centre throws a party, the first question that guests ask is, 'Who is the band?' In general, Romanies in Southern Ontario will attend a party if the musical style of their ancestors will be represented there. Whereas Romani music has had a fluid relationship with surrounding styles for hundreds of years (e.g. flamenco is a mix of Spanish and gypsy influences), Romani traditionalists in Canada yearn for the songs that speak to them of the struggles of their individual 'homelands' in Eastern Europe. However, Romanies also claim to have not had a real homeland, and as a result of their forced travels, they have integrated foreign elements into their music. Therefore, the desire for 'traditional Romani music' in Canada is something of a paradox. It would perhaps be more precise to say that the older generations of Roma prefer to hear folk tunes with which they are familiar, and lyrics to which they can relate. So when Paul St. Clair organizes Romani parties now, he invites a Romanian band, a Hungarian band, a Czech band, and sometimes a Russian band as well.

Complexities of ethnicity, lifestyle (nomadic or sedentary), language, and cultural traditions are brought together in studies of Gypsy music and culture. However, the line between 'gypsy music' and 'non-gypsy music' is anything but clear.

A Gypsy music does exist, but it is impossible to point out exactly which musical pieces are purely Gypsy. As fuzzy as it seems, this point of view is in fact a more reasonable one: people do feel that there is a Romany distinctiveness, but they cannot pinpoint this distinctiveness in a given musical piece or group of pieces. Rather, they refer only to the abstract level ... of the creative process and interpretation styles.²⁵

Deciding what is gypsy music and what is not is similar to the question of what constitutes Canadian music. Is a Romani song one that has been performed or composed by a Rom, or are only traditional Romani folk tunes considered 'pure' Romani music despite the influence of other cultures on them (e.g. Hungarian gypsy music sounds very similar to Hungarian folk music)? Is language an indicator, or can Romani songs be sung in a language other than Romani? Perhaps the most contentious issue is that of genre. There are websites and bands devoted to 'gypsy jazz' or 'jazz manouche' after the famous Romani guitarist Django Reinhardt. This genre can be heard in the film *Latcho Drom* when the Romanies travel to Southern France,²⁶ and is played by the Toronto band *Swing de Paris*. But as gypsy jazz has become a mainstream musical style, it has moved away from its Romani identity, similarly to how flamenco music is often called Spanish music due to its widespread popularity and adoption into an 'art form' in dance conservatories in Spain.

In Canada, the Vlach are especially concerned with maintaining cultural traditions of their previous homeland in Romania to the extent that they prefer to be identified as Vlach gypsies rather than the more recent term 'Roma.' The descriptions of Vlach musical events in Hungary by ethnomusicologist Kertész-Wilkinson may give insight into the cultural traditions that Canadian Vlachs try to retain. She describes the singing of Vlach laments as 'intense, sincere feelings, the sorrow and joy that are expressed and created by the Gypsies in their songs and dance.'²⁷ As she learned to sing Vlach songs, she became aware of the private and public codes regarding their performance. Whereas the dance songs are sung all together, the slow songs require 'a competent leader and disciplined group of

²⁴ Belton, 49.

²⁵ Rădulescu, Speranta. 'Our music versus the music of others,' *Music, Language, and Literature of the Roma and Sinti*, ed. Max Peter Baumann. Intercultural Music Studies 11 (Berlin: VWB, Verlag für Wissenschaft und Bildung, 2002): 307.

²⁶ Tony Gatlif, dir. *Latcho Drom*. Paris: KG Productions, 1993.

²⁷ Irén Kertész-Wilkinson. 'Bi-musicality and the Hungarian Vlach Gypsies: learning to sing and dance as an ethnomusicological research tool,' *Music, Language, and Literature of the Roma and Sinti*, ed. Max Peter Baumann. Intercultural Music Studies 11 (Berlin: VWB, Verlag für Wissenschaft und Bildung, 2002): 365.

followers.’²⁸ Dancing is an integral part of Vlach musical performance, and the dances have complex footwork as well as specific subtle hand and wrist gestures that carry a strong sexual connotation.

The distinction between Vlach and non-Vlach (gadžo) prevents outsiders from being invited to private gatherings in the homes of Southern Ontarian Vlach. There are no accounts by Canadians of Romani music, let alone Vlach music, and it is possible that over the past few generations, Canadian Vlach have created a distinct sound along with a distinct Canadian identity. Further study of this music and culture may describe a part of Ontarian society that places a high value on its distinct musical identity, yet is neither understood nor acknowledged by other Canadians.

