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Canadian Songwriters Hall of Fame

According to its website (www.cansong.ca), 'The Canadian Songwriters Hall of Fame/Le Panthéon des Auteurs et Compositeurs Canadiens (CSHF/PACC) is a national, bilingual, apolitical, non-profit organization dedicated to preserving Canada's rich songwriting heritage.' The organization was founded by the music publisher Frank Davies in 1998, in partnership with the Canadian Music Publishers Association and the Songwriters Association of Canada, assisted by the Société professionnelle des auteurs et des compositeurs du Québec. The board of directors consists of seven music publishers and seven songwriters. The publicist Jody Scotchmer became the first executive director of the CSHF in 2003, the Toronto-based entertainment lawyer Peter Steinmetz became Chair of the CSHF in 2004, and the Nashville-based Canadian songwriter Eddie Schwartz succeeded Sylvia Tyson as CSHF President in 2006.

The public activities of the CSHF have centred on the annual galas in which inductees are honoured. The fourth such event took place on January 28th, 2007 in Toronto and was broadcast on CBC TV on 5 March 2007. The broadcast of the third CSHF gala in 2006 won a Gemini Award for K.D. Lang's performance of Leonard Cohen's song 'Hallelujah.' As of this writing, the CSHF has honoured 21 songwriters, 84 songs, and 10 pioneer figures of Canadian music. The CSHF award recipients have ranged from Ernest Gagnon to Joni Mitchell and from 'O Canada' to 'American Woman.'

The CSHF does not currently have a physical location, but it is planned that it will soon share space with the Canadian Music Hall of Fame, which is an initiative of the Canadian Academy of Recording Arts and Sciences (CARAS). As part of CARAS's annual Juno Awards, 58 Canadians have been inducted to date into the Canadian Music Hall of Fame. CARAS and CSHF are partners in a music Hall of Fame project that is to be located on three floors of the long-delayed and controversial Metropolis entertainment and shopping centre in downtown Toronto, which is scheduled to open within the next year. The Canadian Music Hall of Fame is to be an interactive exhibition and retail space, modelled on the Experience Music Project in Seattle.

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The 'Over-Decorated Hearse': R. Murray Schafer and the Piano

by Gordon Rumson

R. Murray Schafer seems once to have referred to the piano as an 'over-decorated hearse.' He was following the poet (and music critic) Ezra Pound, who detested the piano.¹ Schafer's body of work nevertheless has a significant relationship to the piano – in spite of the fact that he has composed for it rarely and obviously has quite a negative view of the instrument. His one major work for the piano, composed in the 1990s, has elements that reveal the nature of Schafer's thoughts and relationships to 19th-century musical and pianistic traditions. Like most of Schafer's other works, the *Deluxe Suite* must also be considered in its relation to his gigantic *Patria* cycle of music theatre works.

The Piano as Symbol

I am not sure where, if anywhere, the piano is given full and due recognition as a symbol. I think, in fact, that it is almost as crucial as a symbol – or a 'Destiny' to use a 19th-century term – as the printing press is.

The piano has a complex mechanism and thousands of parts; it is a magnificent achievement of mechanical, pre-electric technology. Hundreds of patents were issued for piano technology in the 19th century. Industrially and economically the piano was also important. In 1842 the piano manufacturer John Broadwood and Sons was 'one of the twelve largest employers of labour in London.'² Indeed Arthur Loesser has made an interesting connection between the economic success of a nation and the number of

pianos it produces: leading nations in the 19th century were always producing the most pianos.³

The connection between the piano and industrialization is very strong. The modern piano requires a huge background of technological innovation. But even by the end of the 19th century, cracks were beginning to appear in the piano's technological eminence. (I note in passing that the modern piano had virtually ceased development by 1900).

Rudolf Steiner (1861-1925), anthroposophist and mystic, who claimed to derive his knowledge from direct cognition of higher realms of spiritual awareness, has this to say about the piano:

Musical instruments are derived from the spiritual world; the piano, however, in which the tones are abstractly lined up next to each other, is created only in the physical world by man. All instruments like the flute or violin originate musically from the higher world ... The piano arises out of the materialistic experience of music ... it is the one instrument that actually, in a musical sense, must be overcome. Man must get away from the impressions of the piano if he wishes to experience the actual musical element.⁴

If we pursue the symbolism of the piano and consider its nature from a philosophical viewpoint, we note three features which are relevant here:

1. the piano is an advanced technological, industrial, urban product
2. it is fixed, almost immobile
3. it is an indoor instrument

Furthermore, the piano is fixed in its division of the octave, and it is fixed in its visual layout. The piano is a manifestation of a rational, repetitive, recurrent pattern imposed upon the infinite variety of pitches. Note that Steiner mentions the abstraction of this arrangement. The piano is fixed in the same way that the Gutenberg printing press is fixed. Lines of piano keys are somewhat equivalent to lines of type, and the limitations of textual, as opposed to aural, knowledge are comparable to the piano's musical limitations.

The piano is also physically fixed. It is heavy and hard to move. It is an ideal instrument for a culture of static social relationships. Much could be made of this aspect alone. Furthermore, the pianist is meant to

¹ Stephen Adams, *R. Murray Schafer* (Toronto: U of Toronto Press, 1983): 5. Adams does not give a source for this comment, but the context implies he is quoting Schafer. Schafer, however, directed me to his book *Ezra Pound and Music: The Complete Criticism* (New York: New Directions, 1977) for the reference (letter to the author, 29 November 2006). In that book (74-5) is to be found the review 'D'Alvarez the Indiscriminate,' first published in *The New Age* (7 Feb 1918): 292-3. Pound wrote in that review 'There was a momentary delirium on the part of the audience, while the piano looked like a hearse covered in bouquets.' In a letter to the editor in rebuttal of Pound's review, published in *The New Age* on 7 March 1918, Ernest Wilton Schiff wrote (see *Pound and Music*, 77-8) 'The description of the piano as a decorated hearse is in questionable taste, and surely the admirers of D'Alvarez may offer her flowers without being accused of delirium.' Of Schiff I can find only that he wrote other letters to the editor of *The New Age*. The trajectory of this metaphor thus begins with Pound describing a song recital and the festooning of the piano with flowers, to Schiff's more succinct comment, to Adam's unsourced but implied Schafer quotation which describes the piano as 'an over-decorated hearse.'

² David Wainwright, *Broadwood by Appointment: A History* (London: Quiller, 1982): 150.

³ Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Simon and Schuster, 1954): 391-2.

⁴ Rudolf Steiner, *The Inner Nature of Music and Experience of Tone: Selected Lectures from the Work of Rudolf Steiner* (Spring Valley, NY: Anthroposophic Press, 1983): 75.

sit quietly and properly upon the bench. Victor Borge could throw himself off the piano while playing the opening flourish of the Tchaikovsky concerto, but the sight of a pianist accidentally casting himself off the bench due to an overexertion of ‘expression’ (as the author witnessed recently) is pure foolishness.

The piano is also an indoor instrument. Years ago Frank Mills (of *Music Box Dancer* fame) in a television special played a baby grand piano that had been airlifted to the top of one of the Rocky Mountains. The effect was quaint because of its very absurdity. It is similarly absurd to learn that Antarctic explorers took a piano along: Scott in 1910 and Shackleton in 1912-13 (both were Broadwood player pianos).⁵

By the beginning of the 20th century cracks were also beginning to appear in the piano’s symbolic status. The appearance of alternative keyboard layouts was part of the weakening of the symbol.⁶ Widespread economic collapse in the 1930s had a devastating effect on piano sales: the piano’s importance was in decline.

Consider George Bernard Shaw’s reply to an invitation to a Wigmore Hall recital that was to be given by the pianist Walter Rummel in about 1937:

You forget how old I am. How well I, an ancient journalist-critic, know those recitals, infested with bearded octogenarians, all dead-heads, who haunt the places where they once played or came to hear their pupils play! Outside one awaits a waiting string, not of Rolls Royce’s, but of coffins.

You want me to become one of those spectres. I wont. I would not cross the street to hear Liszt play a duet with Schnabel.

My presence or absence will not make a shilling of difference. Try all you can to get a broadcast. Make records, records, records. Put money in thy purse. The Wigmore cemetery will only empty it.⁷

Schafer does not seem to take quite so dim a view of the piano. In the preface to the *Deluxe Suite* he writes:

Although I studied piano in my youth, it never appealed to me as a solo instrument after I began composing seriously. Perhaps this was because I felt there was already enough repertoire written for it.

Schafer’s compositional trajectory early in his career (say 1952 to 1965) is a ‘going beyond’ of the piano and its limitations in almost all of the areas I have mentioned – and this ‘going beyond’ is also part of the general decline of the piano.

⁵ Wainwright, 270-1; photo included. Apparently the pianos fared quite well – testimony to the sturdy quality of Broadwood pianos.

⁶ The Cludsam keyboard was curved, Paul von Jankó’s was designed to fit the hand more readily, while Arthur Fickenscher’s keyboard had 60 notes to the octave. There were still others.

⁷ Charles Timbrell, *Prince of Virtuosos: A Life of Walter Rummel, American Pianist* (Lanham, MD: Scarecrow, 2005): 114. The spelling is Shaw’s own.

For Shaw the piano was a dead symbol of a defunct era which had been destroyed by World War One. For Steiner the piano was a spiritual nonentity, just as industrial society was spiritually barren. And for Schafer the piano had been done – its life had been lived – hence the hearse. The piano has relevance as a symbol, but as Shaw, Steiner and Schafer attest, it is by the 20th century a dead symbol.

Schafer’s Compositions Featuring Piano

The earliest piece that Schafer acknowledges is his *Polytonality* for piano, which is dated 1952. He has composed only one other work for solo piano, the *Deluxe Suite* which was written in 1995.

There are a few other works that figure into his keyboard legacy:⁸

- *A Music Lesson*, 1953 (voice and piano)
- *Concerto for Harpsichord and Eight Wind Instruments*, 1954
- *Three Contemporaries*, 1956 (medium voice and piano)
- *Kinderlieder*, 1958 (soprano and piano)
- *Sonatina for Flute and Harpsichord (or Piano)*, 1958

As these compositions constitute the bulk of Schafer’s early oeuvre, the presence of the piano is noteworthy. With *In Memoriam Alberto Guerrero* (1959) for string orchestra, Schafer’s use of the piano almost ceases.

Schafer’s early works feature writing that is idiomatically well suited to the instruments he uses; in subsequent compositions he investigated free, fluid melodies that are not ruled by the nature of any given instrument. Consider this example from the *Flute Sonatina* of 1958:

Example One: Schafer *Flute Sonatina*, mvt. 3, bars 1-3



The first motif (beat one) is pure five-finger hand position (on G) and is phrased to provide a proper movement of the wrist. The second motif on beat two has the hand nicely lifted to a position suited to the black keys. The geometry of the piano layout is excellent. The flute takes up the two motifs in inversion. The rhythms are steady and precise and the music is strictly constructed.

⁸ *Adieu Robert Schumann* (1976, voice and orchestra) also includes piano and pre-recorded piano.

Example Two: Schafer *Princess of the Stars*, top of p. 45

THE SINGER AND CLARINETTIST ARE TOTALLY INDEPENDENT THROUGHOUT, BUT THE INSTRUMENTALIST SHOULD BE AWARE OF THE VOICE AT ALL TIMES AND TRY TO PLACE THE PHRASES SO AS TO COMPLEMENT THE ECHOES ACROSS THE LAKE

Example Two (above) is from a later work. Here time is approximated rather than imposed by a beat. The voice sings portamento and so includes all possible pitches between the start and finish of the curved line. Schafer does retain pitches, however – they are points of arrival and return, but still definite points.

Now we can add to our list of the elements of the piano that Schafer went beyond: the development away from instrumental melody to fluid, more vocal, freer melody, including microtonal inflections.⁹

This ‘going beyond’ of the instrumental, the pianistic, is illuminated by a biographical factor: Schafer, along with Glenn Gould (and many others), studied with the Chilean-born Toronto teacher Alberto Guerrero.¹⁰ When Guerrero died, Schafer wrote a work in his memory, mentioned above, for string orchestra. Not a piece for piano – which is surprising, given that Guerrero was a pianist. In it a new technical device (for Schafer) was encountered: the glissando.

