

ICM
INSTITUTE
FOR
CANADIAN MUSIC
NEWSLETTER

Published by the Institute for Canadian Music, Faculty of Music, University of Toronto

Editor: Robin Elliott

The Institute for Canadian Music

The aim of the Institute for Canadian Music (ICM) is to promote, support, and produce scholarship in all areas of Canadian music studies. The ICM was founded at the University of Toronto in 1984 at the same time as the Jean A. Chalmers Chair in Canadian Music. John Beckwith served as the founding Director of the ICM and was the first holder of the Chalmers Chair; he was succeeded in both capacities by Carl Morey in 1991. The ICM has sponsored or participated in conferences; has issued two series of publications, *CanMus Documents* (five vols., 1987-91) and *CanMus Handbooks* (four vols., 1986-90); and has subsidized recording and publishing projects. Robin Elliott became the new Jean A. Chalmers Chair in Canadian Music and Director of the ICM on 1 July 2002.

The ICM has a remit similar to that of the Institute for Studies in American Music (ISAM), which was founded by H. Wiley Hitchcock in 1964 (the current director is Ellie M. Hisama; its web page is at <http://depthome.brooklyn.cuny.edu/isam/>). National music studies may be considered one of the leading sub-disciplines in musicology. It is the aim of the ICM to capitalize on the wealth of current research in this area, and to position Canadian music studies more prominently within the academic community and in the

larger community of those with an interest in music both here in Canada and abroad.

This newsletter will feature current research in Canadian music and will include reports on important events such as publications, concerts, and celebratory milestones. Please contact the ICM at the address listed below if you would like to receive a complimentary subscription to the *Newsletter*, inform the ICM about your own research on Canadian music, or submit an article or report for publication in the *Newsletter*. The next issue will appear in May 2003; the deadline for submissions is April 15th, 2003.

**Institute for Canadian Music
Faculty of Music
University of Toronto
Edward Johnson Building
80 Queen's Park
Toronto, ON M5S 2C5**

Tel. (416) 946 8622

Fax (416) 946 3353

Email: ChalmersChair@yahoo.ca

Web page: www.utoronto.ca/icm

Canadian Aboriginal Festival
SkyDome, Toronto
28 November – 1 December 2002



Canadian Aboriginal Festival, SkyDome, Toronto, 1 December 2002:
information and vendors booths, with the pow wow area in the background

The contemporary state of First Nations performing arts was on display at the ninth annual Canadian Aboriginal Festival at the SkyDome in Toronto. The fourth annual Canadian Aboriginal Music Awards took place as part of the festival on Thursday, 28 November. The sixteen categories ranged from Best Pow Wow Album (Traditional) to Best Rap/Hip Hop Album. On Sunday when one of the organizers was asked if a list of award winners was available, the question was met first with puzzlement, and then with amusement, before he responded that “We are all winners.” Indeed, the mammoth event provided a winning formula for all, participants and visitors alike.

Sadie Buck of the Six Nations Women Singers was the Artistic Director for the festival, and the range and quality of events on offer spoke to the comprehensiveness of her vision of First Nations performing arts. The main performance area in the SkyDome was given over to the Toronto Star Pow Wow (major corporate and government sponsorship was much in evidence), while acts on a smaller scale were featured in the Music and Performance Tents.

The 20 or so events on offer over the weekend in the Music Tent ranged from Inuit throat singing to Native blues and rock performers. Unfortunately the tent was not well sound proofed, and as a result the powerful drums of the main stage pow wow performers threatened to drown out the quieter acts, such as Inuit throat singers Kathy Kettler and Kendra Tagoona. Similar problems beset the Performance Tent.

The number and variety of First Nations publications and organizations who were participating in the festival is impressive. Publications being

distributed at the SkyDome included *The Native Canadian* (the newspaper of the Native Canadian Centre of Toronto), *Tansi* (Toronto’s Aboriginal newspaper), *Neechee Culture* (a First Nations arts magazine from Winnipeg), *Spirit* (a new Indigenous magazine from Wasauksing First Nation, Parry Sound, that was launched at the festival), and the various publications of the Aboriginal Multi-Media Society, based in Edmonton. Some of the other organizations participating included the Association for Native Development in the Performing and Visual Arts (established in 1972 by the late Cree Elder James Buller), Native Women in the Arts (founded by Sandra Laronde in 1993, with a current membership of over 3,000 women and arts organizations across Canada), and the Aboriginal Peoples Television Network.

Some 150 booths were set up by various educational, food services, crafts, commercial, sporting, and governmental organizations. Many of these groups have sophisticated web sites, which can now be accessed through the Aboriginal Canada Portal set up recently by the federal government in partnership with six national Aboriginal Organizations: the Assembly of First Nations, the Congress of Aboriginal Peoples, the Council for the Advancement of Native Development Officers, the Inuit Tapirisat of Canada, the Métis National Council, and the Native Women’s Association of Canada. The portal, at the web address www.aboriginalcanada.gc.ca, includes over 14,500 links and 17,000 web pages. It is an accurate reflection in the digital arena of the scope and variety of First Nations activities and organizations which were on display at the Canadian Aboriginal Festival. R.E.

Like Ghosts from an Enchanter Fleeing: Melodic Quotations as Recognizable Signifiers in the Works of Brian Cherney

by Sandy Thorburn
University of Toronto

In Brian Cherney's 1993 composition *Like Ghosts from an Enchanter Fleeing*, the title refers to ghosts in art, specifically in Böcklin's painting *Toteninsel*, Beethoven's *Ghost Trio* Op. 70, Rachmaninoff's symphonic poem *Isle of the Dead*, and Strindberg's one-act play *Ghost Sonata*.¹ In this paper, I have borrowed Cherney's title to refer metaphorically to the ethereal quality of quoted melodic fragments in three compositions by Cherney; my analysis attempts to define what can be perceived in these works. That which is perceptible leaves a *trace*. A trace is a sensually distinguishable piece of evidence demonstrating an intended meaning in a work of art; however, just because a trace can be shown to exist does not mean that it will necessarily be perceived by the listener, and if not perceived, like Bishop Berkeley's tree falling in the forest, it has no *significance*.

Significance, in a discussion of contemporary non-tonal music, is a controversial topic. When the very definition of the art object is in question, the significance of elements within it is even more difficult to itemize. For the purposes of this paper, I have identified two (among many) categories of perceptible significance: *possible* significance and *expected* significance. *Possible* significance is that which can be derived from the melodic quotation if one follows a semantic or logical thread to a second, third or even fourth level of analogy. This is the expectation of a composer who writes for an audience who is closer in time to the events described by the composer and, presumably, more likely to be receptive to the composer's point of view. The composer's *intended audience*, then, is frequently the audience of the premiere. *Expected* significance, on the other hand, is significance that can easily be understood by virtually any listener, by means of generally accepted referents. This is what is expected of the *accidental audience*, or those who listen with interest to the work, but who do not necessarily have the knowledge expected of the intended audience.

In order for music to have significance of any kind, it must have a *signifier*, a perceptible sound-image, and the *signifier* must point to a concept embodied in this perceptible sound-image, or to that which is *signified*. In the absence of a pre-existent musical code, as is offered within functional tonality, many recent composers use recognizable signifiers to make their music more intelligible. One of the most

successful recognizable signifiers in a non-tonal musical idiom is the tonal musical quotation. Usually, this is a familiar melody or chord progression. In this case, the signpost – the musical quotation – is the *signifier*, and the meaning understood by its intended audience is *signified*.

There are distinct advantages to quoting tonal music in a non-tonal idiom. Since semantic meaning can be gleaned from each recognizable signifier, it follows that several such quotations can be used to construct a series of recognizable signifiers, creating a narrative that enhances the experience of listening. Of course, a series of poorly chosen recognizable signifiers can also indicate unintended narratives, contrary to the intended meaning of the work, making the listening experience bewildering and ultimately unsatisfying. In addition, quotations that are too easily recognizable may overshadow the work as a whole, given the tendency of the ear to imbue the familiar with more meaning than may be intended by the composer, thereby eclipsing the unfamiliar, original, non-tonal music. The challenge in this idiom is to achieve that delicate balance, which allows familiar quotations to support otherwise unfamiliar music.