RACIAL CATEGORIZATION OF ROMANIES

...the persistence of the social propensity to ethnically/racially/ culturally categorize continues. This might be seen to arise out of a drive to cleanse, or equalize, a desire to celebrate difference or oppress those who are deemed to be different by a dominant or host society. The moment a distinction is made it can be used in both positive and negative ways, but it is making difference an aspect of notoriety that starts the ball of categorization rolling.²⁹

When I asked Margaret who was Romani at the Kino Café, she told me that anyone who looked like they had stepped out of India was likely Romani. According to Katya Gibel Azoulay, ‘The obsession with skin color reveals a preoccupation with identity and the manner with which identity is represented. The issue of appearance has always played a significant role in the discourse of race.’³⁰ Although Azoulay is discussing black versus white racial categorization in the USA, her discussion relates to other visible minorities such as the Romanies of Europe. Race, like ethnicity, has also contributed to a constructed identity of the Romanies as homogenous sub-groups within a heterogenous race. Even in celebrating their difference at Romani Music Nights, Romanies draw attention to appearance as a factor in determining who belongs in Romani circles, despite the fact that perceived racial differences have contributed to discrimination of Romanies in Europe. As early as 1944, Myrdal observed that the ‘definition of the “Negro race” is thus a social and conventional, not a biological concept. The social definition and not the biological facts actually determines the status of an

individual and his place in interracial relations.’³¹ Lucassen and Belton echo Myrdal’s insight over 50 years later in their discussions of the construction of ethnic identities. Despite the limitations and prejudices of racial categorization, it continues to play a role in musical performance. Because Romani performances are visual entertainment, audience members project their preconceived notions of racial characteristics onto the performers, and even, as was the case on December 20th, 2004, onto other members of the audience.

When Margaret explained to me how the Vancouver and Toronto Romani communities differ, she described it in much the same way as many Vancouverites describe their relationship to Toronto: Torontonians know little about Vancouverites, and care even less. My research has led me to question why Romani musical activity in Canada differs so greatly between Toronto and Vancouver. Does the size of this country limit collaboration between eastern and western artists, and contribute to very different attitudes towards the promotion of Romani music? Or do individuals within these cities play an important role in shaping Canadian Romani culture? Scholar Ronald Lee organizes formal events (such as the 2004 *Romano Drom* Symposium) with guest lecturers, multimedia presentations, and visiting artists. His band *E Zhivindi Yag* has performed ‘traditional’ Romani songs at almost every annual Toronto Roma Night. In contrast, the members of Vancouver’s Romani community advocate for cultural awareness through regular public performances and the creation of new Romani styles of music. This community is more of a social network of those interested in celebrating Romani culture through weekly gatherings at bars around the city, often with performances by professional musicians Lache Cercel or Mario Ines-Torres.

The distinction between the music and culture of Romani communities in Canada’s urban centres is a fascinating topic, and one that has not yet been documented. Further study would be valuable: not only could it help to introduce Romani music to a wider audience, but in addition it may shed more light on the complexity of their ethnicity, identity and race.

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²⁸ Ibid.

²⁹ Belton, 50.

³⁰ Katya Gibel Azoulay, *Black, Jewish and Interracial: It's Not the Color of Your Skin, but the Race of Your Kin, and Other Myths of Identity* (North Carolina: Duke University Press, 1997): 92.

³¹ Gunnar Myrdal, *The American Dilemma: The Negro Problem and Modern Democracy* (New York: Harper and Brothers, 1944): 114 [as quoted in Azoulay, 91].

My Evening with Glenn Gould

by Helmut Kallmann

It may have been Maria Walter, the wife of the then director of the Senior School of the Royal Conservatory of Music and ‘mother of all music students,’ who suggested that I attend the graduation exercises at Convocation Hall and hear the remarkable young pianist Glenn Gould in performance. I attended on October 28th, 1946 and heard Gould play the last movement of Beethoven’s C-major sonata, Op. 2, no. 3 and Chopin’s Impromptu in F sharp, Op. 36.¹ The young artist’s name soon settled in my mind but it was not until a few years later that I first heard him on the radio, performing Weber’s Concert piece, Op. 79 (probably on January 4th, 1951).

After I became the music librarian at the CBC’s Toronto office in 1950, I would see Gould occasionally and exchange a few words. He would come to look at or borrow scores that he did not own. I might mention that it was not always easy to get him to return these borrowed scores: he might typically reply that we should buy another copy and have the bill sent to him. In short, he used the library as a music store! Years later, when I persuaded the National Library to buy Gould’s estate, I would rediscover more than one score with the ownership stamp and file number of the CBC on it.