A primary area of investigation for Schafer at this stage was the use of glissando effects in the strings. This is music from in between the intervals of the piano keys. Already, Schafer is going beyond the keyboard. But here is what Schafer recalls from a performance of an early work, *Canzoni for Prisoners* (composed 1961-2, a piece which desperately calls out to be performed in these troubled times):

Canzoni contains several slow glissandi in the string section. At the first rehearsal the concertmaster came up to me and said: ‘Monsieur Schafer, evidently you know nothing about the violin. You can’t be in two places at once. Which note do you wish us to play?’ I told him I wanted the strings to start on one note and slowly slide to the next over the allotted time. ‘But Monsieur,’ he said, raising his violin to demonstrate, ‘either you are in this position or you are in that position. Which position are we in?’ I repeated my wish. He brusquely turned and called to the orchestra, ‘No glissandi!’ Of course what I had written was technically possible, but the concertmaster’s traditional training had blocked his mental comprehension and made it impossible for him to execute. It shows something of the difficulties of presenting new music at the time.

When I walked on stage to take a bow, the applause trickled out just as I was shaking hands with the conductor, Victor Feldbrill. I made the long exit in silence, except that as I passed the violin section I was greeted with a long sotto voce hiss.¹¹

The shocking thing about this is that the violin is not as restricted as is the piano. Any pitch is possible. Did this violinist never hear a gypsy band? Had he already forgotten the portamento? Evidently, the notes in between the keys of the piano were non-existent even for this violinist! Such is the power of the piano to impose its rigidity upon other instruments. The use of

⁹ One can compare this to Percy Grainger and his search for ‘Free Music’ in the 1950s.

¹⁰ See John Beckwith, *In Search of Alberto Guerrero* (Waterloo, ON: Wilfrid Laurier UP, 2006).

¹¹ R. Murray Schafer, *Program Notes*, available online at <http://www.patria.org/arcana/index.html>, p. 16 (accessed 10 Feb. 2007).

the glissando, and of the sounds between the pitches of equal tempered piano keys, have remained hallmarks of Schafer's style ever since.

I have suggested these elements for the nature of the piano:

- its technological aspect (internal complexity and the cultural technology this requires)
- its immobility (this also means the players sit still and do not usually act, Victor Borge and immature pianists aside)
- the piano as an outdoor instrument
- the fixed intervallic structure of the piano

In each of these cases we can observe that Schafer has developed his compositions in the opposite direction:

- investigation of non technological, especially non-urban soundscapes
- use of outdoor locales for music performances
- use of theatrics for performers
- use of sliding sound effects and microtonal inflections

Between 1958 and 1995 Schafer avoided the piano almost completely. At the same time he stretched his notion of what sounds were available to him as a composer, where he sought his inspiration, what performers could do when performing, and where they could perform. All these were in direct opposition to the piano and its nature.

Aside: The Piano as Cultural Force and the Artist as Hero

Schafer has impeccable modernist credentials, but he has also long been interested in the Romantic era, and one could argue that the Romantic era lasted longest in a place like Toronto. Schafer's superb book on E.T.A. Hoffmann is in part an insightful analysis of the entire Romantic movement.¹² One of the chief ideas in the 19th century was the notion of the 'Artist as Hero.' The piano, of course, is the instrument of choice for the heroes: Liszt, Rubinstein (Anton, not Arthur), Busoni, Paderewski et al. The rejection of the piano is part of Schafer's modernism. And I dare say rejection is a facet of modernism that goes back at least to Dada.

It is this same rejection of romanticism and the 'Artist as Hero' that may be at the root of Schafer's rejection, early in his career, of the concerto form. But, through the course of his later work, he has returned to the concerto often, as if trying to solve the problem of the individual against the group, the 'Artist as Hero,' the single instrument as master of the masses.

The Romantic era also had a penchant for Nature, as does Schafer. He has written vivid articles about cities as sonic sewers, and his life has now been spent mostly in the backwoods of Ontario – far from

the city, far from Toronto and far from the technology and industrialisation that the city implies. Far from the circumstances the piano requires for its creation.

Thus, when Schafer writes a piece for the piano, as he did in 1995 with the *Deluxe Suite*, we must consider the philosophical elements that he rejected early in his career, and the elements he is attempting to reconsider. If Schafer is recognised as the philosopher that he is, then any work he creates will likely address key philosophical ideas.

One important aspect of piano performance has remained with Schafer: he regularly improvises at the instrument in the evening (improvisation was a hallmark of piano mastery in the Romantic era). One work (*Dream Rainbow Dream Thunder*) arose directly out of such improvisations.¹³

Deluxe Suite

Having overcome the piano and its rigidity, Schafer was free by 1995 to return to it without being burdened by its limitations. The *Deluxe Suite* is a major work, unlike the brief and technically much simpler *Polytonality*. Schafer suggests a timing of about 13 to 14 minutes for the *Deluxe Suite*, and the work demands great power and virtuosity from the performer. It was written with a certain player in mind: Janina Fialkowska. In the preface to the score, Schafer writes 'When I heard Janina play the piano, the word "deluxe" occurred to me as appropriate to her powerful technique combined with sensitivity to detail.'

Sensitive detail, yes, but this piece is dripping in raw power and violence. 'Deluxe' maybe, but if it were a restaurant, it might be five-star and seat New York mafioso dons. But I will have something more to say about this below.

The *Deluxe Suite* is a suite in the sense that it is in sections, though this is evidently motivated by improvisational factors rather than any preconceived structural arrangement. While we lack examples from the 19th century – for the art died out in the piano before recordings could capture sufficient examples – we do have the modern recordings of great non-jazz improvisers like Gunnar Johansen.¹⁴ What appears there is a tendency for ideas to evolve from each other; sometimes a chance motif or figuration buried in the

¹³ On the other hand, in a letter to the author (29 November 2006), Schafer says 'I often derive material from improvisations, usually played late at night.' His piano is a 'lousy one, out of tune.'

¹⁴ Gunnar Johansen (1906-1991) created some 550 Improvised Sonatas using the tape recorder to catch his inspiration 'on the fly.' These are not jazz improvisations, but are in the Western art music tradition: they range from free tonality, to atonality, modal, melodic and gestural idioms. Some draw on Gregorian chant, others are almost Webernesque, while yet others are complex and vie with K.S. Sorabji for density of texture. A selection of these works has been released on the Gunnar Johansen Composition series (20 cassettes) issued by Artist Direct.

¹² R. Murray Schafer, *E.T.A. Hoffmann and Music* (Toronto: U of Toronto P, 1975).

texture grows into a leading idea. Similarly the *Deluxe Suite* follows an improvisatory course: rather than strict thematic construction, there is a flowing sequence of events, similar and derived, which I find characteristic of the improvisatory manner.

The *Deluxe Suite* also addresses (using the poetic freedom of the Romantic Era) the issue of the artist as creative pioneer in the journey of the spirit. While the composer might notate the piece, it is the performer that creates ‘everything’ in the Romantic piano work. This may explain Schafer’s somewhat dry description of the premiere by Janina Fialkowska:

Curiously enough, she never played the *Deluxe Suite* for me before the premiere though I had asked her frequently to hear it. As a result, several of the tempi were wrong. Standing up from the piano after the premiere, she shook her hands in front of the audience as if to imply, ‘that’s enough of that.’ I think she was trying to be funny but it didn’t strike me that way, and our meeting in her dressing room after the concert was brief.¹⁵

In a sense the composer is, and must be, upstaged by the performer who is the ‘All.’ This is one element of the piano’s nature that Schafer has not accommodated.

***Deluxe Suite* and its Relationship to Schafer’s Work: Satellites**

Schafer’s largest body of work, the *Patria* cycle of theatrical events, are the suns around which smaller satellites revolve. Sometimes the works are taken right out of the major composition and given a performance life of their own. Other times, the smaller composition precedes the major work, acting as a study (or even as a preparation) for it (e.g. *Music for Wilderness Lake*, 1979 and *The Princess of the Stars*, 1981).

This principle applies to the literary works as well. *The Tuning of the World* is surrounded by an array of smaller works that contribute to it, were the source for it, or are developments from it. In Schafer’s novels, the ideas may borrow elements from the *Patria* cycle (e.g. the graphic novel *Dicamus et Labyrinthos*, which references Ariadne’s Thread and the Minotaur theme, both of which are also found in *Patria*). The novel may contain comments, allusions or quotations from the larger work. The chief example is *Wolftracks*, the two-way novel which Schafer secretly placed in used bookstores across the country.

Finally, since Schafer freed himself of the limitations of traditional music notation, he made use of pictorial representations to suggest sound effects and such drawings appear regularly throughout his novels and his operas.

In the *Deluxe Suite*, however, no drawings or graphic notation are found: perhaps Schafer does not

want to give too much freedom to the ‘Pianist Hero.’ However allusions to other works, in very fragmentary ways, do occur.

Throughout the operas – and very importantly in the string quartets – Schafer juxtaposes two ideas: the music of the urban/mechanical soundscape and the music of the rural environment (Examples 3 and 4, p.7).

It is interesting to note in Example Four that the second violin plays a pentatonic line based on the scale found on the black keys of the piano. While this is the easiest such scale to play on the piano, the violin need not be limited to it alone. Still the piano returns! Schafer has suggested that ‘someone could write a thesis on how the chord structure and spacing in my orchestral music is influenced by hand positions on a keyboard – and it would be valid.’¹⁶ These same ideas occur in the *Deluxe Suite*, and many further examples could be found in the *Patria* cycle.

But the *Deluxe Suite* also emphatically exemplifies the ‘Artist as Hero’ trope that 19th-century piano compositions demand. By coming to terms with the legacy of the piano, the Artist as Hero, and the 19th century, Schafer frames an answer for the place of the individual in the world. In the *Patria* cycle, the central character is Wolf. In the *Deluxe Suite*, Wolf is the performer and he assumes his individuality in the tradition of the 19th-century master pianist. The work is not merely deluxe, but also violent. The themes of Ariadne, the feminine, and Wolf, the violent male, are joined. Much more could be said as Schafer’s work is based on a constellation of ideas, with radiating relationships moving outward.

Schafer’s entire creative output is a vast, interrelated, mutually inspiring body of work. The *Deluxe Suite* for piano is not a gratuitous toss towards this ubiquitous, yet outdated and defunct instrument; rather it is a vivid demonstration of the trajectory of ideas, philosophies, and creativity perfectly in accord with the exuberant imagination of R. Murray Schafer.

Author’s acknowledgements:

The musical examples included here are reproduced with the permission of the composer.

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I am grateful to Schafer for his support and encouragement in my research and writing. I also thank him for the score of the *Deluxe Suite*, which he sent to me as a gift years ago. In December 2006 I also received from him a CD recording of the work, for which I am also grateful [Centrediscs CMC CD/DVD 12006 (2006), performed by Brigitte Poulin].

¹⁵ Schafer (as n. 11): 90-91.

¹⁶ Schafer (as n. 11): 90-91.

Example Three: Schafer *String Quartet No. 8* [an example of Schafer's 'urban/mechanical' style]

Example Four: Schafer *String Quartet No. 8*, p. 9 [an example of Schafer's 'rural music' style]

N.B. THE DURATION OF EACH LINE SHOULD BE ABOUT 8 SECONDS

About the author: The pianist, composer and independent researcher Gordon Rumson has performed extensively, composed over 100 works and has written many articles. Currently he is the Editor for a multi-volume series of the music of Gunnar Johansen. (www.gordonrumson.org).

Gustave Smith's Louisiana Episode

by Brian C. Thompson

Introduction

In describing Gustave Smith's place in Canadian music history, Helmut Kallmann has concluded that 'although his life story is insufficiently known, Smith appears to be one of the most versatile and interesting pioneers of the second half of 19th century.'¹ He was undoubtedly a resourceful musician. Over a forty-year career in Canada, he made important contributions as a teacher, organist, critic, and composer. He was also something of an adventurer. He arrived from France in 1856, having studied at the Paris Conservatoire, fought on the Republican side during the Revolution of 1848, and travelled as far as India. He appears to have landed in Canada with little material wealth, but with an abundance of talent and a desire to contribute to the cultural life of his adopted country. After residing in Montréal for a decade, he spent about two years in the United States and then settled in Ottawa, remaining in that area until his death in 1896.