Canadian composer Brian Cherney has developed a personal musical style using a highly coherent non-tonal harmonic language combined with certain kinds of music that frequently reoccur "either literally or in an altered version, from one piece to another in cycles of inter-connected pieces. Also, many pieces contain direct quotations from, or veiled allusions to, other usually tonal music."² I will examine his use of tonal music in three recent compositions: *River of Fire* (1983), *Shekhinah* (1988), and his orchestral work, *Transfiguration* (1990) to demonstrate his use of melodic quotation to create an extra-musical narrative.

River of Fire

In the liner notes to the Centrediscs recording of *River of Fire*,³ Cherney writes:

[t]he title of the work refers to the "river of fire" described in various mythologies. In Kabbalistic writings, the "river of fire" surrounds the third hierarchy of seven heavens. As each soul ascends to the highest heaven, it is led to the "river of fire" to be purified. Those souls that have undergone purification

or have been pardoned during their earthly existence continue their ascent. Some souls, however, drown in the “river” and are consumed, to remain in flame until the end of all cycles of existence.

Cherney creates a sonic world to conjure up this mythical river of fire. The melody, played by the oboe d’amore, consists of contour and tone-colour, while the harp offers support: tone-colour, effects, echoes and sometimes a sort of harmonic support to the melody. He has constructed a series of impressions, consisting of timbres. Extended instrumental techniques like harmonics, *bisbigliando*, “rustling” *glissandi*, the percussive effect of striking the harp with the rubber tuning key, knocking on the body of the instrument, pedal glissandi, tone clusters, tone-splitting on the oboe d’amore, phasing techniques, all give an audible sense of otherness to the music. The most striking melodic cell consists of a rising major second, minor third, and major third:

Example One: melodic cell



This melodic cell is a reference to Mahler’s song *Ich bin der Welt abhanden gekommen*, from the 1901 *Rückert Songs*, more specifically to the setting of the Rückert lyric, “I have lost track of the world.”⁴ Significantly, Cherney does not quote directly from the song. Instead, he imitates the gesture, (the rising gesture: B_b-C-E_b-[E-E_b] and the descending gesture: A-G-E_b-C-D-B_b) rhythmically transformed, and clearly heard for the first time one bar before rehearsal D⁵:

Example Two: Brian Cherney *River of Fire*



The clearest reference to this melodic fragment occurs shortly before ten graphically notated, circular bars that appear as the central argument in the piece. This statement consists of an extended gesture on the oboe d’amore, (E-F#-A-C) played over a repeating sixteenth-note pattern in the harp (p. 6 in the score).

Motives, important as they are in *River of Fire*, are not the only element inspired by the Mahler-Rückert song. The instrumentation is also crucial to establishing mood in the work. The timbral qualities of the Mahler song, that focus on the qualities of the cor anglais and the harp, match the sonic intentions of

River of Fire (in *River of Fire* they are for harp and oboe d’amore, which is closely related to the cor anglais); in both works, these timbres can be heard as intimations of the afterlife.⁶

The text of the Mahler song refers to mental and physical states similar to those described in the Kabbalistic heaven – a place of repose experienced by the dead. Mahler chose his signifiers carefully: the instrumentation and the lyric evoke the spirits of the dead. The symbolic importance of this reference in *River of Fire* is highly relevant; as a work dedicated to the memory of a relative (Cherney’s grandfather, Alfred Green), and simultaneously referring to the mythological river of fire, it is crucial that the piece make clear that the river of fire described is a place where the dead may attain solace.

The depiction of otherworldly solace has been attempted many times before; in his late works, especially *Prométhée*, Russian composer Aleksandr Scriabin used the “mystic chord”, which he referred to as the “chord of the pleroma.” The “pleroma”, according to Richard Taruskin, is

a Christian Gnostic term derived from the Greek for “plenitude”. . . the all-encompassing hierarchy of the divine realm . . . Its preternatural stillness was a gnostic intimation of a hidden otherness, a world and its fullness wholly above and beyond rational or emotional cognition.⁷

This description is strikingly similar to Cherney’s description of the Kabbalistic “river of fire”. The chord, (is almost identical to the motif that characterises the music of solace in *River of Fire*:

Example Three: a) Scriabin’s mystic chord
b) Cherney *River of Fire*, letter H



Cherney, however, was unaware of this resemblance to the mystic chord. In an email, he wrote: “I was not consciously using Scriabin’s mystic chord. I chose this chord because I liked the sound of it with that particular spacing.”⁸ The similarity of Cherney’s arpeggiated chord to Scriabin’s was not deliberate (although it may have been subliminal on his part) and yet in both works the chord is virtually identical, suggesting that active listeners create connections that were not intended by the author, but which are nevertheless relevant. On the other hand, it could

suggest there is something genuinely evocative of solace in this chord; something greater than what the mind of any individual composer could create.

The state of mind suggested by the words solace, comfort, or consolation, like stillness,⁹ is a relative condition, and it cannot exist without its opposite: tension. *River of Fire* draws upon several powerful consoling factors, in the tone colour of the harp and the oboe d'amore and possibly recognizable melodic fragments. The most effective consoling factor though is a repeated chord progression played by the harp, consisting of the "I have lost track of the world" motif (in descending form: G-E_b-D_b-B_b, and in ascending form: A-B_b-C-E_b), harmonized in a non-tonal manner, over a low C drone, at figure N, as seen in example four:

Example Four: Brian Cherney *River of Fire*, letter M through letter P (reduction)



This pattern serves as a sort of musical background of increasing and decreasing tension, which is consoling because it is defined by known harmonic and melodic parameters, but also vaguely disturbing because it goes out of phase with the oboe d'amore melody by one quarter-note each time the locus of the melody changes during this graphically notated section. Another element that contributes to this tension is not something that can be cognitively perceived by the listener: the section is notated in a deliberately obtuse configuration, which may alienate the performers, thereby increasing their (perhaps subconscious) level of tension in the performance.

When this modularly notated section is complete, the music immediately following is made up of an oboe d'amore melody based on the inverse of the motif from example one (descending major second, followed by a descending minor third – C-B_b-G), accompanied by a repetitive pattern based on the music of solace from example four on the harp. After the high point of the work, these familiar elements give a sense of comfort, and because the melody outlines the inverse of the setting of the Mahler lyrics ("I have lost track of the world"), may suggest salvation (perhaps: "I have gotten back on track of the world"). The final consoling factor is a repetition, in the dying measures of the work, of the introduction, which brings to mind a highly stylized ABA structure. Such hints of familiar elements allow the listener to create patterns of recognition in a work that is otherwise extremely dense.

Shekhinah

Shekhinah (1988) for solo viola, uses signifiers in a more personal manner.¹⁰ It was inspired by a photograph published in the *Montreal Gazette* on March 19, 1988, accompanying a review of the book *The Holocaust in History* by Michael Marrus.¹¹ The photo depicts a procession of women and children; Cherney subsequently discovered it had been taken at Auschwitz. The composer describes his inspiration in a note, published with the score:

My attention was particularly drawn to one of the women in the photograph – a striking figure with a shawl over her head, taller and younger than most of those around her. Her bearing and facial features reminded me, in an uncanny way, of the violist Rifka Golani, for whom I was about to write a work for unaccompanied viola. The idea then occurred to me to write a work for that woman in the photograph, dedicated to her memory. I hoped thereby, in some small way, to rescue her from anonymity and oblivion.¹²

Anonymity and oblivion is the fate of the anonymous victim, the signified without a signifier, and so Cherney named the piece *Shekhinah* to relate this nameless woman to womanhood, to divinity, and to Judaism.