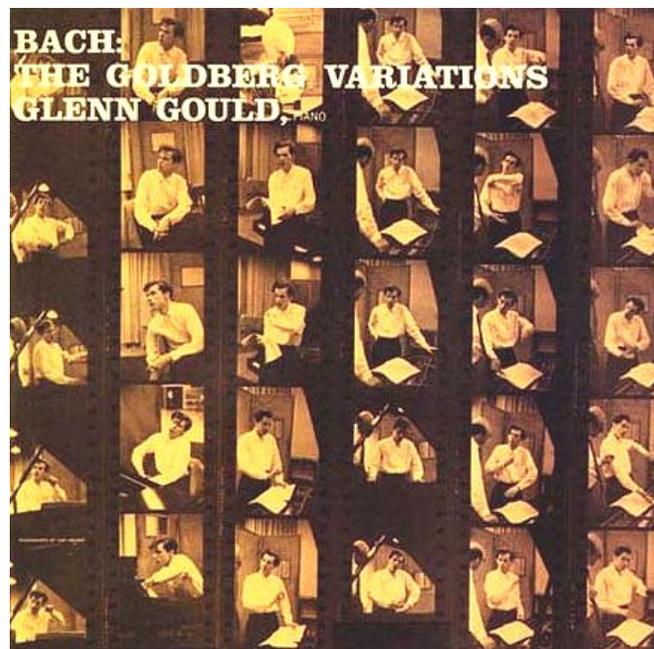
But back to the 1950s. One day Gould called to invite me to spend an evening with him at a Rosedale rooming house. It wasn’t his residence nor his studio, but it had something to do with his ladyfriend, Frances Batchen (whose name does not occur in any of the Gould biographies; she was a pianist who was working on the big Brahms sonata Op. 5 with great diligence). The house was located at the intersection of Glen Rd. with Roxborough and Edgar Avenues. This was only days or weeks after his Goldberg recording catapulted Gould into fame, but I don’t think either of us made mention of it. It is not my style to flatter. Instead our conversation soon turned to Mozart’s piano concertos for which I had (and still have) the greatest admiration. Possibly Gould had asked me about my favorite piano music. In any case, his reaction was equal to pouring a bucket of cold water over my head: poor pianism, built around the same cookie cutter pattern, lack of left hand interest and so on. My admiration of Gould sank by the minute and our conversation turned to safer subject matter.

Perhaps I should mention a theory I formed in later years. Of all the great musical talents, Gould came the closest to Mozart: the same verbal and musical

facility, the same prodigious memory, the same quick-wittedness, the same self-assuredness. Only in one respect Gould could not compare with Mozart: Mozart could compose, and Gould could not, despite some weak efforts. Glenn could not stand rivals. His typical defense was to downgrade Mozart, the same way he downgraded the Beethoven *Appassionata* sonata which was the glory of so many other pianists. The music that Glenn did admire was often unknown to other musicians.

In any case, I had not formed my theory at this time and our conversation settled on other topics. Eventually Glenn asked me to turn around and identify the note he was going to strike on the piano. I turned around and probably used my old trick: if I think of a familiar theme, it occurs every time in the same pitch. If I want to hear a D, I imagine the introduction to Beethoven’s Second Symphony or that of Mozart’s ‘Coronation’ Concerto (K.537) with their repeated D in the bass and check against my piano and it is usually correct. And it was a D that Gould had struck and my reputation was saved. Shortly after, I was dismissed with the explanation that Gould had other important things to deal with that evening.

What led Gould to invite me and test my ear? To find out whether I was musical, to test whether I might serve as a respectful after-midnight listener to his theories? He hardly was fishing for admiring compliments?



Columbia Masterworks LP ML5060,
recorded in June 1955, released in January 1956

¹ Confirmed in Peter Ostwald, *Glenn Gould: The Ecstasy and Tragedy of Genius* (New York: Norton, 1997): 80.

Recent Researches in Canadian Music

by Robin Elliott

In the *ICM Newsletter 2.3* (Sep 2004), a bibliography of 895 writings on Canadian music from 1996 to 2004 was published. The present article is a brief survey of some of that scholarship, grouped into seven themes.

Bold numbers below refer to the ICM bibliography; normal typeface is used for page citations; thus (10:43) means 'p. 43 of ICM bibliography item no. 10.'

The historiography of Canadian music has evolved in the past ten years. A new framework arose with the Canadian sections of vol. 3 of the *Garland Encyclopedia of World Music* (7). The *Encyclopedia of Music in Canada* (3) privileges composed music in the European tradition; 7 does not. These two sources thus represent a contrast between musicological (3, 59) and ethnomusicological (7, 56) paradigms for Canadian music studies. Other academic disciplines, including popular music scholarship, Canadian studies, and critical and cultural theory, are also contributing to how we currently perceive Canadian music historiography.¹

Music historiography is not just about how our history is written, but also about whose music is the subject of study, and the relationship between the writer and the repertoire. Academics are increasingly alert to the issue of crossing social or cultural boundaries in their work, and how this might affect their scholarship. Diamond points out that even when respect is intended in writing about other cultural groups, such discourse is nevertheless 'effectively played out as strategies of control and management' (56: 56).

GENDER ISSUES

Debate continues as to what extent gender is socially constructed or a biological given (constructionism vs. essentialism). Gender issues are intricately tied up with social and political considerations and power relations. Thus, while gender issues in music mainly concern how women's experiences in music contrast to men's, gender may also be mapped onto other related topics. Gendered discourse could represent Canadian music as female, for instance, and American music as male, but within Canada First Nations music may be situated as female and Euro-Canadian music as male.

Canadian scholars have explored how gender issues have been played out in music technology (286-

291, 824), First Nations music (558), traditional music (69, 639-640), and popular music (761), among other areas. McCartney has written about the challenges faced by women creating music with technology, given that our culture 'defines both music composition and engineering as masculine' (289:89). She is currently directing a four-year-long, SSHRC-funded project titled 'In and Out of the Sound Studio' that is examining how gender issues affect women working in diverse areas of music technology. As part of that project, a conference takes place at Concordia University 25-29 July 2005.