Smith's publications provide the best sources of information on his activities, but give only the outlines of his life. At this point, we are not even sure what he looked like, as the only photograph of him contains three men, none identified (see Figure 1). Unlike many of the pioneers of Canadian music, Smith has not yet been the subject of a book-length study, despite his prominence as an educator and organist. Kallmann's well-researched articles in the *Encyclopedia of Music in Canada* and the *Dictionary of Canadian Biography* surveying Smith's activities over a lifetime offer many potential points of departure for further study. One such topic is the period in which Smith lived in the USA. Of this time, Kallmann has written, 'soon after' May 1864, 'likely for reasons of health, Smith left for the warmer climate of the United States ... After a year in New York, he went to New Orleans, where he worked as a music teacher and church musician until moving to Ottawa in 1868.'² No details about this period in Smith's life have previously been published. In this article, I will examine Smith's sojourn in the USA, exploring his motives for leaving, his activities while in the USA, and his reasons for returning to Canada.

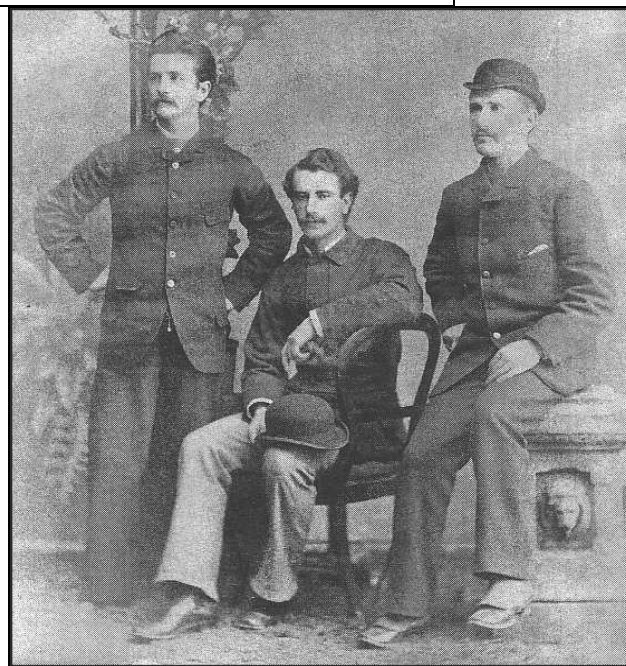


Figure 1. J.E. Livernois photograph of Gustave Smith, possibly dating from the 1870s. Neither Smith nor the two other men have been identified. Gustave Smith fonds (MUS 96) Music Division, Library and Archives Canada.

Montréal

By the early 1860s, Smith was busy and well established in Montréal. In 1857, he had married a local woman, Hermine Leprohon, and converted to Roman-Catholicism. He served briefly as president of the Société Sainte-Cécile and earned a part of his living as a church musician. He took part in special events, such as the inauguration of the new organ at Hôtel-Dieu de Montréal on 10 October 1862, and served as the music director at St. Patrick's Basilica (see Figure 2).



Figure 2. Montreal, 1859. Looking north-west from the tower of Notre Dame Church. St. Patrick's Basilica in the center-right (facing south) is where Smith served as organist before leaving Montréal in 1865. Photograph: Notman Photographic Archive.

¹ Helmut Kallmann, 'Gustave Smith,' in *Encyclopedia of Music in Canada*, 2nd edition (University of Toronto Press, 1992) online version (<http://www.thecanadianencyclopedia.com>) accessed 12 March 2007.

² Helmut Kallmann, 'Charles-Gustave Smith,' *Dictionary of Canadian Biography Online* (<http://www.biographi.ca/>) accessed 12 March 2007.

Teaching provided much of his income. In addition to teaching piano privately, he taught courses at Sacré-Cœur convent at Sault-au-Recollet, where his students included the young Emma Albani. His support for other musicians, and especially younger ones, often took the form of criticism in the daily newspapers and other publications. In the early months of 1858, he had produced a series of articles on teaching music for the Montréal newspaper *Le Pays*, and in 1862 he wrote frequently for *l'Écho du cabinet de lecture paroissial*. In January 1864, he and Leprohon (an in-law) took over publication of A.J. Boucher's *Les beaux arts*. When that venture failed after a few months, Smith began contributing to *La Presse* and then to *l'Union nationale*, two newspapers owned by maverick publisher Méric Lanctôt.

In Montréal, debate over Confederation grew particularly acrimonious in 1864; Lanctôt was its fiercest opponent. In September of that year, he created the *Union nationale* as a vehicle to argue against what he believed to be a proposal that went against the best interests of French-Canadians. Many intellectuals agreed with him.³ The 22-year-old lawyer and future prime minister Wilfrid Laurier was one of the brilliant young contributors to the newspaper. Recognizing the importance of the arts in shaping culture, Lanctôt also devoted more space to cultural issues than did other newspapers, and was especially supportive of a group of local musicians that was active at that time. These performers, including the vocal ensemble Montagnards Canadiens, the pianist Calixa Lavallée, and the soprano and pianist Marie Regnault, appeared frequently, often raising funds for causes especially close to French-Canadians, such as the Bibliothèque des Bons Livres and the victims of the Rebellions of 1837-38.

Music became closely linked to nationalism late in 1864 with the visit to Montréal of the 22-year-old French violinist Camille Urso (1842-1902). Urso, a former child prodigy, had been widely acclaimed since resuming her concert career in April 1863. In Montréal, the musical community claimed her as an icon of Francophone culture.⁴ Part of the reason for their embracing of Urso was that she participated in the community, as in her performance on 30 Nov. 1864, at which Smith served as accompanist (see Figure 3). She made several appearances in Montréal late in 1864, and on public urging from members of the musical community returned for more performances in January 1865. On both January 2 and January 9, Smith served as musical director at grand concerts featuring Urso.

³ See A.I. Silver, *The French-Canadian Idea of Confederation, 1864-1900*, 2nd ed. (Toronto: University of Toronto Press, 1997): 33-50.

⁴ Following Urso's departure, J.O. Turgeon published his *Biographie de Camille Urso* (Montréal: Pliguet & Laplant, 1865).



Figure 3. Advertisement for Camille Urso's grand vocal and instrumental concert in Montréal on 30 November 1864. As with Urso's other events in Montréal, this concert featured several local performers, among them, Marie Regnault, François Lavoie, the oboist Baricelli, and the Chasseurs Canadien band. Smith is listed as 'presiding at the piano.' *La Minerve*, 29 Nov. 1864, p.3.

On Monday, January 30, the *Union nationale* reported that Urso had engaged Smith as accompanist for a Southern tour. They were to embark for Havana on February 8, and give performances in New Orleans and at the court of Emperor Maximilian in Mexico City. The newspaper reported with pride that in selecting Smith, Urso had shown 'high regard and a serious appreciation' for his talent, 'when there are so many artists in New York who would have been extremely happy to make this trip.' The brief news item went on to praise Smith's humility and his desire to 'make himself useful to Canada.' It noted that the trip should be good for his health, which had suffered 'due to constant work,' and wished him 'a happy voyage and speedy return among us.'⁵

⁵ Nous considérons le désir de Camille Urso d'avoir choisit notre ami, comme une grande marque d'estime et une sérieuse appréciation pour le talent de M. Smith, quand il y a tant d'artistes à

A week later, the same newspaper reported that the tour would be delayed until the following November due to difficulties in booking venues in Cuba.⁶ Urso was already in New York, and Smith was struggling to decide what to do next.⁷ On February 10, having had time to consider his options, Smith wrote to the archbishop of New Orleans, Jean-Marie Odin, enquiring about a position as organist, claiming that he planned to move to New Orleans and establish himself there as an organist and professor of piano. At the beginning of his letter he states that he, like Odin, was French, despite his name, and that he hoped to find students among the city's French population. He attached a copy of a letter from the Conservatoire's director Daniel Auber, attesting to his training, and two letters of introduction, one from Father Dowd, of St. Patrick's, and another written on behalf of Montréal's Bishop Bourget (as Bourget was then reportedly in Rome).⁸

While searching for opportunities in the USA, Smith remained active. He continued to write reviews on occasion, and to perform. Perhaps to counter any rumours that he planned to leave, in June he published an advertisement asserting that he was remaining definitively in Montréal and giving lessons at his home.⁹ It is difficult to know if the claim was sincere. The mood had changed in Montréal. The Legislative Assembly had approved the plan for Confederation on March 10. Lanctôt, angry and bitter, would fight on until 1867, but before the end of 1865 Lavallée, Regnault, and Smith had all left for the USA.

New Orleans

No evidence of Smith's time in New York has yet emerged. From his letter to Odin, we know that New

New York qui eussent été fort heureux de faire ce voyage. Nous voyons par ce choix que M. Smith n'a jamais voulu en imposer par son savoir à qui que ce soit, main qu'il n'a fait que vouloir se rendre utile en Canada.

Nous lui souhaitons un heureux voyage et un retour parmi nous aussitôt que possible. Cette tournée dans le Sud ne pourra qu'être très favorable à notre ami dont la santé a été passablement altérée par un labour soutenu. 'Depart de M. Gust. Smith pour la Havane,' *l'Union nationale* (30 Jan. 1865): 2.

⁶ [No title] *l'Union nationale* (6 Feb. 1865): 2.

⁷ In its February 11 issue, *Wilkes' Spirit of the Times* noted that Urso had taken part in J.N. Pattison's first soirée musicale at Steinway Hall, where she played Vieuxtemps's 'grand fantasia de concert,' accompanied by Mr. G. W. Morgan. On April 22, the same publication reported Urso to have been 'engaged for one year at twelve thousand dollars salary, to play the violin in concerts with Hiller, a German pianist. Their concerts will commence in July.' The pianist mentioned was likely Ferdinand Hiller (1811-1885).

⁸ C[harles Gustave] Smith, letter to Archbishop Jean-Marie Odin, 10 Feb. 1865. Archbishop of New Orleans (La.) Collection ANO. University of Notre Dame Archives, Notre Dame, Indiana. All four letters are found in Archbishop of New Orleans (La.) Collection (ANO).

⁹ Advertisement, 'Gustave Smith, Professor de Musique,' *l'Union nationale* (19 June 1865): 3.

Orleans was his ultimate destination. New York was the primary departure point. From there, he would likely have travelled to New Orleans by ship, a voyage that would take several days and that was not without hazards. In October 1866, the steamer *Evening Star*, en route from New York with a full opera company destined for New Orleans' Academy of Music was wrecked off the coast of Georgia. Smith would likely have been travelling at about the same time, as New Orleans newspapers began reporting his activities in the city in January 1867.

In 1867, New Orleans was still a city in transition, with little remaining of its pre-war glamour. Before the Civil War, the city of about 170,000 offered an extraordinary amount of work for musicians, as the opera house and theatres hummed with activity through most of the year. New Orleans' decline began soon after the war began, in April 1861, as Federal forces blockaded the coast, and worsened a year later, after the city was captured and occupied. Smith's interest in relocating to New Orleans in February 1865, with the war not yet over, suggests that he may have known little of the hardship its citizens were enduring. In the first year after the war, New Orleans' population changed sharply. Many long-time residents departed for California and for other parts of the South. At the same time, former slaves from rural areas migrated to the city, and profiteers, or carpetbaggers, began arriving from the North. Residents welcomed neither group, and in 1866 violence was an every-day occurrence.

Towards the end of the year, opportunities for musicians were improving, at least temporarily. February brought carnival and numerous masked balls. Opera seasons were given at the French Opera House and at the new National Theatre, and theatrical companies and variety shows occupied the Olympic Music Hall, St. Charles Theatre, Academy of Music, and Varieties Theater, where Carlo Patti returned as conductor. Smith, his wife, and children settled into a comfortable home on Rampart Street, the northern limit of the French Quarter.¹⁰ The two-storey townhouse, with courtyard and slave quarters, was part of in a row of houses dating from the late 1830s. Smith's landlord was Pierre Antoine Giraud, an importer of French wine, who had owned it since 1852.¹¹ Located

¹⁰ Smith is not listed in the 1867 New Orleans city directory, which was compiled and published in 1866. In the 1868 edition, he is listed as an organist, residing at 70 Rampart Street, in District 2. The 1867 City Directory lists J. Crowell, a carriage maker, as occupying 68 and 70 Rampart, while residing at 249 Canal St.

¹¹ Source: Vieux Carré Survey: Square 97 Binder (332 N. Rampart St.) Historic New Orleans Collection. The district declined in the early decades of the 20th century and has not recovered. The row of houses was demolished in the 1950s and the site remains partly vacant.

on the river side of Rampart Street, Smith's home was within easy walking distance of the French Opera House (see Figure 4) and the Bishop's Chapel, on Chartres Street, where Smith would become organist.