The term *Shekhinah* is the name given to the female aspect of the divinity in the Kabbala. It is a passive, receptive, mystical embodiment of the community of Israel; it is also the only aspect actually experienced by the Kabbalists.¹³ There is a double relevance to *Shekhinah*: on an individual level, it is a memorial to the anonymous woman in the photograph, but on a broader level, it is a representation of female divinity, which consists of three archetypes, *nefesh*, *ruah* and *neshamah*: daughter, bride and mother. *Nefesh* is described as "restless and unstable . . . made up of trills, glissandi and quickly moving passages"¹⁴ and the opening of the work depicts this archetype. Cherney composed a lullaby in a minor mode, reminiscent of Eastern European Jewish folk melody, as a sign of the *neshamah*, or mother aspect of the female divinity:

Example Six: Brian Cherney *Shekhinah*, bars 70-73



Immediately following the first statement of the lullaby, there is a reference to Schubert's song "Death and the Maiden," a representation of the bride, the *ruah*, the sexual element of the divine selfhood:

Example Seven: Brian Cherney *Shekhinah*, bars 112-15



A fragment of an untitled partisan song from World War II follows soon after, followed by the melodic setting of the line “ich bin noch jung”, from “Death and the Maiden”:

Example Eight: Brian Cherney *Shekhinah*, bars 121-25



As a *topos*, “Death and the Maiden” depicts one of the first artistic connections between death and sexuality, a connection collectively referred to as a *danse macabre*. The earliest known reference to “Death and the Maiden” is in the 1517 painting by the Swiss Reformation painter Niklaus Manuel Deutsch (1484-1530).¹⁵

The musical material of “Death and the Maiden” is intervallically linked to the fragment of the partisan song, allowing the listener to join the two aurally, suggesting defiance in the maiden’s statement “ich bin noch jung” (I am still young). The fragment of the partisan song is stated using harmonics, giving it an otherworldly quality. It is also played in dotted and cut rhythms, suggesting a children’s mocking chant. Nevertheless, after it is treated in bars 121-35, it is never referred to again, while “Death and the Maiden” is fragmented, transposed, and finally distorted until it is utterly unrecognizable.

What is remarkable about the construction of *Shekhinah* is the dialectic between recognizable elements – the lullaby and the two songs – and the atonal elements. As a memorial to the unknown woman in the photograph, the work takes elements of her perceived character – mother, bride, and daughter – as well as elements from the world in which she lived. The partisan song corrupts the statement of “ich bin noch jung,” suggesting the futility of defiance as well as a morbid irony in the face of certain death. The lullaby suggests her only apparent means by which to defeat death, in the form of the immortality afforded by motherhood.¹⁶

The song “Death and the Maiden” is in German, the language of the unknown woman’s oppressor. But perhaps even more significant to the intended audience is the fact that it was quoted by George Crumb in his 1970 electric string quartet *Black Angels*, which was inspired by the Vietnam War.¹⁷

Cherney’s inspiration, in addition to the commission from violist Rifka Golani, was the anonymous woman pictured in the photograph. The soul of the woman, who almost certainly died shortly after this photograph was taken, is offered transcendence in the music. The significance of the fact that Rifka Golani, who resembles this anonymous woman, was playing the work at its premiere, would have added poignancy to the premiere.

Transfiguration

Not only did Cherney give immortality to this unknown woman in *Shekhinah*, but also he revived her memory in his 1990 orchestral work, *Transfiguration*.¹⁸ This work is dedicated to Raoul Wallenberg, the Swedish diplomat who, as a member of the Swedish legation in Budapest during the last month of World War II, saved thousands of Jews who would otherwise have been sent to death-camps. He was arrested by the Red Army following the war, and has not been seen since.¹⁹ Early on in the work, (bars 2-10, 38-48) three solo violas begin playing the opening *nefesh* (daughter) section of *Shekhinah*, and later, about two-thirds of the way through *Transfiguration* (bars 233-62), Cherney quotes extensively from the same *nefesh* (daughter) section, beginning with a solo viola, and gradually dividing the figure between seven violas. This quotation has metaphorical significance in *Transfiguration*. The single woman that was memorialized in *Shekhinah* is duplicated to represent the many people who were saved by Wallenberg. In semiotic terms, the trace of the lost woman can be seen in the memory of the lost Wallenberg, as represented in the orchestral piece.

“Death and the Maiden” is quoted in bars 117-20 of *Transfiguration* by the bassoons, trombone, tuba, violas and contrabasses, in intervallic augmentation, including a temporal augmentation of the “ich bin noch jung” melody, bars 120-24 on the solo viola, and in at bars 204-5 in all the strings.

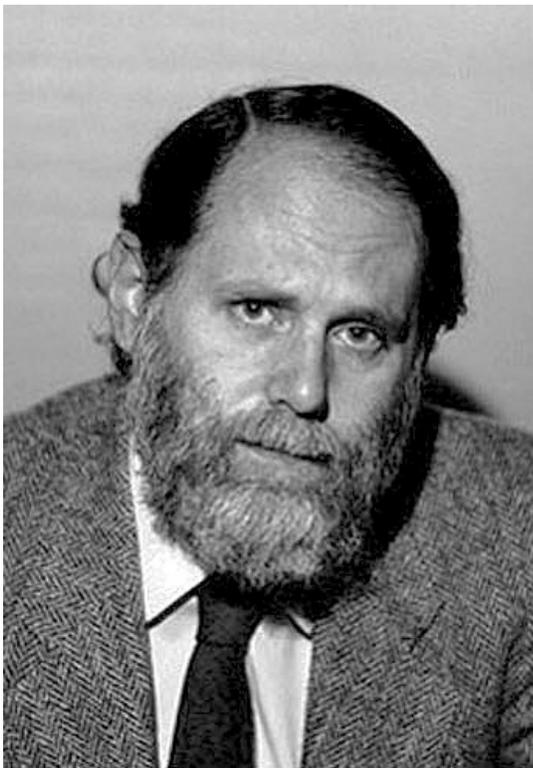
The symbolic importance – in context – of these melodies is great: although the initial, static melody of “Death and the Maiden” is bolstered by enhanced orchestration in *Transfiguration*, it has also been altered, giving it only a faintly recognizable character. Only the macabre “ich bin noch jung” quotation is quoted verbatim, and in fact, it is given strength by increased dynamic markings, and by the fact that it is played in the midst of an otherwise quiet, yet large orchestra.

The word transfiguration, according to the Oxford English Dictionary, means “a change in form or appearance, especially so as to idealise or elevate.” Raoul Wallenberg’s actions during the dying days of World War II are those of a saviour from the perspective of a Hungarian Jew. If one were to create a

narrative based on the signifiers in the work, it would not be difficult to see the indomitable spirit of the Shekhinah, the transformation of death, and the strengthening of the desire to remain young by the augmentation of the melody associated with “ich bin noch jung.” As a mimesis, the composition contains all the elements of the memory of Raoul Wallenberg.

Conclusion

An analysis based on the perceptible, rather than the intended meaning, [this is referred to as an *esthetic* analysis] relies on various levels of intelligibility in its signifiers. To achieve this, Cherney has chosen to quote or refer to material either with known significance or recognizable attributes to its intended audience. By choosing the melodies he did, from Mahler’s *Rückert Songs*, Schubert’s “Death and the Maiden,” the untitled, wordless partisan song, and the composed tonal lullaby, Cherney has provided a set of recognizable signifiers, producing a series of evocative, but not entirely understood images, that appear and disappear – like ghosts from an enchanter fleeing – within and through the musical fabric. The cumulative effect of this game of musical hide-and-seek is impressionistic in its aesthetic, yet, in the end, remains entirely consistent with his musical language.