A catalyst for First Nations women musicians has been the Aboriginal Women's Voices Project that was started by Sadie Buck in 1995 at the Banff Centre. Diamond studies Buck and a dozen or so other Native women musicians (558), and opens her scholarship up to their voices, in keeping with recent ethnographic practices that regard those studied as 'collaborators' or 'teachers' rather than 'informants.' Diamond has also co-edited an important book of essays on music and gender in an international context.²

Sherry Johnson interviewed nine women fiddlers to examine 'the relationship between music, gender, and value in the Ontario fiddle contest circuit' (640:10). Traditionally, men have been the fiddlers and MCs in these events, and women the accompanists and step dancers; April Verch in 1998 became the second woman ever to win the Shelburne contest. Johnson also examines gendered discourse among fiddlers – citing one woman who was told by her father, 'if you want to win, you've got to play it like a man.'

IDENTITY POLITICS

Identity is a much-discussed issue in recent critical and cultural theory. As with gender (itself an important part of identity theory) ideas about social constructionism and essentialism come into play here. Many scholars hold identity to be a fluid concept, subject to change and always under construction, rather than a stable, finished product. Identity exists on different levels – self, community, nation – and consists of different constituent parts, of which music is an important one.

Linda and Michael Hutcheon (271) and Duffet (856) examine how national identity is constructed or reinforced by opera and popular music respectively. The Hutcheons state that new Canadian operas, even when they are not based on Canadian subjects, still 'go to the heart of the nation's concerns about such things as the ethics of power and the definition of the nation and of

¹ American music studies provide a valuable comparison. See 'Symposium: disciplining American music,' *American Music* 22.2 (Summer 2004): 270-316; the contributions are by Dale Cockrell, Guthrie P. Ramsey Jr., and Anne K. Rasmussen, with a response from Kay Kaufman Shelemay. To read this stimulating exchange of ideas and vigorous debate about the goals and methodologies of American music studies is to realize how much still remains to be accomplished in conceptualizing Canadian music studies.

² Pirkko Moisala and Beverley Diamond, eds. *Music and Gender* (Urbana: U of Illinois P, 2000). 69, 287, 824 are from this book.

the self' (271:6). Duffet questions the role of corporate interests in the Great Canadian Party, a live/mediated musical celebration of Canada's 125th birthday (1992). The event was sponsored by Molson's: was it mainly about reinforcing Canadian identity, or selling beer?

Other writers have examined aspects of identity besides the national. Scales, writing about Native pop musicians, writes that the 'adaptation of Euro-North American cultural forms does not diminish Native identity' (577:96); he goes on to look at how discourses of 'authenticity' and 'appropriation' shape the concept of Native (musical) identity. Ostashevski explores how western Canadian Ukrainians use music to construct a local sense of identity, but at the same time to participate in a transnational musical market, though as she notes 'the global/local paradigm does not operate purely as a dichotomy but more as a continuum' (667:77). Local and global forces are also explored in Nurse's article on the globalization of the Trinidad carnival. In the case of Toronto's Caribana, he comments on the heated debate about 'whether [it] should be portrayed as a "Caribbean" festival rather than a "black" or Afro-Caribbean event,' concluding that 'these contestations mirror the inherent fragmentation of a multi-ethnic community and the process of continuous negotiation of identity that follows accordingly' (664:680).

ABORIGINAL MUSIC³

Five central issues dominate in recent writings about Aboriginal music in Canada: 1) ethics; 2) the role of ethnomusicology in preserving traditional musical practices; 3) constructionist vs essentialist ideas about what Native music is; 4) commentary on whether the growing diversity of Native musical practices is a good thing; and 5) controversies over the appropriation of Native music by non-Native musicians. Most of these issues are intimately bound up with an ever-increasing obsession with self-reflexivity in ethnography.

Beaudry, in an honest and forthright account of her experiences among the Inuit, questions how her own work benefits the communities about which she writes; as she notes, the Inuit 'have been double-crossed ... so often in the past it is a wonder that they trust researchers at all' (553:79). In this light, the scholarship of some ethnomusicologists seems a form of intellectual theft almost as invidious as the appropriation of their music.⁴ Diamond suggests that in future, 'an ethnomusicologist applying for tenure might have to demonstrate that one article or other research product was well received in the community where the research was conducted'

³ Diamond (559:398, fn2) defines the term 'Aboriginal.'

⁴ A recent attempt to assist Aboriginal people in this regard is Simon Brascoupe and Howard Mann, *A Community Guide to Protecting Indigenous Knowledge*, ed. Edwina von Baeyer (Ottawa: Minister of Indian Affairs and Northern Development, 2001), online at http://www.ainc-inac.gc.ca/pr/ra/ind/gui_e.pdf.

(559:426), an idea endorsed by Bowman (855:8). I find the suggestion chilling, and somehow characteristically Canadian, in its transition from the good intentions of 'wouldn't it be nice if' to the stern law of 'you have to.'