Figure 4. The French Opera House on Orléans Street in New Orleans, the site of Smith's farewell concert on 22 March 1868. *Jewell's Crescent City Illustrated* (New Orleans, 1873).

The chapel, now known as Saint Mary's Church, was built in 1845, and still survives (see Figure 5).



Photo: Brian Thompson

Figure 5. Present-day view of the Ursuline Convent on Chartres Street, New Orleans, with St. Mary's Church, the former Bishop's Chapel (left), where Smith served as organist.

It formed part of the former Ursuline Convent, which had served as the Bishop's residence after the nuns departed for a new convent further down river, in 1823.¹² We have no record of Smith's exact duties or salary, but several accounts of his performances at special events appeared in the newspapers. Especially

¹² Rev. J. Edgar Bruns, 'Archbishop Antoine Blanc Memorial' (New Orleans: Archdiocese of New Orleans, 1981). I wish to express my thanks to Jack Belsom for locating this article for me.

notable was Smith's participation in a grand sacred concert at St. Louis Cathedral on 24 May 1867. He opened this event with an unspecified overture on the organ, and served as accompanist for the choir and the cathedral's vocal quartet.¹³

Given his European background and affable manner, Smith settled easily into a remarkably diverse musical community. Most of the city's professional musicians were European: French, German, Italian, Spanish and Dutch; Jews, Catholics and Protestants, and they spent much of their time supporting each other and the larger community.¹⁴ From January 1867, Smith became deeply involved in organizing and performing at concerts. As in Montréal, most of these events were benefits. On January 28, he co-directed a 'Grand Oratorio Concert,' at the Fourth Presbyterian Church, located on the corner of Gasquet and Liberty (now Cleveland and Liberty) just west of Canal St. His performing partner was Theodore La Hache, one of New Orleans' most prominent musicians.¹⁵ The two may have met in New York. La Hache travelled there in the second half of 1866 to purchase pianos and sheet music for his music store on Baronne Street, and returned to New Orleans in November.

On January 29, Smith performed at a benefit for fellow musician Auguste Davis at the German Hall on Bienville Street.¹⁶ The concert featured an appearance by the popular soprano Madame Fleury Urban.¹⁷ In opera obsessed New Orleans, it would be rare to give a recital without a vocalist and the city had an abundance of fine singers. In some ways, this preference might have worked to Smith's advantage. A week later, on February 6, he accompanied the vocal selections at a benefit concert for the newly established German Protestant Orphan Asylum. The concert took place in the Grand Salle of the newly completed Moresque Building, on Poydras Street (see Figure 6). In addition to La Hache, among Smith's colleagues at this event was the pianist Charles Schramm, and a trio of violinist Jacques Oliveira, cellist Louis Meyer, and pianist Charles Meyer. Oliveira had arrived in the United States from Amsterdam in 1859, settling in New Orleans in 1861 or 1862, after a year and a half of performing in and around New York. The Meyers may

¹³ The programme was printed in 'Grand Salut à la cathédrale,' *l'Abeille de la Nouvelle Orléans*, 24 May 1867, 1.

¹⁴ As Lawrence Gushee has discovered, of the 222 musicians enumerated in the 1870 census, 80% were foreign born. See 'The nineteenth-century origins of jazz,' *Black Music Research Journal* 22 (supplement): 6.

¹⁵ See Warren Carl Fields, 'Theodore La Hache and music in New Orleans, 1846-1869,' *American Music* 8.1 (Fall 1990): 326-50.

¹⁶ Davis was active as a composer of songs and piano music.

¹⁷ In its review of the event, *l'Abeille* focused almost exclusively on the vocal selections performed. 'Le Concert de M. Davis,' *l'Abeille de la Nouvelle Orléans* (30 Jan. 1861): 1.

have been related. The name is ubiquitous in New Orleans musical circles. Louis had been leading the orchestra at the St. Charles Theatre. Charles had been active as a composer.



Figure 6. The Moresque Building on Poydras Street, New Orleans. Completed late in 1866, after delays caused by the Civil War, its grand hall was the site of concerts and balls. Smith performed there with the violinist Jacques Oliveira and others. *Jewell's Crescent City Illustrated* (New Orleans, 1873).

Another benefit performance with La Hache took place on February 20. In this case, the beneficiary was the St. Elizabeth Asylum for girls on Napoleon Avenue (in 1998 the building became the home of novelist Anne Rice). On February 27, Smith performed with Charles Schraumm and Madame Fleury Urban at the Lyceum Room of City Hall (now Gallier Hall). And on March 2, Smith and Oliveira staged a concert for the Germania Männerchor in the same venue. If these performances provided few direct pecuniary advantages for Smith, they should have helped to raise his profile in the city, and perhaps enable him to attract students. In April, Smith and Oliveira announced plans for their own 'parlour concert' series in the Lyceum Room. Only one performance, on May 23, seems to have taken place. Benefit concerts for flood victims caused some to be postponed. Oliveira's ill health interrupted others, and on June 18 the 31-year-old violinist died.

Obituaries did not state the cause of death, but epidemics had returned to New Orleans. Cholera claimed 1,294 lives in 1866, followed by 581 more in 1867. Worse still was yellow fever, which arrived with the mosquitoes and summer heat in 1867. That year, in the worst outbreak since 1858, the disease would claim 3,320 lives in New Orleans.¹⁸ Many more would suffer the effects of these diseases but survive. Smith's appearance at a benefit concert for Oliveira's family on July 10 may have been his last in 1867, as public activity declined and Smith himself soon fell ill.

¹⁸ Peggy Bassett Hildreth, 'Early Red Cross: The Howard Association of New Orleans: 1837-1878,' *Louisiana History* 20.1 (Winter 1979): 65-66.

In a letter dated 12 February 1868 addressed to the Bishop of Ottawa, Smith provides a chilling account of his life in New Orleans over the previous eight months. He writes that both he and his wife had contracted yellow fever and continued to suffer the after-effects of the deadly disease. Due to the economics of the time, he recently lost his position at the Bishop's Chapel, has few students, and sees even worse events on the horizon. With 'the country completely devastated by the war, [and] ruined by the current policy,' he writes, inhabitants are 'expecting famine in the coming winter,' and forced to flee.¹⁹ 'That is the situation in which I find myself, Your Grace, and I am certain that you should sympathize with my sad position.' He expresses his desire to 'establish [myself] permanently at Ottawa to develop my clientele and live tranquilly with my family.'²⁰ Whereas, in his February 1865 letter to Bishop Odin, he mentioned four children, in this letter he mentions only two sons, ages ten years and eight and a half years, leaving one to assume that two children had since died, although it seems odd for him not to mention this when the tone of the letter is already quite desperate. His sister-in-law, who appears to be living in Ottawa and perhaps is known to the bishop, had offered to take in Smith's wife and children, and has suggested the possible move to Ottawa: 'Madame Côté, my sister-in-law, has just informed me that the position of organist at your cathedral has become vacant due to the voluntary departure of the incumbent. I would ask you for this same position a salary of £60 per year.'²¹ He signs the letter, 'Gustave Smith, Esq., organist,' providing Grünewald's Music Store on Canal Street as the return address rather than the home on Rampart Street.

¹⁹ 'Le pays étant complètement dévasté par la guerre, ruiné par la politique actuelle... On s'attend même à la famine pour l'hiver prochain, les habitants émigrent de tous côtés.' Gustave Smith, letter to Bishop Guigues, 12 Feb. 1868, New Orleans. Notre-Dame Archives, in file Basilique cathédrale Notre-Dame, Doc. Part (Chorale) 1868-1943: I. 4T. 1.

²⁰ 'Voilà, la sphère au milieu de laquelle je me trouve, Monseigneur, et je suis certain que vous compatirez à ma triste position qui, pour le moment, est déjà allégée par mal belle sœur en offrant l'hospitalité à ma femme et à mes enfants. Je viendrai me fixer à Ottawa d'une manière définitive pour m'y faire une clientèle et y vivre tranquillement au milieu de ma famille.' Gustave Smith, letter to Bishop Guigues, 12 Feb. 1868, New Orleans. Notre-Dame Archives, in file Basilique cathédrale Notre-Dame, Doc. Part (Chorale) 1868-1943: I. 4T. 1.

²¹ 'Madame Côté, ma belle sœur, m'informe à l'instant que la place d'organiste de votre Cathédrale est vacante par suite du départ volontaire du titulaire. Je vais vous demander cette même position au traitement de £60 par an, prix que je recevais du bon Père Dowd, à l'église St. Patrice, de Montréal.' Gustave Smith, letter to Bishop Guigues, 12 Feb. 1868, New Orleans. Notre-Dame Archives, in file Basilique cathédrale Notre-Dame, Doc. Part (Chorale) 1868-1943: I. 4T. 1.

We have no copy of a response from Ottawa, but evidently the application was accepted. In the afternoon of Sunday, March 22, Smith gave a farewell concert in the foyer of the Opera House. The newspaper *l'Abeille* printed a pre-concert announcement advising readers that several singers from the Opéra would be performing, as well as the pianists Locquet and Loeuning, the cellist Herman Braun, and the violinist Henri Pagé. The same item mentions that funds were to be raised to assist Smith in returning to Canada.²² Later that year, he was settling into a new home and adjusting to life in Canada's new federal capital.

Smith arrived in Ottawa too late to be listed in the 1868 city directory, but appears in the 1869 issue, listed as 'Le Chevalier Gustave Smith, organist Notre Dame Cathedral, professor of piano and singing,' and residing on Rideau Street near King. Other letters in the archives of Notre Dame basilica confirm his appointment there, and also indicate that it took some time for Smith to get back on his feet financially. In September 1869, he wrote to the Bishop, thanking him for a small advance payment.²³ Three years later, he writes again, this time requesting assistance in paying his rent, having fallen six months behind and fearing eviction.²⁴ Although he would continue to serve as organist into the 1880s, he had by 1872 taken the first of several government positions, working as a cartographer and draughtsman. Quite likely, this work provided more reliable income than did music, while still allowing him to devote a considerable portion of his time to composing and writing. Among his published compositions of this period are several vocal and piano pieces. His unpublished works include masses and a cantata composed for the fiftieth anniversary of the seminary at Sainte-Thérèse (1875). New editions of his *Guide de l'organiste* appeared in 1873 and 1879, *Le Gamma musical* was published in 1890, and his *Abécédaire musical* remained in print well into the 20th century. As a writer, he contributed critical and pedagogical articles to *Le Foyer domestique* (1876-80), *l'Album musical* (1881-82), and other periodicals. He died in 1896, at the age of 70, after suffering a stroke.

²² 'Matinée musicale,' *l'Abeille de la Nouvelle Orléans*, 21 March 1868: 1. 'Il a obtenu le concours de plusieurs artistes de l'Opéra, MM. Picot et Le Chevalier, et Mmes Audibert et Seguin, et de Mesdames Locquet et Loeuning, pianistes distinguées; de M. H. Braun, violoncelliste, et de M. Page, violoniste. Nous espérons que cette matinée aura un grand succès et que l'estimable bénéficiaire pourra atteindre le but qu'il se propose et réaliser nasez pour subvenir aux frais de son retour au Canada, qui est son pays natal.'

²³ Letter, G. Smith, organiste-maître de chapelle, 3 Sep. 1869. Notre-Dame d'Ottawa. I. 4T. 2.

²⁴ Letter, G. Smith, organiste, 6 Dec. 1872. Notre-Dame d'Ottawa. I. 4T. 3

Conclusions

We cannot be sure of all of the factors influencing Smith's decision to migrate to New Orleans. Although we have a statement from him, citing health reasons for seeking to relocate to the warmer climate, there were undoubtedly other considerations. The opportunity to tour with Urso seems to have ignited his ambition, and motivated him to try his fortune in the more dynamic musical worlds of New York and New Orleans. He may also have been dissatisfied with the Canadian public. In January 1865, he had encouraged the public to attend a concert that Lavallée was giving, writing, 'Each day we bemoan the emigration of our young people, and for what reason do they leave? Simply because they lack encouragement.'²⁵ By the end of the year he too had departed.

Politics may also have been a factor. Given his milieu in Montréal of the 1860s, and especially his association with *l'Union nationale*, it is highly unlikely that he favoured Confederation. After Confederation had been approved by Parliament, in March 1865, the USA may have appeared all the more attractive. New Orleans' reputation as a musical centre made it a magnet for musicians seeking steady employment. As a Francophone, he sought a position in a French-speaking city. The participation of members of the opera company at Smith's farewell concert may give some indication of his social circle in New Orleans. But French-speaking New Orleans was a society in decline and could no longer support the number of musicians it once had. In the end Ottawa, though it was a cultural backwater in 1868, offered the security that he most desired.

