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Research Centre for the Study of Music, Media, and Place

In February 2003 the Research Centre for the Study of Music, Media, and Place (MMAP) was established at Memorial University of Newfoundland (MUN). The director is Dr. Beverley Diamond, who was appointed on 1 July 2002 to a Canada Research Chair (Tier I) in Traditional Music/Ethnomusicology at MUN. To date she is the only music scholar to have been appointed to one of the prestigious Tier I research chairs. She came to MUN from York University in Toronto where, among other initiatives, she had created the Canadian Musical Pathways Project. MMAP is located in the Annex of the St. John's Arts and Culture Centre, adjacent to the main MUN campus.

The purpose of MMAP is to act as a bridge between scholars (from MUN and elsewhere) and the traditional music community. The research centre will house a state-of-the-art multimedia studio and audio restoration facility. The initial focus will be on the music of Newfoundland and Labrador, but in future the work may reach out to embrace scholars and musicians from other parts of Canada, and from abroad as well.

The mandate of MMAP is:

- To foster pride in the cultural uniqueness of places and communities, not only by valuing contemporary practices but also by working to make historical materials in the rich regional archives of Atlantic Canada in particular, come alive through extended documentation, multimedia presentation, and scholarly engagement with issues of race, gender, ethnicity, class, and other aspects of collective identity.

- To offer a model for understanding problems of cultural 'difference' as articulated in music itself.
- To advocate on issues of intellectual property and access to traditional knowledge.
- To enhance the profile of Canadian music scholars through an aggressive programme of publication.
- To work with educators and community organizations to facilitate the dissemination of cultural materials.
- To enable a deeper understanding of the ways media are invested with meaning by the study of the whole circle from live performance, through mediation, to reception.
- To establish connections between the centre and similar institutions and groups in other jurisdictions, for the exchange of information and ideas.
- To promote international cultural exchange and dialogue.

The next issue of the *ICM Newsletter* appears in Jan. 2004; deadline for submissions is Dec. 15, 2003.

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The SARS Relief Concert
Downsview Park, Toronto, Ontario
30 July 2003

In situations of dire crisis, even those who openly proclaim that they do not ascribe to a religious creed may find themselves helplessly invoking deities to whom they have given little thought in easier times. Such reluctant atavism was a reasonable response to the recent SARS crisis in Toronto, during which one of the most stable cities in the world took on the pariah-like qualities of a medieval plague town in the eyes of both the international community and the rest of Canada.

Federal Liberal MP Dennis Mills, searching for something to help bolster Toronto's faltering tourist industry and entice people back to the city, conceived the idea of an all-day concert headlined by the Rolling Stones in Toronto's vast and barren Downsview Park. With financial support from municipal, provincial and federal levels of government to help keep ticket prices down, the concert also featured both up-and-coming and established Canadian performers, as well as other internationally renowned rock groups. Almost half a million people attended the event, making it one of the largest open-air concerts in North American history. Media reports confirmed a successful spike in the local economy, and potential U.S. tourists were presumably reassured that 45,000 of their fellow citizens made it to Toronto and back without contracting a fatal disease.

The event received little coverage in the U.S. or international media, but spirits were high during the day, there were no major crowd-control or safety problems, and a general air of easygoing friendliness pervaded the gathering, which exceeded the size of many Canadian cities. For Torontonians, accustomed to being shunned by the rest of Canada for reasons other than the fear of disease, it was a heartening show of support from both performers and audience alike.

It is not surprising that a rock music concert was the chosen means to draw a large number of people to Toronto. The act of attending a concert is a form of worship for the ostensibly secular bourgeois concertgoer, and one's taste in musical styles has the moral seriousness of a creed. Debate over the merits of different styles of music in the twentieth century has taken on the heated rhetoric of fundamentalist belief, as proponents of the European tradition of composition, jazz historians and critics, and rock journalists heap both praise on their chosen idols and vituperation on the heretics that dare diverge from perceived standards.