The 1994 Juno Award for Aboriginal Music was the occasion for a good deal of debate about issues of essentialism in Native music.⁵ Both Scales (577:97) and Diamond (559:418) examine how the award raised concerns about appropriation, authenticity, and Native identity. Similarly the composer Christos Hatzis has been charged with appropriating Inuit music in a series of works that were subsequently released on a CBC CD; he vigorously refuted the charge in a talk at the Sound Symposium in St. John's, Newfoundland in 1998.⁶

Whidden provides a useful report on issues and concerns in the field of Native music studies, touching briefly on all five of the issues mentioned above (584).

MUSIC IN QUEBEC

In the ICM bibliography, writings about music in Quebec were more numerous than those about all the rest of Canada, evidence of both the distinctiveness of that province's musical scene, and the vigorous state of research there (at least compared to the rest of Canada). The Quebec section in the *Garland Encyclopedia* (105) is of interest in terms of how it is organized and what is included / omitted: there is an historical survey, dealing exclusively with European-derived concert music; two articles on intercultural/commercial and folk musics, and snapshots of two diasporic musical traditions.

The question of whether there is a distinctive Quebec musical identity is raised by two writers born in France: Dhomont (86), who finds that there is one, and that it resides in a small group of Montreal-based composers of electroacoustic (acousmatic) music; and Nattiez, who sees it foreshadowed in the work of Serge Garant and realized, perhaps, in Claude Vivier's opera *Kopernikus* of 1980 (106:213). Garant once observed that Quebec music is best characterized by its absences: it is *not* French, English, or American (106:211).

An exchange of letters between a musicologist (Boivin) and a composer (Bouliane) raises many issues about the current status of music in Quebec (83): there is a lack of critical writing by Quebec musicologists on Quebec composers (which raises a question: what, if any, obligations do musicologists owe to the society in which they are employed?), and little interest in new musical creation on the part of society in general (and

⁵ One of the nominees was non-Native, and was accused of having used without permission a song from a Native family.

⁶ The works are recorded on *Footprints in New Snow* (CBC MVCD 1156-2); the charge of appropriation was raised by, among others, Charlene Morton in *GRIME Newsletter* 6.1 (May 1997), online at <http://post.queensu.ca/~grime/v6n1.html>. Hatzis' reply to these charges, 'Footprints in New Snow: postmodernism or cultural appropriation?' is available at www.hatzis.com under 'Writings.'

intellectuals in particular) – a legacy of the colonial mentality that all good things come from elsewhere.

Grenier, by contrast, states that there is strong institutional and popular support for the idea that the *chanson* movement has been deeply embedded in the construction of nationalist politics: ‘Québécois *chanson* is conceived not merely as an influential movement but indeed as the only authentically Québécois genre and henceforth the bearer of the only music which can claim to be culturally significant and representative of the “Québécois people”’ (716:14).

NORDICITY AND CANADIAN MUSIC

Though only a tiny fraction of Canada’s population lives in the Far North, and few ever visit it, the region nevertheless exerts a strong hold on the Canadian imagination and a defining influence on the nation’s identity. Nordicity can translate into renown abroad: Diamond observes that the First Nations musician Jerry Alfred, who grew up in the Yukon Territory, has toured Germany and Scandinavia with great success: ‘the very localness [i.e. nordicity] of his message enhances the international appeal of his music’ (139:221).

Gould’s sound documentary ‘The Idea of North’ and Schafer’s pamphlet *Music in the Cold* are central documents in the idea of Canada-as-North, and have been much discussed (239, 254, 264, 298).⁷ McNeilly notes that in Gould’s version of the North, Native concerns and issues are largely effaced so that the region can be transformed into a ‘utopian vision’ that is not ‘some ideal community of northerners who will represent the truly “Canadian” in us all,’ but rather serves as ‘a troubling spur to the complacency and stolidity of urban white Canadian life’ (298:104).

FIDDLE MUSIC

The violin continues to be a popular instrument in folk and traditional music circles and country music. Don Messer (1909-1973) has been the subject of several recent studies (605, 676, 677, and a CBC TV biopic that first aired 6 February 2001), and also a flurry of media interest due to a court case about the posthumous use of his name and image (two musical companies were touring as Don Messer tribute shows, only one of them with the permission of the Messer estate). Devlin Trew sees the sudden cancellation of Messer’s popular CBC TV show in 1969 as resulting from a conflict between opposing forces: Messer appealed to an Anglophone, white, conservative, rural, working-class audience, but broadcast executives were Trudeau-era cosmopolitans: bilingual, elitist, and in favour of multiculturalism. And Rosenberg, in a self-reflexive article about his fieldwork, notes that he won a deeper understanding – he calls it

an ‘epiphany’ (677:154) – about music in Canada by thinking about Don Messer and his reception. Messer brought into focus for Rosenberg ideas about folk vs. professional music making, elite vs. popular concepts of folk culture, and how people develop a proprietary interest in the music and musicians they like.

Cape Breton fiddling has crossed over from folk to popular culture, and is the focus of two detailed articles by Feintuch: a humane and beautifully written descriptive piece that is part ethnography, part travel writing (609), and a second article (610) that treats much of the same material in a more scholarly fashion, and explains how ideas such as the survivalist thesis, memory culture, real vs. artificial identity, social capital, and musicking relate to Cape Breton fiddling.