Abstract

This article examines Gustave Smith's activities in New Orleans in 1867 and early 1868. Smith is regarded as one of the most influential musicians in 19th-century Canada. He earned a living primarily as a church musician, playing the organ at St. Patrick's Church in Montréal and later at Notre-Dame Basilica in Ottawa. As an educator, he published many pedagogical works and articles over the course of his 40-year career in Canada. Despite his prominence, relatively little is known about his life and almost nothing is known about the period he spent in the United States of America between 1866 and 1868. Through unpublished letters, newspaper reports and advertisements, I examine Smith's activities in the USA and explore his reasons for leaving and returning to Canada.

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²⁵ Gustave Smith, 'Le Concert de M. C. Lavallée,' *L'Union nationale*, 25 Jan. 1865: 2. 'On déplore chaque jour l'émigration de nos jeunes gens, et pour quelle raison abandement-ils le sol? Simplement parce que l'encouragement leur manque.'

Canadian Musical Theatre Festival, 21-26 Nov. 2006

by Sandy Thorburn

Jim Betts, (Artistic Director) and Michael Rubinoff (Chairman) of ScriptLab, a small group dedicated to the development, encouragement, and preservation of Canadian musical theatre, mounted an ambitious, week-long program of performances, discussion groups, and showcases of new and old Canadian musicals between November 21st and 26th, 2006. This event began with “An Entertaining and Fast-Paced Tribute to the History of Musical Theatre in Canada from *My Fur Lady* to *The Drowsy Chaperone*.” A benefit event for the Actor’s Fund of Canada, this concert featured performances of memorable songs from a variety of historical and current Canadian musicals by leading Canadian musical theatre stars.

Other events of this very ambitious week-long program included a symposium on the state of the musical theatre industry in Canada, moderated by Richard Ouzounian, and featuring producer Marlene Smith (producer of *Napoleon* and a highly successful version of *Cats*), Elise Dewsberry (former Artistic Director of ScriptLab and current associate artistic director of ANMT – The Academy of New Musical Theatre in Los Angeles), Leslie Arden, (composer of *The House of Martin Guerre*, *The Last Resort*, and this summer’s American Musical Theatre Project at North-Western University, *One Step Forward*), and Kelly Robinson, (Director of Creative Development for Mirvish Productions). This wide-ranging discussion, peppered by questions and comments from the large audience, revealed the wealth of material available for producers, as well as the difficulty in defining what Canadian musical theatre is. It was pointed out that the Canada Council will not provide grants for Canadian musicals on the grounds that they are “commercial.” This appellation is frequently used to deny access to funding for these works, despite the fact that well over 90 per cent of the musicals (and over 95 per cent of Canadian musicals) in Canada are produced under the not-for-profit segment of the industry. It was generally agreed that although there are signs of a sea-change in the cultural attitude to musicals, the art form is still largely considered to be both an imported art form (although opera, for some reason, is not considered an imported art form), and a commercial business (and thus perhaps not an art form at all!).

The Thursday event was a rare opportunity to see a staged reading of a Canadian musical written and produced in the 1960s. *Turvey* (also known as *Private Turvey’s War*) is a musical based on Earl Birney’s novella, set by Norman and Elaine Campbell and Don Harron. Ms. Campbell and Mr. Harron were both on

hand to announce the establishment of the Norman Campbell award for Canada Musical Theatre Writers, and Mr. Harron played a role in the musical reading. What was presented was a delightful, if rather dated show that was particularly interesting for its attitude to war (the work dealt with a comic character who ended up in the Canadian army, fighting the Second World War). Once again, performers like Kyle Blair and Adam Brazier, Mary Ellen Mahoney and Nancy White brought this work vividly to life, accompanied by a small ensemble led at the piano by the ubiquitous David Warrack (with Ed Henderson on guitar).

Friday’s event was a showcase reading of the near-legendary Canadian musical *Fireweeds: Women of the Yukon*, by Cathy Elliott. This work has been in development since 1990, has been workshopped many times, and produced several times by small ensembles. Usually seen with between four and eight performers, this sold-out performance featured eighteen women singing, often in complex counterpoint to one another, and brought the work to life in an astounding manner. Clearly influenced by the environmental music of Barry Truax and R. Murray Schafer, as well as by current American and Canadian musical idioms (such as Leslie Arden and Adam Guettel), the piece was breathtaking in its performance (the lead performers included Charlotte Moore, Janet McEwan, and Diane Stapely), and an overwhelmed Cathy Elliott received a spontaneous standing ovation, long overdue.

Saturday was largely devoted to presentation of new Canadian musicals, and featured workshop readings of five works, including Nelles van Loon’s *Hot Dog*, a tragicomic look at the life experience of a street vendor. David Warrack’s *I Just Dance* is a new work that is similar in theme to *A Chorus Line*, but with some brilliant musical dexterity on Warrack’s part. *The Elusive Tart*, a short comedy about a mid-life crisis, was brilliantly directed by Madeline Paul, and featured the powerhouse voices of Avery Saltzman, Elizabeth Beeler, and Cam MacDuffee. This work proved the most successful of the works presented in abbreviated form. *Love Me* was a restaging (by Vinetta Strombergs) of a work by Robert Swerdlow (of Global Village Theatre fame), but it proved to be an awkward updating, a bit reminiscent of the unfortunate recent production of *Hair* at the Canadian Stage Company.

The evening saw a presentation of Scott White and Peter Fenton’s *The Giant’s Garden*. Loosely based on Oscar Wilde’s children’s story *The Selfish Giant*, it is a light and happy musical aimed at children, using the pastiche style, which has become so ubiquitous in

small-cast musicals of late. A doo-wop number, some patter songs, and other popular styles round out this well-written musical, and it was well received.

The Sunday showcase featured songs and scenes from musicals that were in the process of being written, by such well known composers as Jonathan Munro, Jay Turvey and Paul Sportelli, who presented some of the songs from their musical *Tristan*, which will be presented at the Shaw Festival next summer. Another stand-out included several songs from Don Carrier and Anaya Farrell's work, *Evangeline*.

Overall, this festival sought to draw attention to the plight of the Canadian musical by showing a retrospective of the work that has been achieved, a

showcase of current work, and a taste of what is to come. The conclusion one is forced to come to is that the industry is fairly healthy, despite numerous crosses it is forced to bear. Michael Rubinoff has hinted that a second festival is already in the works for next year. If this becomes an annual event, it would be very helpful for the musical theatre community, because those involved need to work together. The music is often first-rate, and the musicals themselves are more often than not of remarkably high quality, but all of them, past, present, and those yet to come, suffer from neglect, under-funding, and a continuing battle for legitimacy in the Canadian cultural community.

World Premiere of James Rolfe's *Swoon* at the Canadian Opera Company

by Sandy Thorburn

Swoon by James Rolfe, libretto by Anna Chatterton; directed by Miahcel Albano; conducted by Derek Bate; featuring Virginia Hatfield, Justin Welsh, Melinda Delorme and Lawrence Wiliford.

Like many of the world's leading opera companies, the Canadian Opera company tends to focus its efforts on canonic works of the opera repertoire. Still, from time to time, and increasingly, under the directorship of Richard Bradshaw, the COC has commissioned original Canadian operas. On December 6th, 2006, the Canadian Opera Company's studio ensemble (a student group of highly skilled performers) mounted its first world premiere production in nearly a decade. This work was the highly entertaining comic opera *Swoon* with music by James Rolfe and a libretto by Anna Chatterton. It was presented as a double-bill, along with an excellent production (by novice director Ashley Corcoran) of Walton's rarely performed work *The Bear* (1967), this work had many bright moments, and was generally well performed.

Swoon had many bright moments and was generally well performed, though there were some troublesome issues, including odd casting choices, and the frequent use of a pop music idiom played by a high modernist instrumental ensemble. Nevertheless the work was entertaining, and well written. Making direct reference to Mozart's *Le nozze di Figaro*, this work involved two couples – the first a young servant couple, the other an older, wealthier couple – living in Toronto's upscale Forest Hill neighbourhood. Given that the casting was dependent upon the members of the studio, it is understandable that the four performers were of a similar age, but it was a trifle peculiar to accept that one group was young and the other old, as they seemed to be roughly the same age.

The set was simple and effective, the lighting appropriate, and all the set pieces allowed the music to flow effortlessly throughout. One element that made me feel this work was being a bit untrue to its nature was the fact that there were numerous references to popular music. Roy Boy (the young male, overplayed by Lawrence Wiliford) often retreats to the sanctity of his iPod, and when he does this, the music suddenly takes on the rhythmic and tonal characteristics of popular music. The musical instruments chosen for this ensemble though were decidedly operatic; violins, clarinets and bassoons trying valiantly to sound hip, but the effect was sometimes slightly forced.

There were moments of brilliance in the vocal writing. Several duets, at least one trio, and a quartet were overwhelmingly beautiful, and these were the most memorable moments. Rolfe has clearly mastered the art of writing for the voice. As is to be expected in 21st century operatic writing, there were references to earlier work. I found myself wishing for an electric guitar, bass, and drum set at times, so that the power of the music could attain everything it wanted to achieve.

Michael Albano directed the work solidly, emphasising the power of the music (which was far superior to the libretto), and Derek Bate directed the 13-member instrumental ensemble admirably. In all, this work was a delight to watch, particularly because it was comic, and as any composer will tell you, comedy and music often make uncomfortable bedfellows. In this case, although there were many bedfellows, none produced discomfort.

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Reviews

Elaine Keillor. *Music in Canada: Capturing Landscape and Diversity*. Montreal & Kingston: McGill-Queen's University Press, 2006. xii + 499 pp., ill., music. ISBN-10: 0-7735-3012-6. \$49.95 (hardcover book with CD).

This is the first important one-volume comprehensive study of Canadian music in a quarter of a century and is a majestic summing up of the author's extensive work in Canadian music research over the past 35 years. The following review is divided into four parts. The first section deals with Chapters 1 and 2; the next discusses Chapters 3 through 6; the third section treats Chapters 7, 9, 11, and 13; and the last deals with Chapters 8, 10, 12, and 14. Each section is by a different author.

Chapters 1 and 2 reviewed by Robin Elliott

In the first two chapters, Keillor sets out her theoretical premises ('Exploring the Sounds of Canada') and then deals with First Nations traditional music ('Traditional Musical Expressions of the First Peoples'). Authors of one-volume national music histories often set out an overriding theoretical idea to explain their approach to the impossible task of capturing the abundance and diversity of an entire nation's musical life, both diachronically and synchronically, in a single volume. Helmut Kallmann in *A History of Music in Canada 1534-1914* (Toronto: University of Toronto Press, 1960), for instance, states that he deals with 'the planting of seeds rather than the harvesting of the fruits' (3). H. Wiley Hitchcock's *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ: Prentice-Hall, 1969) divided nineteenth-century U.S. music into 'cultivated' and 'vernacular' traditions, a categorization that has been influential in U.S. music studies. Richard Crawford in his *America's Musical Life: A History* (New York: W.W. Norton, 2001) goes beyond the binary opposition implied by Hitchcock's terms (and similar categorizations such as 'classical' vs 'popular' or 'high-brow' vs 'low-brow' or 'popular' vs 'refined' [Keillor's terms, 8-9]). Instead he proposes a richly nuanced three-tiered categorization: composers' music, which aims for transcendence (lasting value); performers' music, which values accessibility; and traditional music, ruled by continuity (227-30).

Keillor's main theoretical idea is outlined in her subtitle, 'capturing landscape and diversity' and is further elaborated (11-12 and also 46, 66) when she introduces the term *rubbaboo*. According to Keillor, this term was first used in Canada to refer to cross-cultural musical influences in 1862, though no citation is given (she explains [364n.17] that *rubbaboo* is a type of soup made from diverse ingredients). Unfortunately the idea is not developed very much in the rest of the book, so whether or not it provides deep insight into musical processes in Canada is difficult to evaluate.

One rather inconvenient feature of the book is that much of the detailed discussion takes place in the footnotes (all 55 pages of them!). The most extensive discussion of musical categorization, for instance, is not in the text but rather in a footnote (363n.11). There is a long list of topics that are not discussed, including gender, class, the music industry, media / technology, and the lives of individual musicians (9). Given that these are some of the most written about and important issues in Canadian music studies, it might have been a good idea to have reduced the footnotes to make way in the text for a consideration of some of these issues.