Rock has emerged as the most widespread musical object of mass veneration, and the Rolling Stones in particular are well situated to function as the foremost demi-gods of world culture. Their mixture of

longevity, commercial success, and genuine artistic achievement have made them a comfortable, even reassuring international institution, not unlike a well established orchestra or ballet company. Those who doubted or ignored Toronto's predicament may well have been convinced of the gravity of the situation by the participation of the Stones. Symbolically, that which had been rejected – the afflicted city of Toronto, along with supposedly disease-tainted Alberta beef, which was sold at the site throughout the day – was purified and healed by the metaphysical energies generated by a large group of people communing in the live presence of celebrity musicians.

While Canada has yet to produce rock bands that can claim the restorative powers of the Stones and AC/DC, the two headline acts of the show, the well-established Canadian bands that performed earlier in the evening (the Guess Who, Rush, and Blue Rodeo) might be accorded the status of Canadian national saints. Weighing in as respected local deities were the central Canadian acts that performed earlier that day: Kathleen Edwards (Ottawa) Sam Roberts (Pointe Claire, Quebec), La Chicane (Val d'Or, Quebec) Tea Party (Windsor, Ont., now based in Montreal) Sass Jordan and Jeff Healy (Montreal and Toronto). These groups met with reactions ranging from enthusiasm to indifference, but musical nationalists can be assured that there was a genuinely Canadian character to the event, within the context of mass-market rock and roll.

One irritated correspondent to Toronto's *Globe and Mail* scorned the whole concert, and suggested that a performance of a few Healy Willan motets would have been of superior value. While the idea of having Willan's *Gloria Deo Per Immensa Saecula* blasted through a bank of speakers to half a million people has a certain appeal, any attempt to judge this event on musical merits alone is probably missing the point. In his cultural history of the early twentieth century, *Rites of Spring: The Great War and the Birth of the Modern Age*, Modris Eksteins states that 'Modernism [is] above all a culture of the sensational event, through which life and art both become a matter of energy and are fused as one' (p.16). In an ostensibly post-modern world, we retain a primitive belief in the magic power of music. Whether Mick Jagger can still sing (or Geddy Lee could ever sing) is secondary to the audience's faith in the very basics of tone, timbre and rhythm. The reward for such faith is a brief moment of collective fulfillment, as the tiny figures onstage bless and are blessed by the gargantuan throng.

Benjamin Stein

Intertextuality in R. Murray Schafer's *Adieu Robert Schumann*

an essay in honour of the composer's 70th birthday

by Robin Elliott



It is March of 1978. I am sitting in the audience at a performance in Grant Hall on the campus of Queen's University in Kingston by the National Arts Centre Orchestra under its resident conductor, Mario Bernardi. The NACO is on one of its regular tours, this time with Maureen Forrester as vocal soloist to perform *Adieu Robert Schumann*, which Schafer has written for her and which she and the orchestra have premiered just days before in Ottawa. Preceding Schafer's work is a performance by Forrester, with Bernardi at the piano, of *Frauenliebe und -leben* by Schumann. The choice of programming strikes me as odd; I have never witnessed a vocal recital as part of an orchestral concert, but am vaguely aware that this was normal procedure in the 19th century.

The orchestra reassembles on the stage, Bernardi resumes his position at the podium, and the Schafer work begins. The rationale for the inclusion of *Frauenliebe und -leben* immediately becomes clear, for *Adieu Robert Schumann* begins with a verbatim quotation of the opening bars of a Schumann song – 'Dein Angesicht' – accompanied only by piano (Monica Gaylord, the orchestral pianist for the tour, is accompanying now). The orchestra enters, the song breaks off in *media res*, the text switches from the Heinrich Heine poem to Schafer's collage drawn from the diary entries of Schumann's wife, Clara, and we are taken back via the time-travelling magic of music to the disconcerting events of 1854-56: Schumann's surreal hallucinations and wild descent into madness, and Clara's heart-rending reactions to it. Fifteen minutes later, at the stirring climax to the work, 'Dein Angesicht' returns, but this time the

quotation is more nearly complete, and the song is beautifully orchestrated, with a dizzy halo in the upper strings reflecting the confusion in Clara's mind at the sight of her now dead husband, while the descending glissandi in the cellos dramatically convey the sense of the ground slipping out from under her feet. Forrester as Clara sings the final words – 'I am all alone' – unaccompanied, **ppp**.