POPULAR MUSIC

Popular music studies have only recently been taken seriously by academia. Bowman, in a self-reflexive article about his career at York University, notes that academics were suspicious that mixing commerce and scholarship compromised standards; pop musicians, for their part, felt that such scholarship as was done in their area was either misguided, unnecessary, or both (855).

Daniel, in working on Canadian women country music singers (711), notes the tensions involved in their careers: regional loyalty vs. the lure of Nashville; ‘real’ vs. constructed identities; talk of ‘family values’ vs. the reality of sexism and sexual harassment; and conflicting opinions about the value of CanCon rules. The CanCon rules and Canadian identity are discussed in relation to mainstream popular music by Ivison: he states ‘the point is not to “discover” themes or images or sounds that can be claimed as essentially Canadian, but to examine the ways in which English-Canadian rock performers deploy and construct “Canadianness”’ (721:52). At the same time, he cautions that this might be only what Adorno terms ‘pseudo-individualization.’

Two writers deal with issues pertaining to race and Canadian popular music. Chamberland discusses the growth of hip-hop culture and music. Canadian rap artists ‘try to initiate a softer approach to rap, more anchored in the reality of their daily lives’ (707:314), rather than echoing the ‘violence, sexism, racism, and homophobia’ (313) typical of gangsta rap. Walcott explores the tensions implicit in the term ‘Canadian blackness’ as it relates to popular music; the discourse of multiculturalism, he notes, places black Canadians outside the nation, as a diaspora culture (746).

In this brief survey of Canadian music scholarship of the past ten years, complex and nuanced theoretical discourses and richly detailed ethnographic accounts have been reduced to a sentence or two. My hope is that this will at least encourage the reader to turn to the articles which receive such brief mention here.

⁷ See also references to Gould in Sherrill E. Grace, *Canada and the Idea of North* (Montreal and Kingston: McGill-Queen’s UP, 2001).

Alexander Brott

(b. Montreal 14 Mar 1915; d. Montreal 1 Apr 2005)

The conductor, composer, violinist, and educator Alexander Brott has died at the Royal Victoria Hospital in Montreal shortly after his 90th birthday. He studied at the McGill Conservatory and the Juilliard School before embarking upon a professional performing career as a chamber musician and the concertmaster of the Montreal Symphony Orchestra. By 1960, however, he had more or less abandoned playing the violin due to an injury to his left hand. At McGill University he taught music (principally conducting) from 1939 until his retirement in 1980. In 1945 he founded the McGill Chamber Orchestra, and led it on numerous tours abroad. In addition to his demanding schedule in Montreal, Brott assumed duties as the artistic director of the Kingston Symphony in 1965 and led it until 1981. Under his leadership the KSO rose in stature from a modest community orchestra to a professional group capable of performing works by Mahler and Richard Strauss. His conducting repertoire was wide ranging, though generally conservative; he had a particular affinity for French composers of the early 20th century, and premiered numerous works by Canadian composers. Despite a pronounced hearing loss, he continued to conduct regularly until 2000, at which time he turned over the reins of the McGill Chamber Orchestra to his son Boris.

Brott was fluently bilingual and urbane, but at the same time shy and reserved. He was demanding but courteous of those under his charge, and always aimed for higher standards. He composed over 100 works, mostly for orchestra or chamber ensemble. His works are very well crafted, draw upon a wide range of styles (predominantly tonal or modal), frequently make use of quotation or allusion to the music of other composers, and often display a mordant wit. 'Sacrilège' from his *Suite* for piano (1941), for instance, is a deliberately distorted version of a Bach two-part invention; *Critic's Corner* for string quartet and percussion (1950) is a theme with five variations, poking gentle fun at music criticism. Several works have a patriotic Canadian theme and/or title, and three are based on themes by Beethoven, including *Paraphrase* (1967), which uses the canon Beethoven wrote for the Quebec-based musician T.F. Molt in December 1825.

In *Debrett's Illustrated Guide to the Canadian Establishment* (1983), Brott was profiled in part for his collection of very expensive cars. Another hobby was gemology: Brott designed, created, and liked to wear flamboyant jewellery. In the course of his long career he worked with many of the most eminent musicians of

his age, from Peter Pears to Ravi Shankar. He was predeceased in 1998 by his wife of 55 years, the cellist and impresario Lotte (Goetzel) Brott, and is survived by his sons Denis (also a cellist) and Boris, and by his brother Stephen. Brott's memoirs, completed with the assistance of Betty Nygaard King, were published to celebrate his 90th birthday: *Alexander Brott: My Lives in Music* (Oakville, ON: Mosaic Press, 2005). His funeral took place on 4 April 2005 at Temple Emanuel-Beth Sholom in Westmount (Montreal), followed by burial in Mount Royal Cemetery.

Obituary: Sandra Martin, 'Alexander Brott, composer and conductor: 1915-2005,' *Globe and Mail* (5 Apr 2005): S7. *See also:* Kristine Berey, 'Alexander Brott: 75 years of music in Montreal,' *La Scena Musicale* 10.7 (April 2005): 26.