Composer Brian Cherney

Endnotes

- ¹ The title is from Shelley’s poem, *Ode to the West Wind* (1820).
- ² Brian Cherney, programme notes to *La Princesse lointaine*, November 28, 2002, Toronto Symphony Orchestra, p. 7.
- ³ *River of Fire* was winner of the 1985 Jules Léger Prize for new chamber music. It is recorded by Lawrence Cherney (Brian’s brother), oboe d’amore, and Erica Goodman, harp, on *The Charmer*, CMC Centrediscs, 1995 (CMC CD 5395).
- ⁴ In an email to the author, Cherney wrote (November 30, 1999): “In fact, *River of Fire* contains a rather important reference to one of the Mahler-Rückert songs (the reference comes near the end of the piece but there are plenty of hints earlier) ... Rather than direct quotation, I much more often make allusions to other music (i.e. pieces) – this means that I use certain features of the original such as texture and rhythm but alter the pitch structure to fit the context.”
- ⁵ Although the oboe d’amore is transposed in the score, musical examples in this paper are indicated at concert pitch.
- ⁶ Throughout Western music, the harp is associated with visions of heaven, and the more pleasant aspects of the afterlife, while double reed instruments, at least from Gabrieli, and Monteverdi’s *Orfeo* (1607), often supplant the trumpet as indicative of hell. In addition, double reed timbre has been associated with the East for hundreds of years, for instance in the “Turkish music” idiom of many 17th and 18th century European composers, including Mozart.
- ⁷ Richard Taruskin, “Scriabin and the superhuman,” *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997): 341-2.
- ⁸ Private correspondence with the author, March 28, 2000.
- ⁹ The word “stillness” is frequently used by Cherney in titles to his works. Examples include *In The Stillness Between* (1982), *In The Stillness of the Seventh Autumn* (1983), *Into the Distant Stillness* (1984), *In Stillness Ascending* (1986), *In the Stillness of the Summer Wind* (1987), *In the Stillness of Eden* (1992) and *In the Stillness of September 1942* (1992).
- ¹⁰ The work has been recorded by Rifka Golani on *In Stillness Ascending*, MCGILL CD 750036-2.
- ¹¹ The photograph is reproduced in the published edition of the score (Les Éditions Doberman-Yppan, 1992).
- ¹² This quotation is taken from the preface to *Shekhinah* (see n. 11).
- ¹³ The history of the word “Shekhinah” is long and circuitous. In the thirteenth century, a Spanish Jew, Moshe de Leon claimed to have discovered the text of the *Zohar*, a book attributed to the second century Palestinian Rabbi, Shimon ben Yohai who was in hiding at the time of the Roman occupation of Palestine, around the time of Jesus. The text, written in medieval Aramaic, is a mystical commentary on the *Torah*. It was published and distributed throughout the Jewish world, precipitating a tradition of mystical study known as the Kabbal. In the *Zohar*, the Shekhinah seems to be the intermediary between the divine life and the earthly existence. Moses, when he is taken up, becomes an embodiment of the Shekhinah, manifested as a physical perfection rather than a physical ascent into heaven.
- ¹⁴ Notes by the composer in the score of *Shekhinah* (see n. 11).
- ¹⁵ On the Internet: www.geocities.com/ppollefeys/fille_manuel.jpg.
- ¹⁶ Cherney gave her a kind of immortality by dedicating the work to her, but she could not have known that this would happen.
- ¹⁷ The score bears two inscriptions: “in tempore belli” (in time of war) and “Finished on Friday the Thirteenth, March, 1970”. In addition, Cherney cites Crumb as one of his major influences.
- ¹⁸ *Transfiguration* was recorded by the Orchestre Métropolitain, under the direction of Walter Boudreau, in 1991 (SMCD 5106).
- ¹⁹ The Russians claim that Wallenberg died in Russian captivity on July 17, 1947, but reliable witnesses claim to have seen him after that. He was arrested and sent to Moscow, then transported to the Lubjanka prison, according to eyewitnesses. There is no conclusive evidence of his death, or how he died (www.raoul-wallenberg.net).

Premieres of New Orchestral Works by Istvan Anhalt and Brian Cherney



Conductor Glen Fast with Istvan Anhalt
Grand Theatre, Kingston, September 20th, 2002

At 83 years of age, composer Istvan Anhalt shows no signs of slowing down. Indeed, the years since his retirement in 1984 have been the most productive of his career, with major works for orchestra, voice, and string quartet, plus two large-scale operatic works, *Traces (Tikkun)* and *Millennial Mall*. The latest installment in his impressive post-retirement output, the orchestral work *Twilight~Fire (Baucis' and Philemon's Feast)*, was premiered September 20th, 2002 by the Kingston Symphony at its regular concert venue, the Grand Theatre. It was a significant occasion, marking as it did the first time that an Anhalt work has been premiered in the city he has called home for the past three decades. Local composers turned out in force for the premiere, including Kristi Allik, John Burge (whose new Trumpet Concerto is to be premiered by Stuart Laughton with the Kingston Symphony on January 12th, 2003), F.R.C. Clarke, Alfred Fisher and Marjan Mozetich. Glen Fast, who is currently in his twelfth season as Music Director of the Kingston Symphony, led a polished and well rehearsed performance of this intricate and involving new work.

Twilight~Fire was written to celebrate the golden wedding anniversary of Istvan and Beate Anhalt (who were married on January 6th, 1952). The subtitle alludes to the story in Ovid's *Metamorphoses* about an elderly couple who offer shelter and a humble meal to two strangers, who turn out to be Jupiter and his son Mercury. As repayment of their kindness, Jupiter grants their wish to die together and turns the couple into two trees. As Anhalt wrote in his programme note for the work, "Without ever entertaining the idea of a piece in the manner of 'program music', which had no appeal for me, I hoped that the sounds of the new piece would somehow evoke the spirit of this antique Greek story."

Intricately scored for a classical orchestra of double winds and strings with added percussion, keyboard and harp, the work opens and closes with both conductor and players immobile and silent for about 20 seconds. Two solo violins lead off the work with an expressive melody to which other instruments are gradually added. The tempo is prevaillingly slow and the gestures appropriately delicate and intimate in the first half of the piece. A striking feature of the second half is a series of improvisatory cadenzas, for harp, clarinet, flute, and celesta over a sustained chord in the strings. The

work ends in a mood similar to the beginning; Anhalt notes that the music of the concluding bars, scored for solo viola and cello, resembles "two trees standing close to each other with their branches intertwining, suggesting a couple in an ageless embrace." The work, which was tailor made for the Kingston Symphony, is a fine addition to the repertoire. *R.E.*

The premiere of Brian Cherney's double concerto *La Princesse lointaine* (by the Toronto Symphony on Wednesday, November 27th, 2002 at 8:00 pm in Roy Thomson Hall, with two subsequent performances on the 28th and 30th) demonstrated the musicians' love of contemporary music. The orchestra, under the direction of Christopher Seaman, the music director of the Rochester Philharmonic Orchestra, began the concert with Elgar's *Cockaigne Overture*, turning in a rather ragged and lacklustre performance, but something happened between the end of the Elgar and the beginning of the Cherney piece. Maybe the orchestra likes to play quietly – I don't know – but whatever it was, was heartening for Canadian music.

The work was commissioned by the CBC for the harpist Judy Loman, the english hornist Cary Ebli, and the Toronto Symphony, all of whom played beautifully. Cherney has a knack for writing music that is shy and yet extroverted, idiomatic and impressive to the ear. Like George Crumb's early music, his work is highly attuned to the nuances of beauty. Cherney named the composition *La Princesse lointaine* because he saw in the double concerto a sort of relationship as though between two people, and this attraction - separation idea reminded him of the long and convoluted bond between Irish nationalist Maud Gonne and the Irish poet W.B. Yeats.