At the end of the work I, and to judge by their reaction a good part of the audience, am overcome with emotion. The music has reached us on levels that we do not immediately understand, but feel very deeply. My personal reaction was bound up with my great interest in the life and music of both Robert and Clara Schumann, my admiration for Schafer and his achievement in this work, my respect for the talented performers that evening, general excitement about the prospect of musical collage and quotation (I did not yet know of the concept of intertextuality) as a creative way forward for concert music, and dozens of other factors which I cannot articulate clearly, and which may not be immediately relevant to *Adieu Robert Schumann*, but which certainly coloured my own reception of the work. That evening was one of perhaps half a dozen transcendent moments in my concert-going career. Schafer's composition has changed my life in ways that I could hardly have predicted and that, though subtle, are nevertheless both persistent and demonstrable. This essay is my attempt to understand *Adieu Robert Schumann* as completely as possible and to relive and to share the experience it provided for me on that March evening 25 years ago.

The three portraits in the illustration at the head of this essay are of Robert Schumann, Clara Wieck Schumann, and R. Murray Schafer. From left to right the portraits are placed in chronological order by date of birth. Only Clara Wieck Schumann gazes at the viewer, and in Schafer's work she is the narrator who communicates with the audience. Robert Schumann gazes at his wife but also looks ahead (in time) to Schafer. Schafer looks back at the heroine of his composition, and through her to Robert Schumann, whose music he quotes from at length (see Table One, pp. 10-11, for details). The musical quotation beneath the three portraits links them together. It is the opening of 'Dein Angesicht,' which was written by Robert Schumann for Clara during their marriage year and was first intended for the song cycle *Dichterliebe*, but was removed from that cycle and published later. 'Dein Angesicht' means 'your visage,' and in this context it could refer to the each of these three portraits. Robert Schumann wrote the song for Clara, at whom he gazes (we can imagine him figuratively or literally singing 'Dein Angesicht' to her); Schafer in turn 'sings' it to (or 'recomposes' it for) Clara, who in *Adieu Robert Schumann* then sings it to the viewer/listener/audience.

This illustration and the brief explanation of it provided here is an exercise in intertextuality. The term intertextuality was coined by Julia Kristeva in the 1960s.¹ In the intervening 40 years, the word has become so common that it has virtually lost any concrete meaning. In Harold Bloom's words, the term intertextuality is 'underdetermined in meaning and overdetermined in figuration,'² which is another way of saying that it means virtually anything to anybody. The origins of intertextuality can be found in 20th-century linguistics, which has challenged the idea that texts have a meaning which is extracted by readers. Instead, the act of reading plunges us into a network of textual relations and cross-references; to interpret a text is to trace those relations, and thus becomes a process of moving between texts. The closed system of a text, which could be subjected to close reading and understood, has been replaced by an endless chain of open-ended relations from one text to another that is the intertext.

Roland Barthes, in a much-quoted excerpt, put the matter as follows: 'We know that a text is not a line of words releasing a single "theological" meaning (the "message" of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable

¹ Kevin Korsyn, 'Beyond privileged contexts: intertextuality, influence, and dialogue,' *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford UP, 1999): 56 explains that Kristeva coined the term in two articles discussing the work of Mikhail Bakhtin.

² Harold Bloom, as quoted in Graham Allen, *Intertextuality* (London: Routledge, 2000): 2.

centres of culture.'³ The idea of intertextuality arose in literary theory, but the concept has been applied to art, film, music, the Internet – indeed, it is applicable to any socially organized and constructed code of signs or symbols. Robert Hatten, in applying the term to music, distinguished between *stylistic intertextuality* (reference to the conventions of an earlier style or musical tradition without evoking a particular work) and *strategic intertextuality* (in which reference is made to specific earlier works).⁴ Schafer's *Adieu Robert Schumann* is an example of the latter; Schafer quotes from at least 10 different works by Schumann.