Patrick Cardy

(b. Toronto 22 Aug 1953; d. Ottawa 24 Mar 2005)

The composer, educator, and flutist Patrick Cardy has died suddenly of cardiac arrest at age 51, following surgery to repair a broken arm. Cardy moved at age five to Kitchener, where he played flute in his school band and taught himself piano. His father died when he was 15 years old, and Cardy helped raise six younger siblings. He did the B.Mus. degree at the University of Western Ontario, and the MMA and DMus degrees in composition at McGill University. His doctoral thesis, *Apokalypsis* for orchestra and chorus, was completed under the supervision of Bengt Hambraeus. Cardy began teaching at Carleton University in 1977 and was a full professor there at the time of his death.

Cardy's catalogue includes over 50 works for diverse media; he also often wrote the poetic texts of his own vocal compositions. In a eulogy at Cardy's funeral, Alan Gillmor noted that 'Pat was an artist, a composer of superbly crafted music, and a poet, in both words and sounds, of rare sensibility who has left behind a legacy of beauty which will surely live on.' Several of Cardy's works were premiered by the Ottawa Chamber Music Society (OCMS), including *Chasing Beethoven* for string quartet, based on the same Molt canon that Alexander Brott set for orchestra. The OCMS presented a concert of Cardy's music just two weeks before his death, and will give a memorial concert in its summer series later this year.

Cardy was a devout Catholic (he ended all of his scores with 'Deo gratia'), a devoted father, and a tireless advocate for music composition in Canada. He is survived by his wife, Jane, and two sons, Jonathan and Michael, and by his mother, Mary, and six siblings.

Obituary: Valerie Hill, 'Lifetimes: Patrick Cardy,' *Kitchener-Waterloo Record* (12 May 2005): B6.

Robert (Bruce) Evans

(b. Toronto 25 Dec 1933; d. Mississauga, ON 10 Mar 2005)

The composer, conductor, photographer, teacher and poet Robert Evans has died of a brain tumor at the Credit Valley Hospital in Mississauga. He completed a MusBac degree in music education at the University of Toronto in 1958, and also studied composition privately with Samuel Dolin and John Weinzweig in Toronto and John Paynter in England. After graduating with the MusBac, he taught music for the North York Board of Education, latterly at Victoria Park Secondary School from 1973 until his retirement in 1988.

His compositions include chamber, orchestral, and instrumental pieces, but he enjoyed the greatest success as a choral composer. Largely self-taught as a photographer, he had several exhibitions of his photos, which are often of abstract landscapes, including both broad panoramas and microscopic close-ups. As a poet, he wrote lyrics for his vocal and choral compositions, and also independent poems, showing a particular fondness for the haiku. Upon retiring he moved to Elora to attend to his ailing mother; he fell in love with the village and its music festival, and was living there at the time of his death. His manuscripts and published scores are held by the Canadian Music Centre.

Jean (Irene) Lavender

(b. Winnipeg 11 Apr 1918; d. Lindsay, ON 23 Feb 2005)

The music librarian Jean Lavender has died at the Victoria Manor nursing home in Lindsay. She grew up in Winnipeg and attended Wesley College (now a part of the University of Winnipeg). She then moved to Toronto and in 1940 graduated with a Library Science degree from the University of Toronto. She initially worked for the Toronto Public Library, but in 1947 she began working for the University of Toronto. In 1962 she oversaw the transfer of the music library to the Edward Johnson Building, and then assisted in turning it into a leading music research library. She retired in 1983; by that time she was already suffering from the initial symptoms of Alzheimer's Disease, yet she still managed to live a life of dignity and independence for many years thereafter. Lavender never married; she is survived by nieces, nephews, and cousins. According to an obituary in the *Globe and Mail* (26 Feb 2005) she was a born raconteur, enjoyed travelling, and had an intense love of the natural world.

Phyllis (Margaret) Mailing

(b. Brantford, ON 4 Nov 1929; d. West Vancouver 26 Nov 2004)

The mezzo-soprano, teacher, and champion of Canadian music Phyllis Mailing has died of cancer at her home at age 75. Her initial studies in music at the Hamilton Conservatory were followed by further training at the Royal Conservatory of Music, where she was a student

in the Opera School. She also studied abroad (1959-60), in Vienna, Stuttgart, and London. Like Freda Ridout (see below) she was a founding member of the Festival Singers of Canada in 1954. She toured abroad as a soloist on numerous occasions, including a trip to the Soviet Union with the pianist William Aide in 1971. She married the composer R. Murray Schafer in 1961; the two separated in 1971 and were divorced in 1975. Her second husband, to whom she was married for 25 years until his death in 1999, was Tom Mallinson, a communications professor at Simon Fraser University.