The texture of the work is fine and carefully wrought, with microscopic changes in texture and colour. The strings could frequently be heard fingering notes without bowing them, and the clicking of the woodwind instruments lent an ethereal quality – as though we were in the presence of hordes of busy insects. As Cherney writes in his programme note, "the orchestra provides connective tissue, colour, amplification, commentary, and even disruption." And so it does, but it also contributes much more. The shape of the piece was carried along by the melodic qualities in the orchestra's music more than that of the soloists, and the result was a highly structured and delicately wrought piece, the best I have heard to date by Cherney. He has a real affinity for double reeds and harps; it is hard to say just how it happens, but the combination of these two sounds gives the music a distinctly Cherney-esque quality. The language is a sophisticated non-tonal idiom, distinct and divorced from any "ism"; it is a personal style based, it seems, on the whims of his ear. And Cherney's ear is one that is remarkably adept at choosing chords and timbres which are neither jarring, nor overly delicate. His music is quietly robust and moving, in a cerebral way. While the work is not programmatic, the musical logic was well-conceived, extending its arc over the full 18 minutes, and leading logically to a satisfying conclusion. *Sandy Thorburn*

Survey of Canadian Music Courses

Number One in a series

John Weinzweig stopped by the Institute for Canadian Music recently to remark that the University of Toronto is the only university in Canada not offering a course in Canadian music, according to a recent survey by the Canadian League of Composers. Presumably the survey was done in the 2001-02 academic year, as there is a course on “The Experimental, the Avant-Garde and Their Influence on Contemporary Canadian Music,” at the University of Toronto this year, which is being taught by Linda Arsenault. I have not seen the survey, but if Weinzweig is correct then Canadian music courses are now offered at every Canadian university. If true, this marks a significant improvement over 1990, when Beverley Diamond found that at least a dozen of the 41 music programmes being offered by the member institutions of the Canadian University Music Society did not include a course in Canadian music.¹

Beverley Diamond’s article of a dozen years ago (see n. 1) was the last time that a comprehensive survey of Canadian music courses was made. As these courses are for the most part currently taught in isolation, with little or no communication between the instructors who are offering them, the *ICM Newsletter* is undertaking an ongoing survey of Canadian music course offerings.

Here is the first installment, offered in the hope that it may promote an exchange of ideas, information, and encouragement to all who are engaged in teaching any form of Canadian music at the university level.

¹ Beverley Diamond, “Canadian music studies in university curricula,” *Association for Canadian Studies ACS Newsletter*, 12.3 (Fall 1990): 16

Canadian Music at McMaster University

by Teresa Magdanz

The course 3T03E/History of Canadian Music was implemented and first taught by Frederick Hall in 1978 at McMaster University. Since that time it has been offered every other year, and more recently it has been taught by various local scholars. Currently, it is a one-semester course that runs for 12 weeks in the form of a once-weekly three-hour evening lecture. Since its inception 3T03/Canadian Music has served as an elective for both music students and non-specialists, attracting a wide variety of students. This past term, which was my second year as the course instructor, there were 36 students from a total of 16 disciplines and four different levels (second-year to fifth-year). Initially I used the textbook *Canadian Music: Issues of Hegemony and Identity* (Toronto: Canadian Scholars’ Press, 1994)¹ edited by Beverley Diamond and Robert Witmer. Currently, I am using my own course-kit with articles culled from a variety of texts (the Diamond / Witmer reader amongst them), anthologies, newspaper articles, and journals; however, the ordering of topics, issues and articles in the Diamond / Witmer book continue to exert a strong influence on the organization of materials for the entire 3T03E course.

The first four lectures are devoted to the centuries of musical practice up to and including the late nineteenth century. Weeks five to seven comprise a three-part section called “Towards a Canadian Identity”: one seminar each is allotted to the discussion of the cultivation of an early twentieth-century audience, dissemination of folk music, and early broadcasting/radio practice and history. Next comes a two-part series entitled “Musicians in the ‘Canadian’

Context.” Using a variety of methodologies, we look in-depth at five musicians in a plurality of situations. A high-point of this module was a visit by Douglas Miller, a freelance musician living and working on both sides of the Canadian/U.S. border, who designs whatever musical instruments are required for the particular music-work situation.

The showing of the quintessential Canadian film *Goin’ Down the Road* (1970) in Week 10 was used not only to kick-start a discussion of Canadian popular identity in and around the Centennial era, but also to highlight issues of diasporic space, and centre-versus-margin culture. Finally, some of the most recent musical-cultural developments considered include the Toronto-Cuban musicscape (as written about by Annemarie Gallagher), the burgeoning aboriginal blues movement, and the evolution of music-television in Canada.

¹ Unfortunately this book is out of print and is no longer available from the publisher. (R.E.)



Canadian Music Historic Sites

Number One in a Series

This is the first in a series devoted to the examination of some of the significant places, and the significance of place, in Canadian music history. One of the defining aspects of national music studies is the idea of how geographical boundaries affect and influence musical processes. Music is created and performed in a particular location, and although the notion of place becomes diluted by broadcasting and recording media, it is still an important factor even in those dimensions.

I would like to express my thanks here to Alexandra Mosquin, a historian with the Historic Sites and Monuments Board of Canada, for providing information about musicians and music-related sites designated as being of national significance. The list she has provided will supply the subject matter for many installments in this series. Visit the HSMBC web site (<http://www.parkscanada.gc.ca/hsmbc/>) for further information, or to suggest an important musician or music-related site for the board's consideration.

Maple Cottage, Leslieville, Toronto (De)Constructing Nationalist Music History

by Robin Elliott



Maple Cottage, at the corner of Memory Lane and Laing Street, Toronto

The plaque in the lower left-hand corner reads:

ALEXANDER MUIR
1830 – 1906
PRINCIPAL OF NEARBY LESLIEVILLE PUBLIC SCHOOL
WHO WAS INSPIRED TO WRITE CANADA'S NATIONAL SONG
"THE MAPLE LEAF FOREVER"
BY THE FALLING LEAVES OF THIS STURDY MAPLE TREE
ERECTED BY
THE GRAND ORANGE LODGE OF BRITISH AMERICA
1958

On October 25th, 2002, there was a report about Maple Cottage in a Toronto local community newspaper. It began as follows:

The Leslieville house where the author of 'The Maple Leaf Forever' lived more than a century ago is officially entering a new era this weekend.

The Maple Cottage – an unassuming one-storey house on Laing Street south of Queen Street – will be celebrating its new life as a community centre this Sunday. One hundred and thirty-five years ago, the cottage's then-owner Alexander Muir penned 'The Maple Leaf Forever.' Until 1967, when 'O, Canada' took the role, the song served as Canada's unofficial national anthem.

As legend has it, Muir – a principal at Leslieville Public School – was inspired to write the song while watching a maple leaf fall from the tree, which still stands, outside the cottage.¹

In point of fact, Muir never lived at Maple Cottage,² and the legend connecting the maple tree on the property with his famous song, which was written in October 1867, rests on extremely shaky ground. According to the Toronto Historical Board, the cottage was built in 1873 and hence "can have no historical significance in relation to Alexander Muir or 'The Maple Leaf Forever'."³ Even the 1873 date seems questionable, as the property is not listed in Toronto city directories until 1891. It was owned by a variety of private individuals (but never by Alexander Muir) for nearly 100 years, before becoming vacant in the late 1980s.⁴ There were plans to tear Maple Cottage down to make way for a low-cost housing development, but when that project failed to materialize, a combination of political and community support resulted in over \$300,000 being spent in renovations and improvements to the modest building. A further \$128,000 has been set aside to landscape the property and furnish the cottage. There are plans to use part of the building to house a community archive for pictures and historical materials relating to the Leslieville area of Toronto. The cottage consists of a large meeting room, two offices, a kitchen, and a smaller room.