The article on intertextuality in the *New Grove Dictionary of Music* is by J. Peter Burkholder, who also wrote the related articles on 'borrowing' and 'collage' (Schafer is mentioned in passing in the latter two articles).⁵ The three terms refer to slightly different processes. Intertextuality is a broader term than borrowing, for it includes references to style or language as well as borrowed melody, harmony, and/or structure. Collage is a term from the visual arts (rather than literary theory) and emphasises the disconnectedness between the sources, which are typically from different, rather than common, origins; aside from various works by Ives, who more or less invented the procedure in music, a famous example is the third movement of Luciano Berio's *Sinfonia*, a palimpsest in which the third movement of Mahler's Second Symphony is overlaid with snippets of over 100 musical works and a text drawn from Samuel Beckett's *The Unnamable*. Intertextuality and intermusicality are other terms which have been used in the musicological literature, and literary theory has added architextuality, hypotextuality, hypertextuality, intratextuality, metatextuality, paratextuality, and transtextuality, all with different shades of meaning that need not concern us here. For *Adieu Robert Schumann* I will use only the term intertextuality, which is particularly useful because Schafer uses not only pre-existing music but also pre-existing text.

Schafer and Schumann as intertextual artists

Schafer himself in an early article admitted that Romain Rolland and Thomas Mann had influenced his own work as a writer.⁶ Further influences on Schafer's work as a writer would certainly include Ezra Pound and E.T.A. Hoffmann, both of whose writings Schafer has edited.⁷ And in an article for the

³ Barthes, 'The death of the author (1968),' *Image/Music/Text*, transl. Stephen Heath (New York: Hill and Wang, 1977): 146.

⁴ Robert Hatten, 'The place of intertextuality in music studies,' *American Journal of Semiotics* 3.4 (1985): 69-82.

⁵ J. Peter Burkholder, 'Borrowing,' 'Collage,' 'Intertextuality,' *The New Grove Dictionary of Music*, 2nd edition.

⁶ R. Murray Schafer, 'Two musicians in fiction,' *Canadian Music Journal* 4.3 (1960): 23-34.

⁷ R. Murray Schafer, ed. *Ezra Pound and Music: The Complete Criticism* (New York: New Directions, 1977); *idem*, ed. *E.T.A. Hoffmann and Music* (Toronto: U of

Canada Music Book, John Rea cleverly pointed out Schafer's indebtedness to Richard Wagner by intertextually citing from the writings of the two men in parallel columns.⁸

From his earliest compositions Schafer has been an intertextual composer, finding influences and inspirations in the older concert repertoire: baroque music via Les Six in the *Harpsichord Concerto* (his first large-scale work, 1954); Mahler in *In Memoriam Alberto Guerrero* (1959); Richard Strauss in *Son of Heldenleben* (1968); and Wagner in *Dream Rainbow Dream Thunder* (1986) to cite some of the more obvious examples. For this last piece, Schafer even provided a story about having conceived the work in a dream-like reverie of improvisation; this story is likely based (consciously or unconsciously) on Wagner's famous account of how the prelude to *Das Rheingold* came to him in a dream-like trance.⁹ Schafer, with characteristic studied nonchalance, writes 'Wagner is detectable in my improvisation, but so are the styles of other composers. I don't think it matters much.'

Schumann in his compositions has quoted directly or indirectly from himself, his wife, Bach, Beethoven, Chopin, Mendelssohn, Paganini, and a host of others. He suffered from what Bloom has famously termed 'anxiety of influence' and he was deeply concerned that Haydn, Mozart and Beethoven had set standards that could not be attained by the more recent generation.¹⁰ Nevertheless Schumann also had a highly developed aesthetic of originality: as the late Schumann scholar John Daverio wrote, 'The mere imitation of an earlier thematic idea, for Schumann the critic and practicing composer, was a sure symptom of weakness in invention.'¹¹ Further comments on intertextuality in Schumann's works will be reserved until the specific works from which Schafer borrows are examined.

Toronto P, 1975). Robert Everett Green, 'Polemics and poetry,' *The Globe and Mail* (Toronto, 16 Feb. 1991): C8 discusses Schafer's work as an editor of Ezra Pound.

⁸ John Rea, 'Richard Wagner and R. Murray Schafer: two revolutionary and religious poets,' *Canada Music Book 8* (1974): 37-51.