Mailing was an artist-in-residence at Simon Fraser University from 1965 to 1975. From 1975 on she taught voice at the Community Music School of Greater Vancouver (renamed Vancouver Academy of Music in 1979) and became head of its Voice Dept in 1983. Many of her pupils went on to notable careers in music, including the countertenor David Lee and the soprano Liping Zhang. She premiered many works by leading Canadian composers, including Istvan Anhalt (*Thisness*, 1986), Jean Coulthard (*The Pines of Emily Carr*, 1969); Barbara Pentland (*Disasters of the Sun*, 1977), and Schafer (*Minnelieder*, 1965; *Requiems for the Party Girl*, 1967; and many others). Her dedicated promotion of Canadian music was reflected also in her administrative activity: she was the co-founder and first president (1972-79) of the Vancouver New Music Society and served on the board of the Canadian Music Centre and the Encyclopedia of Music in Canada.

Freda Ridout

(b. Coleman, AB 11 Sep 1920; d. Walden, ON 30 Jan 2005)

The soprano Freda Ridout has died of cancer at her home in Walden, near Sudbury. She was born to Fred and Mary Antrobus a year after they moved to Coleman from England. Her early music instruction was in piano and voice from teachers in nearby Crowsnest Pass and Bellevue. She had hoped to enroll at the Royal Academy of Music in London, but war intervened and she moved instead to Toronto in September 1940 for studies at the Royal Conservatory of Music. Her principal teachers at the RCM were George Lambert for voice (he also taught Phyllis Mailing) and Anna McVicar for piano.

Upon graduating with an ARCT in 1944, she sang as a church soloist and on radio (as Freda Clair) and taught at the RCM. Also in 1944 she married the composer Godfrey Ridout, with whom she had three children. She was a member of the Festival Singers of Canada when it was founded in 1954, and sang with the choir to 1962. She was predeceased by her husband (in 1984) and also by her son Michael (in 1998), and is survived by her daughters Naomi Ridout (of Kanata) and Vicki Ridout-Kett (of Walden/Sudbury) and their husbands; by her daughter-in-law Dolora Harvey (of Toronto); and by her seven grandchildren.

Review

James Reaney. *Scripts: Librettos for Operas and Other Musical Works*. Ed. with an intro. by John Beckwith. Toronto: Coach House Books, 2004. 360 pp., ill. ISBN 1 55245 149 6. \$24.95 (paper).

My *Concise Oxford Dictionary* defines libretto but not librettist, and that just about sums up our attitude towards the occupation. The work of librettists has always been underappreciated and still is. We are quick to blame them when operas fail, but rarely praise them for operatic successes. So it is good to have the work of one of Canada's finest exponents of the art available in this handsomely produced volume. John Beckwith, Reaney's musical collaborator in most of these works, is to be commended for bringing them to our attention and editing them with such care and devotion.

But who reads librettos? Two groups of people spring to mind: those who have seen the operas and want to reconstruct them in their mind as they read; and those who are going to see them and want to prepare themselves for the experience. Except that this is Canada and these are Canadian works so the first group is painfully small, while the second is just about non-existent. Perhaps we should include a third group – potential directors who might be tempted to investigate these eminently performable pieces. And record producers too maybe? The only opera in this collection currently available on CD is Harry Somers' *SerINETTE*.

Besides librettos for Beckwith's operas, *Night-blooming Cereus*, *The Shivaree*, *Crazy to Kill*, and *Taptoo!*, and the already mentioned *SerINETTE*, readers will find the text of *The Great Lakes Suite*, the six Reaney poems that Beckwith set for voice and chamber ensemble in 1949 – six poems, not five, because Reaney, characteristically, includes Lake St. Clair among the Greats. Also in this volume are the delightful children's story *All the Bees and All the Keys* and two pieces for radio that Beckwith and Reaney called collages: *Twelve Letters to a Small Town* and the trilogy *Canada Dash, Canada Dot*. The text of the latter is printed in what my computer calls landscape format, which makes turning pages a little more difficult, but has the advantage of allowing the reader to take in the interleaving and overlapping of words – and music – which is typical of the collage technique.

One of the first things we learn in Opera 101 is that we are dealing with a multi-media genre in which words, music, set, action and lighting all contribute to the overall effect. Isolating just the text, as here, is problematic. Surprisingly, or perhaps not, since this is James Reaney, these librettos stand on their own remarkably well. The reader is certainly helped by his inimitable stage directions, which always engage the imagination. One of my favourites (from *Night-*

blooming Cereus) reads: 'The four street lamps might have been about to come out but, instead, the snow descends.' All student lighting directors should be made to solve that 'might have been.'

As part of his editorial labour of love, John Beckwith has furnished some appropriate illustrations. It is useful to have original performance posters for many of the works – what historical volumes they speak. I was pleased to see again Sue Le Page's splendid quick-change costume designs for *Crazy to Kill* and to be reminded, in a photo from that same Guelph production, of how menacing Anna Wagner-Ott's life-size puppets were. And lastly, that wonderfully enigmatic photo of James Reaney – by Michel Lambeth – that graces the cover of this book. Is Reaney actually there behind the dusty farm windows? There is a shadowy figure, and the caption (p. 2) says it is Reaney at his family's farm near Stratford, so it must be true. Is this what brilliant librettists are like, present but hidden in the shadows?

John Mayo