On 20 June 1958 a ceremony of dedication took place at Maple Cottage.⁵ On that occasion, the Grand Orange Lodge erected a plaque (see bottom of p. 10) to commemorate Muir and his song. This plaque apparently replaced an earlier one which the Orange Lodge had put up in 1930. Officiating at the 1958 ceremony was Leslie H. Saunders, who was the Grand Master of the Orange Association and the Chairman of the Toronto Historical Board. Muir himself was a Presbyterian and an ardent Orangeman, devoted to the cause of loyalty to the British Crown, as attested to in the words of "The Maple Leaf for Ever."⁶

Exactly when this particular tree came to be associated with "The Maple Leaf for Ever" is unclear. The legend about the song being inspired by one particular falling maple leaf received its definitive form in John Ross Robertson's chapter on Alexander Muir in his *Landmarks of Toronto*.⁷ Robertson interviewed Muir's widow in January 1909 and heard the story from her; he also quotes a still earlier version of the story, which George Leslie (after whom Leslieville is named) wrote for a local newspaper some years after the song was written.⁸ Both stories agree in essential details. Muir was looking for inspiration to write a poem for a contest, and was walking with Leslie. When a maple leaf landed on Leslie's arm, he turned to Muir and told him to write a poem about the maple leaf. Leslie provides exact details as to the location: he was the postmaster of the Leslieville post office at the time, located at 1164 Queen Street East, and the two men met there and walked eastward for a short distance when the maple leaf fell. Laing Street is about two blocks east of the old Leslieville post office; the maple tree with the plaque is a further half block south of Queen Street.

The 1930 Orange Lodge plaque seems to be the first association of the maple tree at 62 Laing Street with "The Maple Leaf for Ever." By 1930 that maple tree may well have been the only one left standing that was sufficiently old and near the location specified by Leslie to be a plausible candidate. Other locations would have served the purpose of commemorating Muir better, or at least equally as well: the Leslieville public school, for instance, where he was principal at the time he wrote the song, or 60 Churchill Avenue, where he lived at the time of his death in 1906. Perhaps the Orange Lodge records, if they still exist, could shed light on why the maple tree at 62 Laing Street was chosen as the location for the commemorative plaque celebrating Muir and his nationalistic song.

"The Maple Leaf for Ever" would make an interesting case study in reception history. Over the years the words have been tinkered with many times, beginning with Muir himself, who published an alternative set of lyrics in 1894. Others have attempted to make the lyrics more inclusive and less offensive to Canadians of non-British origin. On the other hand, Muir's song even today is regarded as a rallying cry for those who cling to a narrow view of Canada.⁹ As such, the song fulfills one of the functions of nationalist music, as defined by Philip Bohlman:

Rather than representing the nation as a whole and serving purposes beneficial to everyone, nationalist music acquires more specific functions, perhaps the dissemination of a restrictive set of ideological

values or the aggrandizement of a ruling ethnic group or an elite oligarchy. Music presents the nation with a way of preserving its past and thus writing the history of its present ... By injecting nationalist sentiments into national music collections, scholars and government agencies alike *ispo facto* make room for some residents of a nation while taking away space from others.¹⁰

“The Maple Leaf for Ever” is easily incorporated into a nationalist narrative that tries to shape Canada into an “imagined community”¹¹ that does not coincide with the reality of the country today. As Tim Stanley has pointed out, this narrative strategy (which historians call “grand narrative”) is not only exclusionary and racist, but is often based on not particularly good history.¹² That is certainly the case here, as witnessed by the various fantasies involved in the construction of Maple Cottage as an “historic site.”

In the aftermath of the deconstruction of Maple Cottage as an historic site and Alexander Muir as a national hero, we are left with a number of pressing questions: What are the processes and mechanisms by which “The Maple Leaf for Ever” became one of the two most important national songs in late-nineteenth century Canada, which was already an ethnically and culturally diverse society? To what extent was Muir’s vision of Canada shaped by his ardent Presbyterianism and membership in the Orange Lodge, and how were he and “The Maple Leaf for Ever” received by those who did not share his racial and religious background? What were his views on the French fact in Canada, and why did he omit to mention this defining feature of the country in his song?¹³ Examining such issues has the potential to shed some much needed light on Alexander Muir and his national song “The Maple Leaf for Ever.”

Endnotes

¹ David Nickle, “‘The Maple Leaf Forever’ cottage to start new life,” *The Beach-Riverdale Mirror* (Friday, October 25, 2002): 1. The first edition of Muir’s song, reproduced in Frederick A. Hall, ed. *Canadian Musical Heritage, vol. 3: Songs 1 to English Texts* (Ottawa: Canadian Musical Heritage Society, 1985): 82-84 uses the title “THE MAPLE LEAF FOR EVER” on the title page, but “the Maple Leaf forever” in the lyrics. Both variants are found in the various subsequent editions of the song.

² John Ross Robertson in “Chapter 36: Arthur Muir’s life,” *Landmarks of Toronto*, series 6 (Toronto: J. Ross Robertson, 1914): 496-586 provides detailed information about Muir’s places of residence from the time he arrived in Scarborough township (from his native Scotland) at the age of three up to his death in Toronto in 1906. It is clear from Robertson’s account that Muir never lived at 62 Laing Street, although he did live nearby in two different homes between 1863 and 1869.

³ See Ontario Conservation Review Board, “RE: City of Toronto – Intention to Designate 62 Laing Street (Maple Cottage),” p. 3-4 at www.culture.gov.on.ca/culture/english/culdiv/heritage/crb/toronto/laing62.pdf (accessed 10 December 2002).

⁴ The principal owners over the years were Edward H. Roberts (to 1900), Lemuel Sharpe (to 1907), Lewis Geddes (to 1920), Thomas Southam and later his widow Fanny (to 1952), and Margaret Francis (to 1974). Southam Scientific Instruments occupied the building in 1988, but it was vacant by 1991, at which time it was owned by Conestoga Investments Limited and was the subject of the Ontario Conservation Review Board hearing (see n. 3).

⁵ Some of the information in this paragraph is from the web site www.maplecottage.ca (accessed 29 November 2002; no longer active as of 10 December 2002, it can still be accessed as a cached web site).

⁶ It is worth remarking here that the Orange Order was a dominant force culturally, politically, and institutionally in 19th-century Toronto. Between 1845 and the turn of the century, for instance, 20 of 23 Toronto mayors were Orangemen [source: Tony Ruprecht, *Toronto’s Many Faces* (Kingston: Quarry Press, 2001): 226].

⁷ See n. 2

⁸ *Landmarks of Toronto*, p. 558

⁹ See, for instance, www.canadafirst.net/maple_leaf_forever (accessed 10 December 2002), an anti-immigration web site which claims that “The Maple Leaf Forever” is “the anthem of the real Canada” and “proudly proclaims the real origins of this country.”

¹⁰ Philip V. Bohlman, *World Music: A Very Short Introduction* (Oxford: Oxford University Press, 2002): 94

¹¹ The phrase is taken from Benedict Anderson’s *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London and New York: Verso, 1991).

¹² See his “Nationalist histories and multiethnic classrooms,” reprinted from *Education Canada* on the Historica web site at www.historica.ca/articles/article.do?ID=10972&sl=e (accessed 10 December 2002) and “Why I killed Canadian history: conditions for an anti-racist history in Canada,” *Histoire sociale / Social History*, vol. 33/no. 65 (May 2000): 79-103. The latter essay by Stanley is a reply to the nationalist historian J.L. Granatstein’s book *Who Killed Canadian History?* (Toronto: Harper Collins, 1998).

¹³ Faith Fenton in an interview with Muir for *The Canadian Home Journal* (1 February 1897) mentions that Muir visited Quebec for the first time in August 1896 and that he sang “The Maple Leaf for Ever” at Wolfe’s monument on the Plains of Abraham. She adds that “Mr. Muir is especially pleased with the knowledge that our French confères have accepted the song, and that it has been translated into their language” (as quoted in *Landmarks of Toronto*). But Helmut Kallmann in “The Maple Leaf For Ever,” *Encyclopedia of Music in Canada*, 2nd ed. (Toronto: University of Toronto Press, 1992): 802 states that “no French translation of the song has been located”.



Recent Publications

John Beckwith. *Psalmody in British North America: Humbert, Daulé, Jenkins, Burnham*. Toronto: Coach House Printing, 2002. 63 pp., ill., music. ISBN 0-9699416-1-7. \$20 (paper), available from the Institute for Canadian Music.