In Chapter 2, on traditional First Nations music, Keillor divides the country up into eight geographical/cultural regions and then chooses one or two aboriginal groups from each region to discuss in detail. Keillor has done much original research on First Nations music herself, and was instrumental in the creation of the fine websites natedrums.ca and natedance.ca. That said, I have to say that I find her approach to First Nations music here troubling in several respects. First of all, this music is isolated in a single chapter near the start of the book, giving the impression that it is cut off from the narrative thread and chronological organization that runs through the rest of the book. And because the only chapter on First Nations music is devoted to traditional musical practices, short shrift is perforce given to the very wide variety of other types of First Nations music. Perhaps most troubling of all is the author's persistent use of the present tense to describe traditional musical practices, many of which were actually documented, described, or recorded many decades ago. Again, the impression is given that this music, and the people who make it, are frozen in time. Is this traditional music still performed and used in the same way today? This is certainly implied, but in many cases it seems highly improbable. The three closing paragraphs, in which reference is made to the guiding ideas of landscape and *rubbaboo*, are neither extensive nor convincing enough to tie this part of the book into the rest of the narrative.

Chapters 3 through 6 reviewed by Michelle Boyd

These chapters cover the development of music in Canada from the sixteenth to the early twentieth centuries. Chapter 3, 'Music the French Brought to Canada,' discusses the various facets of European musical culture that the French settlers transplanted into the region that is now Quebec. The next chapter, 'Music the British Brought to Canada,' covers both folk and art music traditions that were introduced once

Britain seized control of the land from France. Chapter 5, 'Expanding Settlements before Confederation,' addresses the developments in Canadian music of the early nineteenth century. And finally Chapter 6, 'Forging a Nation with Music: 1867-1918' surveys musical organizations and institutions as well as composers that flourished during Canada's first fifty years as a country.

Beverly Diamond has noted the tendency to relate music history as a story of the achievements of individual, professional musicians.¹ Keillor (5) notes the necessity of including folk, rural, and amateur music alongside with the Western art tradition in order to create a more accurate portrait of musicking in Canada. Chapters 3, 4, and 5 attempt to address this issue and successfully present a complementary blend of both the notated and aural musics practiced in the early years of Canadian history. Keillor also addresses the myth that professional, 'sophisticated' traditions evolved in urban centers while amateur, folk music belonged to small communities and rural areas (104); through her detailed narrative and insightful vignettes, she reveals the diversity of musical tastes and idioms that developed along with the country. By including musical clubs, singing schools, and other communal-based practices, together with the rise and development of professional music making, she creates a history of the music that Canadians *experienced*.

The title of Chapter 6, though, is problematic; 'Forging a Nation with Music' suggests that the entire country is represented in this chapter, whereas 'The Rise of Urban Music' would perhaps be a more apt title. Although Keillor begins with a discussion of music education in Canada, her attention soon turns to the achievements of the largest cities (at that time) and individual composers. Rather than representing the music of a unified nation, this chapter forges the association of musical progress with urban centres. It reads predominantly as a list of facts and dates, and leaves little room for social contextualization.

Diamond's statistical analyses of Kallman's,² Ford's,³ and McGee's⁴ books on Canadian music history reveal the tendency to not only focus historical narratives on urban centres, but to place predominant emphasis on Central Canada.⁵ This trend is particularly noticeable in discussions of post-Confederation history.

¹ Beverley Diamond, 'Narratives in Canadian music history,' in *Taking a Stand: Essays in Honour of John Beckwith*, ed. Timothy McGee (Toronto: University of Toronto Press, 1995): 287.

² Helmut Kallmann, *A History of Music in Canada, 1534-1914* (Toronto: University of Toronto Press, 1960).

³ Clifford Ford, *Canada's Music: An Historical Survey* (Agincourt, ON: GLC, 1982).

⁴ Timothy McGee, *The Music of Canada* (New York: W.W. Norton & Company, 1985).

⁵ Diamond 'Narratives,' 277-83.

Music in Canada is also affected by this tendency and, while Keillor makes noticeable effort to include Nova Scotia and New Brunswick in her survey, her emphasis still falls predominantly on Quebec and Ontario. Prince Edward Island and Newfoundland are almost entirely absent from these four chapters.

A particularly helpful feature of *Music in Canada* is the short summaries of general historical events that Keillor uses to begin each chapter. While these may seem trivial to scholars well-versed in Canadiana, Granastein's observation that Canadian students 'rarely learn anything of their country's past or its place in world history' suggests Keillor could have seized the opportunity to integrate even more national history into her narrative.⁶ Frederick Hall's 'Musical Yankees and Tories in Maritime settlements of 18th-Century Canada' offers an instructive example; he considers in detail the impact that the American Revolution had upon music in the Maritime provinces.⁷ Keillor briefly mentions the Loyalists (85), but she could have explored in more detail their influence on Canadian music. Allowing more general history to permeate her narrative would have both enhanced and strengthened Keillor's efforts to present Canadian music within its social context.

Chapters 3 through 6 of *Music in Canada* present a comprehensive introduction to the vast array of musics practiced in Canada's foundational years. The amount of factual detail presented can at times be overwhelming, particularly in Chapter 6, but the clear organization of each chapter into cohesive sub-topics enables Keillor to deliver the content with clarity and precision. As she warns in her introduction, 'Canada encompasses a huge geographical area in which many different cultural heritages co-exist, and amalgamate,' making it 'difficult for a single historian to provide a balanced picture of such a complex situation' (9). *Music in Canada* is an admirable achievement and promises to provide scholars with an invaluable entry point to Canada's early music history.

Chapters 7, 9, 11, and 13 reviewed by Erin Bustin

These chapters are dedicated to a survey of popular musics in Canada. Chapter 7 considers the musical, social, political, and historical development of popular musics prior to 1900. Chapter 9 continues this narrative through to the end of the Second World War. The impact of global perspectives on the development and industrialisation of popular music from the 1950s to the 1970s are discussed in Chapter 11, and Chapter 13

⁶ J.L. Granatstein, *Who Killed Canadian History?* (Toronto: HarperPerennial, , 1998): 11.

⁷ Frederick A. Hall, 'Musical Yankees and Tories in Maritime settlements of 18th-Century Canada,' *Canadian Music: Issues of Hegemony and Identity*, ed. Beverley Diamond and Robert Witmer (Toronto: Canadian Scholar's Press, 1994): 447-58.

carries the reader through recent trends in Canadian popular musics right up to the present day. All of the chapters are further divided into subsections which highlight certain musical genres and styles; focus on various ethnic, cultural, and regional manifestations of popular musics; or consider other influences such as technological advancements, international trends, Canadian history, politics, and public policy.

This prodigious effort to survey *all* Canadian music in one fell swoop is certainly laudable. The intersections that she explores between various types of music in Canada are particularly fine. Throughout her discussion of ‘popular’ musics (‘forms of music-making that, at one time or another, were considered popular by the public at large’ (8) and so delineated from ‘refined’ music), Keillor’s attempts to explore the multiple intersections between folk, traditional, jazz, and diverse subgenres of popular musics (and music-making) are perhaps the most important and unique critical element of her survey. These intersections are vital to Keillor’s theories of landscape and *rubbaboo*, by means of which she sets out to consider Canadian music’s ‘relationship to Canada’s great cultural and geographic diversity’ (back cover).

Unending debates about Canadian identity have turned towards diversity – both geographical and cultural – as a means of trying to define that which is seemingly indefinable. I turned to *Music in Canada* with high hopes that it would offer some critical insights into what makes Canadian music *Canadian*. What does Canadian popular music say about *Landscape and Diversity*? How does music in Canada – particularly popular music – *capture* these elements of Canadianness? Despite Keillor’s captivating and promising subtitle, however, her discussion of popular musics presents a broad objective survey rather than a critical history. I found myself wishing for a more in-depth analysis of how the intersections, influences, and trends in popular musics support Keillor’s ideas of landscape and *rubbaboo*.

Virtually every notable Canadian popular musician, from Shelton Brooks to Roch Voisine, Guy Lombardo and His Royal Canadians to the Tragically Hip, and Jane Siberry to Buffy Sainte-Marie, are mentioned here – but historical, social, and narrative context is sacrificed in favour of overwhelming inclusiveness. Iconic Canadian singer songwriter Neil Young warrants a discussion of only half a page (longer sections devoted to single artists are rare, and for the most part are isolated in separate ‘Vignettes’). Keillor quotes Douglas Fetherling as saying that Young’s voice ‘sounds like the wind on the Prairies’ (243). While this certainly alludes to a musical depiction of Young’s geographical Canadian roots, Keillor offers none of her *own* critical scholarly

insights as to Young’s significance. Indeed throughout these chapters, some of the most intriguing critical analyses are offered not by Keillor, but by the popular music critics and scholars to whom she refers.

When Keillor does contribute to the narrative thread of ‘Landscape and Diversity,’ the connections are ripe with potential insight and importance. In her discussion of Gordon Lightfoot, for example, Keillor refers to the *Canadian Railroad Trilogy* which ‘reflects the spatial nature of a region of Canada’ (232). This brief example, however – potentially an excellent reflection of Canadian landscape – is dismissed long before it is followed through to its full potential. Here, like elsewhere, Keillor’s narrative would benefit from the addition of her *own* insights, which would add a deeper significance to the wealth of information that she has so painstakingly assembled.

Keillor’s survey of popular *genres* is similarly broad – early minstrel shows, vaudeville, First Nations, jazz, reggae, rock, funk ... the inclusion in one volume of all of these manifestations of music in Canada is commendable. Yet this wealth of information is presented with only a small taste of critical analysis. An excellent case in point is Keillor’s survey of ‘New Technologies and Electronica’ in Chapter 13. In her discussion of electronica, Keillor notes that ‘Canadians are involved’ in the creation of the ‘dance music of the twenty-first century’ (273) but gives little attention to *why* or *how* they are involved, not to mention what the presence (and prevalence) of this important musical trend might say about landscape and diversity – what of urbanization, for example? Keillor briefly mentions the contributions of Canadians Richie Hawtin and John Acquaviva to the electronic music scene in Detroit, however I found myself wondering, what about their influence *in Canada*? How and why do Canadians listen to electronic music? How has it influenced the Canadian musical *rubbaboo*? What, if anything, sets Canadian electronica apart from its U.S. or European counterparts? And more importantly, how does the inclusion of this section contribute to Keillor’s overall narrative of *Capturing Landscape and Diversity*? The problem is not that she has omitted a lengthy discussion of electronica music – the problem is that her aim to write an all-inclusive history of *Music in Canada* has culminated, at least in her discussion of popular music, in a recitation of lists, names, and facts, seemingly at the expense of analysing how landscape and diversity make Canadian popular musics – arguably our most important musical export – uniquely *Canadian*.

Naturally, the danger in any attempt to survey such a vast wealth of information is that historical selection necessarily leads to omission. With *Music in Canada*, Keillor has made a remarkable contribution to Canadian popular music studies and she has surveyed a

multitude of Canadian popular musicians and their music within four manageable and easily accessible chapters. Her exploration of the multiple intersections between folk, traditional, jazz, and diverse subgenres of popular musics and music-making suggest that music in Canada has developed along its own unique trajectory and has allowed for a multitude of diverse influences. While the narrative thread of *Capturing Landscape and Diversity* can be traced throughout these chapters, the significance of Keillor's *Music in Canada* lies in its breadth, rather than its critical depth.

Chapters 8, 10, 12, 14 reviewed by Colleen Renihan

Chapter 8 'Musical Expansion' is organized on both thematic and chronological lines, and deals with topics such as music and film, CPR presentations of Canadian culture across the country, and individual composers such as MacMillan, Willan, and Champagne. The narrative of expansion is present throughout the chapter, framed here primarily in terms of the spread of Western art music. The rise of permanent orchestras in the country is discussed, with more information on this topic than in McGee's or Kallmann's accounts. The concern regarding the identification of a distinctly Canadian voice arises at several points in each chapter, here in terms of Pelletier, Gibbons and Barbeau, but Keillor does not indulge the reader in any sort of thematic or narrative construct regarding this or other themes, though the threads beg connecting. Ideas such as Gibbons' Oxford discussions regarding the value of folklore, the use of Canadian music in tourism, and particularly the notion of 'nation building' in relation to the CPR festivals are merely factual. The elitism in choice of information and tone becomes apparent when folk song is presented as a mere tourism commodity, and Western art music as more 'refined' (read: more legitimate) than other musics.