This publication is an outgrowth of a paper John Beckwith delivered for the conference *Toronto 2000 – Musical Intersections*. It deals with four early volumes of vocal music first published in Saint John, Quebec City, Montreal, and Port Hope respectively between 1801 and 1832. There is a brief essay on each of the four volumes under discussion and an invaluable series of tables summarizing the contents of the publications and giving detailed information about the contents of different editions, the sources of the tunes, and indices for the volumes.

There is a great deal of interesting information in this slim volume. Beckwith notes that Daulé’s *Nouveau Recueil de Cantiques*, published in 1819, contains a tune from Quesnel’s *Colas et Colinette*, which was premiered in Montreal in 1790. Given that Quesnel’s score was not published until 1974, Beckwith suggests that either Quesnel’s tune passed into oral tradition, a not uncommon occurrence with popular opera airs, or that both Daulé and Quesnel borrowed the tune from a common earlier source. The latter theory raises the interesting possibility that perhaps *all* of Quesnel’s tunes are borrowed rather than original material. This would not have been unheard of in the 18th century, as witnessed by that ever-popular pastiche *The Beggar’s Opera*. Beckwith further notes that three tunes cited in Longfellow’s *Evangeline* (first published in 1847) are in the Daulé volume, though Longfellow may have gotten these texts from a prior source published in Quebec City in 1795 without the music.

Although all four volumes contain sacred vocal music, Beckwith speculates that only one (Jenkins) was likely used mostly in church services, while two (Humbert and Burnham) were used mainly outside of church, and one (Daulé) was used entirely outside of church. Although it can be problematic at best to speculate about such matters, one is tempted to trust

Beckwith’s instincts in this regard. As Beckwith notes in his introduction to the volume, “tunebooks were produced for educational and social purposes” and were “absorbed in social arenas – the singing school, choral circle, or family parlor – as much as, perhaps even more than, in public worship” (p. 5).

The most interesting of the four publications is, to this reader at least, Burnham’s *Colonial Harmonist*. The Humbert, Daulé, and Jenkins volumes seem to be the products of a musical diaspora – the work of an American, a Frenchman, and a Welshman who just happened to live in British North America. Burnham’s publication, though, with its mixture of classical European sources, old-fashioned and reform American psalmody, and newly composed pieces, some with overtly Canadian titles, strikes one as somehow authentically (Upper) Canadian in a way that the earlier books are not. Of added interest is the fascinating tale of the proposed but presumably never published second edition of *Colonial Harmonist*. When visiting Burnham’s descendants on their farm near Cobourg in August 2000, Beckwith was shown their “edition” of *Colonial Harmonist*. This consisted of the binding of the original 1832 edition, with about 90 percent of the contents removed and manuscript pages pasted on to the stubs of the original pages. Added by hand to the printed title page are the words “Second Revised Edition With Additions and Improvements,” and the 1832 date has been changed to 1836. Beckwith immediately realized the historic importance of this unique manuscript edition, and arranged for it to be purchased by the University of Toronto. It now rests in the Rare Book Room of the Faculty of Music Library, and a fascinating document it is. Future researchers are thus in Beckwith’s debt not only for his painstaking and insightful investigations into this repertoire, but also for making this particular source available to the wider academic community. R.E.

Canada: L.P.M.

Dr. [William] Arnold

The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care;

William Arnold’s hymn tune “Canada,” from Mark Burnham’s *The Colonial Harmonist* (Port Hope, 1832)

Briefly Noted

William Aide. *Sea Voyage with Pigs*. [Ottawa]: Oberon Press, 2002. 56 pp., music, CD. ISBN 0-7780-1199-2 (cloth), 0-7780-1201-8 (paper). \$31.95 (cloth), \$15.95 (paper).

William Aide, who retires from the Rupert E. Edwards Chair in Piano Performance at the University of Toronto in 2003, launched this book of poetry at his farewell recital in the university's Walter Hall on 25 October 2002. Each of the 24 poems in this volume is about one of Chopin's *Préludes*, Op. 28, with a cleverly annotated score excerpt on the facing page. The book generously comes with a very fine CD of Aide performing the preludes, which is a nice companion piece to his recording of the Chopin études made 15 years ago (CBC Musica Viva MVCD 1017). The title is taken from the last poem, which is about

Chopin and his lover George Sand on their return journey from the island of Majorca (where the *Préludes* were completed in 1839) to France in a ship that was carrying pigs as cargo. Each poem captures a different aspect of this popular set of piano miniatures, and takes in such diverse characters as Kafka, Jane Stirling, Gershwin, Debussy, Julian Fontana, Claudio Arrau, Martha Argerich, Schumann, Liszt and of course George Sand, whose shocking insensitivity and admirable tenderness are captured at one and the same time in Aide's wonderful final poem. *R.E.*

Alan Jackson and James Bailey. *Organs of Toronto*. Toronto: Royal Canadian College of Organists, 2002. 156 pp., ill. ISBN 0-9689713-0-X. \$45 (paper).

This stunningly beautiful book is a magnificent tribute to its subject. Jackson, who is district representative for Casavant Frères, runs a company that services pipe organs of all types. Bailey is an organist and architect. Together they present detailed information about the construction and characteristics of each of the 36 organs featured, and cogent and informed comments about the architecture and history of the buildings (34 churches, along with Roy Thomson Hall and Convocation Hall) that house the instruments. You have my personal guarantee that Brian J. Thompson's photographs will take your breath

away. Regardless of whether or not you like the sounds that they make, the fact remains that organ pipes and consoles present a fascinating set of visual variations on a given theme. Complete specifications are given for each of the instruments, and a very useful glossary explains organ terminology in layman's terms for the uninitiated. Add to this the exquisite design and typography by Willem Hart, and the result is an exceptionally beautiful and informative book. Hats off to the Ontario Trillium Foundation, which purchased 600 copies of the book to distribute in schools and libraries. *R.E.*

[Malcolm Lester, compiler]. *Glenn Gould: A Life in Pictures*. [Toronto]: Doubleday Canada, 2002. 192 pp., ill. ISBN 0-385-65903-2. \$50 (cloth).

I had to search long and hard to find out who was responsible for putting this volume together. In small print on p. 189 Malcolm Lester seems to take credit for compiling it, while acknowledging that the Estate of Glenn Gould and its executor Stephen Posen first conceived of the idea for it (not that it was much of an idea – "Let's do a coffee table book of black and white Gould photos and get a celebrity musician or two to write some text for it"). With a foreword by Yo-Yo Ma and an introduction by Tim Page, this is another installment in the ongoing hagiography of Gould, this time to commemorate the 20th anniversary of his death

(and the 70th of his birth). The Gould Estate recently took a court action against Stoddart Publishing and the estate of Jock Carroll for publishing a similar book of Gould photos (*Glenn Gould: Some Portraits of the Artist as a Young Man*, 1995). The Ontario Court of Appeal ruled that the copyright in the photos was Carroll's and not the Gould Estate's, and the Supreme Court of Canada in 1999 denied the estate's application to have the decision appealed (see Jeffrey Miller, "Glenn Gould and the piano of justice," *The Lawyers Weekly*, 11 October 2002). It looks like this is a case of if you can't beat them, join them ... *R.E.*

R. Murray Schafer. *Patria: The Complete Cycle*. Toronto: Coach House Books, 2002. 272 pp., ill., music. ISBN 1-55245-109-7. \$22.95 (paper). Web: www.chbooks.com

It is finished. At least the text is. The present volume is advertised as the “new definitive edition” of Schafer’s massive Patria series of music theatre works, which has been some 40 years in the making. The book contains the texts of all 12 works in the series (Patria 1-10, along with a prologue and epilogue), plus an essay on Schafer’s first stage work, *Loving*, and three essays on his theory of “the theatre of confluence.” There are score excerpts and photos from productions of the works. Much of this material was published in the literary magazine *Descant* (no. 73, vol. 22/3, Summer

1991; republished as a monograph by Schafer’s Arcana Editions - www.patria.org/arcana), although at that time Schafer had only completed up to Patria 7. The third of the essays on the theatre of confluence, along with Patria 8-10 and the Epilogue, are new with this publication. With the production of Patria 8: *The Palace of the Cinnabar Phoenix* in September 2001, only Patria 7: *Asterion* is yet to be performed of the 12 works that make up the Patria cycle. At www.patria.org you will find further information about the Patria series and a newsletter, which can be downloaded. R.E.