A Canadian music genealogy is sketched in Chapter 10, 'Performers and Creators: 1945-1970,' with more contemporary connections to the lineage added in the Appendix. The description of the establishment of music programs, though again Ontario/Quebec-centric, highlights opportunities created for young musicians by youth apprenticeship programs such as the National Youth Orchestra and the opera school at the Toronto Conservatory of Music. The desire to raise the standard of Canadian music to an international level motivated much of the work in this period, establishing events such as the CBC/Radio Canada competition for young composers, and the Canadian Music Competition. The vignettes about small-town heroes (such as that about Verna Jacobson from Rouyn-Noranda who began her town's symphony orchestra and toured up north) are particularly important, since they reaffirm the idea that the hard work of individuals created the Canadian musical community we enjoy today. The establishment

of the Canadian League of Composers and Canadian Music Centre in 1959 is worthy of even more space than it has been given here. Unfortunately, Keillor takes the easy road when she snugly fits the Canadian hallmark of a 'divergence of styles' (including humour and quotation as 'Canadian' elements) into the cosmopolitanism of the post-war modernist aesthetic.

The concern with Canadian musical identity becomes stronger as the book progresses, and Keillor finally confronts such issues as arts funding and cultural policy in Chapter 12 'Refined Music in Canada and Abroad.' A fixation on Canadian music's international presence is evident in the discussion of the work of R. Murray Schafer and Glenn Gould, as well as a list of internationally reputable groups who have put Canada on the map such as Tafelmusik and Opera Atelier (both Toronto-based groups). On the topic of establishing a Canadian compositional image, Keillor quotes Tim Brady's idea that 'Canadians are connected via a common approach not a common material' (253) to show that contemporary composers constantly work *against* the expectation of a national style.

Chapter 14, 'Space and Identity,' opens with Schafer quoting Istvan Anhalt on the music of John Beckwith, which is 'the most obviously Canadian music' given its '[a]brupt transitions, [and] tedious ostinati, broken by sudden shocks ... the connections are missing except in your imagination, events seem to pop up abruptly out of nothing' (296). Gordon Smith gets closest to a necessary theorizing of Canadianism in relation to space, when he attributes the lack of a single 'voice', to our desire to 'erect boundaries, to maintain distinctions between us and them, and to confirm a sense of place' (297). The history of oral and notated traditions are presented in a disappointingly short section on the ways settlers put new words about the new land to old tunes. Chapter 14 ends with the landscape thesis surfacing in a rather peculiar fixation on country music and the prairies. Interestingly, the 'myths' that Keillor speaks of (the mosaic image, the wilderness, the north, the railway, and hockey) are perpetuated by her in this final consideration of the landscape. Keillor offers a reconciliation of some of the divergent elements in Canadian music, and an inspiring look at strides of immigrant communities.

Concluding comments

Music in Canada ends with 180 pages of appendices, notes, references, and an index – evidence, perhaps, of a preference for making lists rather than offering critical insight and analysis. The range of Keillor's interests in Canadian music and her comprehensive knowledge of existing scholarship in this field are two of the signal strengths of this book. Despite the weaknesses outlined above, the book is an impressive achievement and will remain a useful reference work for years to come. *R.E.*

From the perspective of a graduate student, the future of music studies in Canada is a daunting issue that most often remains suppressed: buried deep in our minds beneath research proposals, grant applications, abstracts, conference papers, performances, and dissertation chapters. The future of music studies in Canada, a fundamental concern for my generation of music scholars, is something we all need to address, regardless of how overwhelming it may seem.

The future of music studies in Canada is also a concern for the 17 contributors to this special issue of *Ecclectica*, as it is (presumably) for the readership of this issue and for thousands of other music scholars, students, and supporters across Canada. The future of music studies depends on more than a belief that what we are doing is important; it relies on *demonstrable* relevance – not only within our institutions, but also locally, regionally, nationally, and on a global scale.

Most (but certainly not all) of the scholars who contributed to *Ecclectica* state that interdisciplinarity is necessary for the fruitful survival of music studies. At the same time, it is at the root of our current dilemma. Increasingly, interdisciplinarity is regarded as crucial to our continued relevance. As a discipline, music studies are already marginalized in Canada, as elsewhere. Music departments and conservatories are expensive to operate and have little reliable income. It is unsettling to stop and ponder why this is the case: where do music studies fall on anyone's list of global priorities? Do we contribute in any meaningful way to slowing the spread of AIDS in Africa, establishing peace in the Middle East, or finding a solution for the omnipresent poverty in our own backyards? This is something that I, as a graduate student in music, struggle with every day. It is no longer enough to be an expert in music and music alone – however, interdisciplinary explorations may provide avenues towards an increasingly *relevant* socio-cultural role for music studies.

We are long past the days when the singular purpose of 'music studies' was the study of Western art music. Of course, one must still be well-versed in Bach, Beethoven, Brahms, and 'The Boys' (while also being fully aware of the many problems associated with that canonization). Today, however, we must recognize European music as a local vernacular in a global context, and broaden our scope to include the myriad musical traditions that constitute the globe. As Beverly Diamond says, 'European classical music ... is now one of many global and local ... traditions that people need in their lives and that students seek to learn about when they approach an institution to study music.'

But music alone is not enough. It is expected that music studies in Canada today will also involve dabbling in a vast array of fields and disciplines, in addition, of course, to the conventional musical sub-disciplines of performance, history and culture, theory and composition, and education. To be perceived as *relevant*, music studies may also include philosophy, literary and critical theory, feminism, gay/lesbian studies, sociology, anthropology, global history. Does studying music in Canada necessarily mean that each of us must be a jack-of-all-trades and master of none?

From the perspectives of the popular music scholars Norma Coates, Kip Pegley, and Susan Fast, it seems that other departments and faculties are ready and willing to subsume interdisciplinary music studies under the umbrella of cultural studies, sociology, anthropology, education, perhaps even psychology or medicine. How can music studies, then, continue to be relevant? Or are we relevant at all?

In fact, our *musical* expertise is indispensable across interdisciplinary boundaries. Music as *sound* is a relevant phenomenon to people of all cultures around the world. It is our study of musical *sound* – and our shared background in producing and interpreting it – that distinguishes us from sociologists, anthropologists, historians and the rest.

I am not advocating that we revert back to the conservatories and music departments that Brian Roberts describes as 'closed societies or communities' in his 'Sociological Divination.' We must continue to embrace interdisciplinary music studies whenever possible. But we must not forget that music is sound, and we must not lose sight of our relevance as *music* scholars. Furthermore, we must not make light of the *privileges* we hold as *Canadian* music scholars. This is not to say we are without challenges: we continue to struggle for recognition amongst other disciplines whose contributions to their local, regional, national, and global communities may be more tangible than ours. But we are *privileged* in that we are free to explore and embrace the potential applications of our expertise; to *ensure* the continued relevance of music studies. With all privilege comes responsibility. Ours is to perpetuate music studies as a relevant discipline in Canada by maintaining a balance between our own *musical* expertise and the extent to which we dabble in other disciplines; and, even more importantly, by increasing the extent to which music studies in Canada fulfill an important socio-cultural role that can be supplemented, but not replaced, by interdisciplinarity.

Erin Bustin

Clermont Pépin (1926-2006) was in the forefront of Canadian composers of his generation, outproducing many of his colleagues while at the same time assuming a broad range of administrative and teaching duties. This engaging memoir offers a selective (or, rather, incomplete) 'récit' of his career. In a 'Conclusion' (277 ff.), the author writes, almost as a review, of his motives in producing the book, and disarmingly discusses its shortcomings. The text is dated 'juin 2006,' just a few weeks before his death from cancer on September 2 (see the obituary in *ICM Newsletter* 4.3 [Sep. 2006]: 11). Regrettably, he was unable to devote as many pages to events of his later career as to his early life and education, and could include analytical comments on only a few of his mature works. However, despite its resulting unevenness, his 'narration' is altogether fascinating. For this reader it rouses warm memories of his courtly personality, generosity, and *joie de vivre*, and of friendly encounters going back over half a century.

Pépin was courageous in spurning the 'as-told-to' route of other artist-memoirists. He writes convincingly in his own voice, and permits himself some rhapsodic excursions that a ghost-writer might have rejected – for example, the asides on love and happiness (86-7) or the account of the mysteries of number signaling his espousal of more radical compositional techniques in the 1950s (193 ff.). He becomes carried away when recalling his performance of Beethoven's *Appassionata* Sonata as a piano-competition finalist (147):

...[A]u fur et à mesure qu'évoluait la musique, j'y ajoutais, parfois, avec énergie et assurance, des contrastes très expressifs. Je me sentais en parfaite maîtrise. J'imaginai un orchestre symphonique qui interprétait l'œuvre avec beaucoup de couleur. Ici prédominaient les cors, là les trompettes...

At the climax he perceives drops of blood on the keys, as in the Chopin film *A Song to Remember*; he has nicked a thumb.

His story flows like a letter; one somehow accepts direct quotes from unlikely corridors of memory or from conversations in which the author could not have participated. He incorporates excerpts from actual letters, notably those of his sister Germaine and a devoted teacher, Georgette Dionne (they share the book's dedication with the conductor Wilfrid Pelletier, his early mentor/sponsor). Other interspersed quotes include the script of his science-fiction-like musings on astronomy, on which his memorable Third Symphony (*Quasars*) was based (215 ff.).

His musical gifts drew attention at an early age. Not quite 12, he won a twenty-five-dollar composition prize from the CPRS (forerunner of CAPAC), the first of many; the same year a symphonic work of his was performed in Quebec City. At 15, he was awarded a three-year scholarship by the Curtis Institute in Philadelphia. Having grown up in Saint-Georges-de-Beauce, the precocious fourteenth of sixteen children (45), or perhaps the tenth of twelve (248 f.), he embarked on intensive music studies in the USA, under the wardship of his older sister, also musically talented. The story invites comparison with the education and public exposure of other Canadian prodigies of the same era – André Mathieu, Glenn Gould, Patricia Parr.

His principal teacher, the Italian composer-pedagogue Rosario Scalero, is pictured as a strict disciplinarian: classical harmony, counterpoint, and score study became a daily diet. When Germaine offers her services to Scalero as copyist, the two fall in love, and the teen-aged Clermont finds himself trying to dissuade the *maître* from what he sees as a bizarre marriage (84: 'Vous ne tenez pas compte de vos cheveux blancs?') – but to no avail. The wedding takes place, attended by Curtis notables. (One recalls the May-December union in 1945 of Leopold Stokowski and Gloria Vanderbilt, where the age difference was 42 years; with Scalero and Mlle. Pépin it was 50.)

His further formation included a year in Montreal, a three-year period under Arnold Walter and Lubka Kolesa in Toronto, and studies in Paris with Honegger and Messiaen, ending only in the mid-1950s with his return to Canada. His insatiable quest for musical experience is well conveyed as he remembers meetings with Toronto personalities: Eugene Kash responds to him with an impromptu reading of the Bach solo violin Chaconne, and Frederick Silvester similarly with the same composer's organ Passacaglia (134-9): 'Pendant un court moment, l'organiste demeura immobile, saisi lui aussi par le charme mystérieux de la musique qu'il venait d'interpréter...' The Toronto section contains a few misspelt names: 'Ronin' for Ronan (124), 'Morawicz' for Morawetz (125), 'Healy (Willan), Mazzolini, Macmillan' for Healey, Mazzoleni, and MacMillan (all 145).

The book contains nothing of politics, and almost nothing of religion. Among other Canadian composers of his time, only Champagne and Garant are mentioned, and then only in passing. The illustrations include photos of his first wife, Raymonde Gagnon, with whom he gave piano-duo recitals, and of his

second wife, the violinist Mildred Goodman, but the text says virtually nothing about them. The extracts in musical notation from various of P  pin’s scores are interesting; and the elegant abstract charts for his

orchestral pieces are intriguing (one would have liked more of them).

The title is the name of one of the Scaleros’ cats.
John Beckwith

Letter to the Editor

I am commenting on your all too brief review of my history of the Royal Conservatory of Music – *There’s Music In These Walls* (4.2 [May 2006]: 12). I am puzzled by your ambivalence. On the one hand you say ‘for decades the Con has been a rather depressing presence in Canada’s musical life – conflicted about its own mandate and goals,’ But on the other hand you suggest that I don’t make the case that it is ‘a truly national institution.’ Yes it has been ‘conflicted’; what school isn’t? No, it has never come close to being a ‘national institution,’ nor did it aspire to be. Aren’t you contradicting yourself?