Richard S. Warren. *Begins with the Oboe: A History of the Toronto Symphony Orchestra*. Toronto: University of Toronto Press, 2002. 287 pp., ill. ISBN 0-8020-3588-4. \$60 (cloth)

On December 1st, 2001 while visiting Toronto from Dublin, I attended a concert by the Toronto Symphony. Roy Thomson Hall was half empty, the orchestra looked diffident if not downright apathetic, the playing was perfunctory, and both the musicians and the audience seemed relieved when it was all over and we could get on with the rest of our evening. The TS was in the midst of an ongoing crisis of finances and morale, and in imminent danger of ceasing operations altogether. On the strength of my admittedly isolated experience that night, pulling the plug on the TS would have amounted to euthanasia rather than murder. Long gone are the days when the TS season dominated the musical life of Toronto; it is now just another arts organization, and a rather cumbersome one at that, fighting hard to maintain its share of an

increasingly fragmented market for live music. Under the chairmanship of former Ontario premier Bob Rae, the TS board of directors is faced with the unenviable task of bringing the orchestra back from the dead. The present history of the TS, published for the launch of the orchestra’s 80th season, appeared shortly after the death of the author, who served as the TS archivist for 26 years. A season by season narrative is illustrated by black and white photos of musicians and a few programmes. Included in the appendices are lists of TS musicians and recordings, and Canadian works the orchestra has commissioned since 1960 (69 in all, not including the work by Luigi Nono listed). In the Afterword to the book, Rae opines that the root cause of the TS’s problem is civic decline. Sadly enough, he seems to be right. R.E.

the world of music: Indigenous Popular Music in North America: Continuations and Innovations, Karl Neuenfeldt, guest editor (vol. 44.1). Berlin: VWB – Verlag für Wissenschaft und Bildung, 2002. ISSN 0043-8774 / ISBN 3-86135-730-5. €50 for a one-year subscription; web: www.uni-bamberg.de/~ba2fm3/wom.htm.

Each essay in this issue of the International Music Council’s journal *the world of music* addresses an aspect of transculturation in recent Native North American music. Citing Mary Louise Pratt’s *Imperial Eyes: Travel Writing and Transculturation* (New York: Routledge, 1992), Neuenfeldt defines transculturation as “the way members of minority or marginalized groups choose or refashion materials transmitted by a dominant culture” and notes that music is one contact zone where different cultures “meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination” (p. 7). This contact raises issues of hegemony, post-colonialism, and cultural hybridity. Seven essays in this volume – by Neuenfeldt, Beverley Diamond, Christopher A. Scales,

Elaine Keillor, Annette Chrétien, Anna Hoefnagels, and Klisala Harrison – deal with Native or Métis musicians active in Canada. Diamond’s essay on the rise of Native women musicians in the popular music arena during the past decade presents many important theoretical issues: on the positioning of Native women musicians within mainstream popular music, individual versus community values, authenticity, and so on. An important aspect of her contribution is the generous amount of space she opens up for the voice of the Native women themselves. Other essays in the volume deal with the politics and aesthetics of making Native recordings, the Internet as a marketing vehicle for Native music, rodeos, powwow songs, Métis identity, and First Nations intellectual property issues. R.E.

Canadian Winds · Vents canadiens, Revue de l'Association canadienne de l'harmonie / The Journal of the Canadian Band Association, vol. 1, no. 1 (Autumn 2002), Denise Grant and Timothy Maloney, editors. Free to all members of the Canadian Band Association; non-member annual subscriptions (for two issues) cost \$16.00 plus \$9.00 shipping and handling (tel. Ken Epp 204 663 1226 / email mbband@merlin.mb.ca).

The Canadian Band Association was founded in Toronto in 1931 and currently has 1,800 members. Over the years it has produced a number of periodicals: *The Canadian Bandsman* (1942-9), *The Canadian Bandmaster* (1949-67), *The CBDA Journal* (1976-84), and the *Canadian Band Journal* (1984-2001). The *CBJ* ceased publication when its editor, Keith Mann, died. Now a new journal has been launched, under the joint editorship of Denise Grant of the University of Toronto and Timothy Maloney, the former Director of the Music Division of the National Library of Canada who in the autumn of 2002 was appointed to be the head of the music library at the University of Minnesota.

The band world has been slow to make space for women participants, especially in leadership roles. Indeed, this is one focus of the research of Elizabeth

Gould, a visiting professor in music education this year at the University of Toronto. The cover of the first issue of this new journal seems to perpetuate that male bias, with a picture of the eight men (and no women) of the Orangeville Band of 1878. But the contents belie that image, with Grant not only as co-editor, but also as contributor of two articles.

This handsomely produced and well edited journal concentrates on practical rather than theoretical issues, with articles on band rehearsals, conducting and performing. There is an article by Maloney on 20th-century Canadian wind ensemble repertoire, and a brief history of the Canadian Band Association by Allan J. Calvert, who has been a member since 1949. There are also book and CD reviews, and a representative list of recent band programmes from across the country. *R.E.*

The Heart of Cape Breton: Fiddle Music Recorded Live along the Ceilidh Trail. Smithsonian Folkways CD recording SFW CD 40491. US \$15.00; see www.folkways.si.edu/catalog/40491.htm for details, and also visit Cranford Publications at <http://cranfordpub.com/recordings/HeartCB.htm> for some sample transcriptions.

An interesting development in the recording industry during the past ten years has been the change in packaging and distribution of world music CDs.¹ In 1993 the clothing company Putumayo began producing attractively packaged and imaginatively marketed compilations of world music. National Geographic, Rough Guides, and other non-music companies have now entered the field with much success.

But long before world music was turning up at coffee shops and clothing boutiques, there was Moses Asch and his Folkways Records, founded in 1948. The Folkways catalogue of 2,200 recordings was acquired by the Smithsonian Institution in 1987, and many further recordings have been produced since then on the Smithsonian Folkways label. The current CD was recorded in July 2000 and released in February 2002. It features extensive liner notes by Burt Feintuch, a folklorist (and fiddler) at the University of New Hampshire.

One reason Cape Breton fiddling has become well known to the wider world is because of the huge success of the (third) cousins Natalie MacMaster and Ashley MacIsaac. The two young musicians (she's 30, he's 27) studied together as children but have since

taken their fiddling down quite radically divergent paths. They present such an extreme good girl/bad boy split, both musically and in terms of their personal life, that it almost seems like a scripted act.

The present CD provides a context for hearing Natalie and Ashley in terms of the fiddling tradition in which they both grew up and to which they continue to return. It may seem unfair to reduce the exceptionally fine fiddlers on this CD to the level of 'context', but the liner notes mention Natalie and Ashley often and state that they 'have inspired a generation of young musicians to take up the fiddle' (p. 12). The choice of musicians to include on the CD may even have been influenced by the success of Natalie and Ashley: among those heard are Buddy MacMaster (b. 1924), Natalie's uncle and 'the single most influential musician on the island' (p. 21), and Wendy MacIsaac (b. 1971), Ashley's cousin.

Feintuch promises that what is on offer here is 'the real thing,' i.e. 'real people playing music hard ... in halls and on stages in small communities' rather than in the studio (p. 4). But Natalie and Ashley are the real thing too; both in terms of the integrity of their own musical vision, and indeed in Feintuch's terms as well – the double album *Natalie MacMaster Live*, released in May 2002, includes a CD of her playing for a square dance in the Glencoe Mills hall, the very same location in which Buddy MacMaster is recorded here. *R.E.*

¹ I am conscious of the controversies over the term 'world' music and of the irony of discussing a recording of Canadian music in a Canadian newsletter in terms of 'world' music; nevertheless, I feel that it retains a degree of usefulness even in this context.