The RCM’s goal from the outset was to teach music well. It engaged the best North American and European teachers it could afford. There was no money to ‘grub’ for until the late 1930s. It did not occur to governments to fund music schools. Until then the ‘Con’ – as you call it – was totally self-supporting, and even when the University of Toronto gave it money in its 50th year, it was inadequate. The RCM did not promise anyone a great future – it gave lessons, examined, and offered an Associateship for those who had strength, perseverance, and talent. It did not introduce important new programs and help students to shape careers until after the Second World War, when it started a fine opera school, introduced an Artist Diploma program, and launched preparatory and teenage study programs for gifted children which continue to this day.

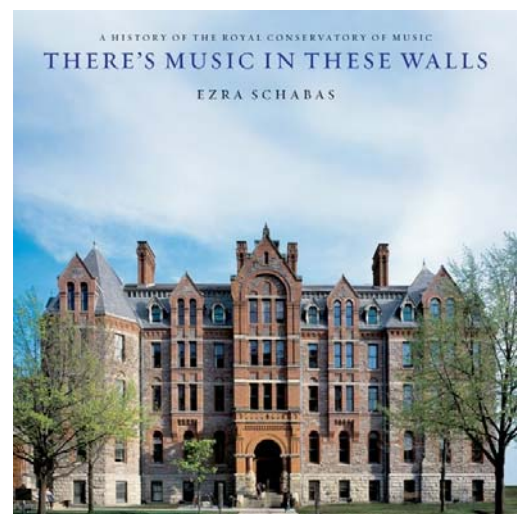
I don’t think I made the school look better than it deserves. Its principals have all had their ups and downs as have some of its teachers. It has improved its facilities and is erecting a new building. Compare the RCM to Quebec’s conservatories, even to England’s and those on the continent and in the USA, and you will see that the school should be congratulated for surviving, not condemned for not doing better. Running a self-supporting school, paying teachers well, and providing good facilities for study is challenging.

Examinations and its examiners have given the school a national reputation. I don’t think this makes it a national school, but I’ll yield the point. I examined for the school when I was principal, and remain skeptical about the purpose of examinations, a peculiarly English custom, other than to help ease the school’s deficits and keep its doors open. And,

incidentally, the Conservatory salaried me for a total of 13 years; eight in the fifties, and five in the eighties. I didn’t ‘work for the RCM for 50 years.’ I was an active professor at the Faculty of Music for over 20 years, which enabled me to observe the good and bad moves of the Faculty and the RCM. Yes, I was a ‘real insider.’

Which brings me to your observation that I went to bat for the RCM, taking its side in my account of ‘the long battle with the University of Toronto that resulted in a divorce between the two institutions in 1991 after 72 years of marriage.’ If it was a ‘marriage’ it was not a happy one. The clever A.S. Vogt wanted the RCM to join the University at arm’s length in 1919 so that he could be dean of the new Faculty of Music and control the University’s competing music examinations. I called it an admirable brew of business, education, and art. True marriage came after 1945, but only for 10 years. Then the University got angry with the RCM and hastily took it over completely in 1954. The RCM did not – could not – whimper. Other than its opera school, it was excluded from the new 1962 Edward Johnson Building and given the decaying McMaster Hall. All post-secondary courses were in the hands of the Faculty, which refused to let the RCM have any. In 1991 the RCM finally separated legally from the University, despite the latter’s objections. For the first time in 45 years it could offer advanced courses – a must for any music school. The RCM survived (my second use of the word) in spite of the University.

Ezra Schabas



Obituaries

Kristine Bogyo

(b. Budapest 6 July 1946; d. Toronto 6 April 2007)

Kristine Bogyo, the cellist, co-founder of the Festival of the Sound and founder of the Mooredale Youth Orchestra and concert series, died at Sunnybrook Hospital at age 60 after a 14-year battle with cancer. Leaving her native Hungary with her musical family in 1956, Bogyo studied with Janos Starker in Indiana and Bernard Greenhouse in New York. She served as the principal cellist for the Kitchener-Waterloo Symphony Orchestra and after moving to Toronto freelanced with the Toronto Symphony Orchestra, the National Ballet, the Canadian Opera Company, and other ensembles.

Inspired by the musical needs of her two young sons (the elder, Julian, is now the assistant conductor for the Boston Symphony Orchestra), Bogyo founded the Mooredale Youth Orchestra and the Mooredale Concerts in 1986 to facilitate mentorships between young musicians and professional guest performers in what she has described as a nurturing, 'congenial setting.' Young musicians featured in the series include now internationally-renowned performers Erika Raum, James Sommerville, Isabel Bayrakdarian and Measha Brueggergosman. The project garnered Bogyo a Governor General's Award in 2005. Her marriage to the renowned pianist Anton Kuerti was featured in a 2002 film made for CBC television titled *A Marriage in Music*.
Vincent Spilchuk

John Hawkins

(b. Montreal 26 July 1944; d. Toronto 14 Jan. 2007)

After a several-year struggle with Mantle Cell Lymphoma, the performer, educator and composer John Hawkins died at Sunnybrook Hospital at the age of 62. His formative education in piano performance was under Lubka Kolessa at the Conservatoire de musique du Québec, where he won the Premier Prix in 1967. He completed his Bachelor of Music (1967), Concert Diploma (1968) and Master of Music (1970) degrees at McGill University, where he held a Woodrow Wilson fellowship and studied composition with Istvan Anhalt.

Hawkins was an active performer, taking part as pianist in many new works presented by the Société de musique contemporaine du Québec in Montreal and by New Music Concerts in Toronto, of which he was a founding member.

In 1970 Hawkins joined the University of Toronto's Faculty of Music and taught composition, orchestration, and performance and analysis of 20th-century music until shortly before his death. He also

performed and conducted new works by students and graduates for over three decades. In 1994 he began the 'Music and Poetry' concert/lecture series at the Faculty of Music and he was justly proud of the quantity and quality of events presented in that series over the years.

Hawkins' contributions as a composer are notable. Though his oeuvre is relatively small (there are some 30 works for various ensembles), each work is painstakingly unique in idiom. His oeuvre is unified by meditative lyricism, influenced particularly by the music of Stravinsky and Webern. His works have been performed internationally. Many were written on commission for Canada's leading musical institutions including the CBC, Toronto SO, Nexus, Chamber Concerts Canada, and the Banff Centre.

In his autobiographical article 'Us versus Them: the twentieth-century dilemma' [*The Fifth Stream*, Toronto: Institute for Canadian Music, 1991: 38-43], Hawkins writes of the influence of pop music in his compositions after 1982. *Breaking Through* for voice, piano, and percussion (1982) was the first piece he completed after this time of turning; it won the Jules Léger Prize for Chamber Music in 1983. *Three Archetypes* (1984), the test piece for the 1986 Banff International String Quartet Competition, was popular with audiences and performers alike; nine of the ten competing quartets kept the work in their repertoire.

A memorial event at the University of Toronto was arranged by Larry Nevard, Hawkins' life partner. The tribute reflected Hawkins' varied interests: there was music by Copland, Britten, Handel, and Hawkins, and poetry by Dylan Thomas, Frances Quarles, and John Donne, performed by the composer's friends and colleagues.
V.S.

Rhené Jaque

(b. Marguerite Marie Alice Cartier, Beauharnois, QC
4 Feb. 1918; d. Montreal 31 July 2006)

The composer, violinist and teacher Rhené Jaque acquired her pseudonym when she took her vows as Sister Jacques-René upon joining the Sisters of the Holy Names of Jesus and Mary in 1938. At the same time she continued her studies in theory, composition, and violin performance at the École Vincent-d'Indy, where she would join the faculty as teacher of violin and theory in 1972. Among her many students there was the composer Denis Gougeon.

Jaque composed numerous atonal teaching pieces for young violinists and pianists, which were published in various pedagogical books. She also wrote concert pieces for various instruments and ensembles, including *Suite* for strings (1967), *Etude et fantasia* for

piano (1974), *Symphony* for large orchestra (1975), *Contrastes* for organ (1986), two *Suites* for piano (1961, 1964) and *Toccate* for piano (recorded in 1999 by Elaine Keillor).

Jaque was a member of the Canadian League of Composers, and a life member of the Association of Canadian Women Composers. V.S.

Norman ‘Dutch’ Mason

(b. Lunenburg, NS 19 Feb. 1938; d. Truro, NS 23 Dec. 2006)

The legendary Canadian blues musician Norman ‘Dutch’ Mason died in his home after suffering from several ailments, including diabetes and severe arthritis. As guitarist and singer, Mason earned his reputation as the ‘Prime Minister of Blues,’ touring Canada with his trio in the late 1960s and 1970s.

Known for his sincere musicianship and quirky sense of humor (on at least one occasion he is said to have taken to the stage dressed only in a towel), Mason continued to garner accolades until his death, in spite of his debilitating ailments. He was nominated for Best Blues Album at the 1994 Juno Awards, and his 2004 album *Half Ain’t Been Told* was nominated for Best Blues Album at the 2005 East Coast Music Awards. Mason was also an original inductee into the Canadian Jazz and Blues Hall of Fame, and was awarded the Order of Canada in 2005, humbly stating ‘[it’s] the biggest thing that has ever happened to me.’ V.S.

Eugene (Danny) Rittich

(b. Calgary 15 Aug. 1928; d. Toronto 18 June 2006)

The French horn player and pedagogue Eugene Rittich died peacefully at Princess Margaret Hospital at the age of 78. A prolific performer, Rittich was principal and co-principal horn of the Toronto Symphony Orchestra from 1952 until his retirement in 1989. He also served as principal horn of the CBC Symphony Orchestra 1952-64, and of the York Concert Society. He was also a founding member of the Toronto Winds and the Toronto Woodwind Quintet.

As a much in demand horn teacher, Rittich taught at the University of Toronto (from 1956) and the RCM (from 1961), was brass coach for the National Youth Orchestra (1960-84), and was a brass coach and guest conductor for the Toronto Symphony Youth Orchestra (1973-89). His pupils occupied leading positions in many of the world’s greatest orchestras, including Montreal and Toronto SO, the Berlin Philharmonic, and the orchestra of the Bayreuth Festival.

Rittich commissioned several Canadian works including Weinzwieg’s *Divertimento No. 7* and Morawetz’s *Sonata for Horn and Piano*, both premiered by him on CBC radio in 1980. V.S.

Philip James Thomas

(b. Victoria, BC 26 March 1921; d. Vancouver 26 Jan. 2007)

British Columbia’s premier folk music historian died at Vancouver General Hospital two days after elective surgery. A children’s art teacher, Thomas was an outspoken art education activist, earning awards and accolades for his encouragement of children’s arts as much more than amusement or diversion. He was awarded the G.A. Ferguson Prize (the BC Teacher’s Federation’s highest award) for creative work in art and drama, and was an Honorary Life Member of the BC Art Teachers’ Association.

Thomas’ other career as a folk song collector and folk music historian began when he befriended the author and fisherman Bill Sinclair while teaching at Pender Harbour, BC in the early 1950s. This friendship sparked a lifelong project of collecting and documenting the peoples’ history through folk song.

Though his focus as an historian of folk music was largely on BC, Thomas also travelled Western Canada to further enrich his knowledge of Canadian folk song. In 1993 he donated his formidable collection of thousands of music books to the University of British Columbia Library. His own publications included *Cariboo Wagon Road: 1858-1868* (instruction kit with tape, 1964); *Songs of the Pacific Northwest* (self-published, 1979); and *Twenty-Five Songs for Vancouver: 1886-1986* (self-published, 1985). For his many contributions to folk music preservation in BC, Thomas was awarded the Heritage Society of British Columbia’s Outstanding Award for Personal Achievement in 1996. He was also awarded the Marius Barbeau Medal for Folklorists and Performers from the Folklore Studies Association of Canada in 2003.

Thomas also appeared as a folk singer in concert (notably at the Vancouver Folk Festival and the Mariposa Festival), on CBC radio, and on the LP recording *Where the Fraser River Flows and Other Songs of the Pacific Northwest* (1962).

In 1959 Thomas was a founding member of the Vancouver Folk Song Circle (renamed the Vancouver Folk Song Society, it is Canada’s longest-running folk club). He was an active member of the British Columbia Folklore Society, and Honorary President and Life Member of the Canadian Society for Traditional Music. V.S.