⁹ On Schafer's dream-like state while creating *Dream Rainbow Dream Thunder* (in Switzerland, after visiting Neuschwanstein castle) see his 'Program note' on p. 1 of the score (Arcana Editions, ca 1986). Wagner provides the account of how the prelude to *Das Rheingold* came to him in a dream-like state in *Mein Leben* (English transl. as *My Life* [New York: Dodd, Mead, 1911]: vol. 2, p. 603). Some scholars cast doubt on this account, but Warren Darcy in *Wagner's Das Rheingold*, (New York: Oxford UP, 1993): 62-68 says that the documentary evidence neither supports nor contradicts Wagner's account.

¹⁰ Harold Bloom's *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford UP, 1973) was published three years before Schafer wrote *Adieu Robert Schumann*.

¹¹ John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford UP, 1997): 265.

Adieu Robert Schumann: genesis, influences

The programme note in the published score (which is presumably by Schafer, though not signed), reads as follows:

The composition is concerned with the last days of Robert Schumann, from the time of his first hallucination until his death in the Eendenich asylum in 1856. The narrator is Clara Schumann, and the text consists of selections from her diaries, freely adapted. Passages of many of Schumann's own compositions are incorporated into the total work, in particular, sections of several of his *Lieder*, as well as fragments from the piano pieces, *Carnival* [sic] and *Kreisleriana*. As is well known, Schumann delighted in evoking specific moods and characters in his music, and the quotations have been introduced to suggest the conflicts in his mind during the days of his final collapse. There are also signature motives: C A for Clara and B, E for Robert – another device of which Schumann was especially fond. The backstage piano piece in the middle of the work is the melody Schumann wrote down the night of his first dramatic hallucination – the melody he claimed was dictated to him by the angels. The song which opens and closes the composition, *Die* [sic] *Angesicht*, was one of Schumann's last.¹²

'Dein Angesicht' was originally intended to be the fifth song in *Dichterliebe*. It was removed from that cycle and not published until 1854, when it appeared as part of Op. 127 (the second of five songs in the set). As a result of the late publication date, many writers have been under the mistaken impression that 'Dein Angesicht' was one of Schumann's last songs.

The theme 'dictated by angels' was composed during the night of 17 February 1854; one week later Schumann told a friend that Franz Schubert had sent the theme to him. It is similar to the first theme of the Second Symphony by Norbert Burgmüller, (this work was incomplete at the time of Burgmüller's death in 1836 and was completed by Schumann in 1851), and it also resembles the main theme in the second movement of Schumann's Violin Concerto (1853). A set of five variations for piano on this theme was the last composition that Schumann completed before going to the asylum at Eendenich (he wrote out a fair copy of the variations *after* his suicide attempt). The other Schumann piano pieces and songs quoted by Schafer are outlined in Table One, and some examples will be discussed in more detail later.

¹² 'Programme note,' R. Murray Schafer, *Adieu Robert Schumann* (London: Universal Edition, 1980): [iv].

Adieu Robert Schumann was composed in 1976 for Maureen Forrester, who premiered many works by Canadian composers but is not noted for her performances of the *avant garde* repertoire. As Stephen Adams has written, 'Schafer's problem was to write without compromising his own style a piece that Maureen Forrester not only would sing, but might want to continue singing.'¹³ Forrester's affinity for the Lieder repertoire and especially for Schumann thus may have provided one impetus for the use of Schumann quotations in *Adieu Robert Schumann*.¹⁴

Schafer was not the first composer to write a work based on Schumann quotations. The British composer Robin Holloway's *Scenes from Schumann* (1970) for orchestra consists of seven paraphrases on Schumann songs. In response to a question from Paul Griffiths about writing this work, Holloway replied that he felt 'Anxious, guilty and confused. I felt as if I'd committed some kind of crime. I think my feeling in the face of life at large was one of total embarrassment. Before the first rehearsal I was absolutely terrified, and thought all the players would mock me because of the well-loved tunes coming on solo trumpets and so on.'¹⁵ Despite Holloway's apprehensions, the work was a success and the composer went on to write two more Schumann-based pieces in the early 1970s: *Fantasy-Pieces* (1971) for piano and 12 instruments, based on the *Liederkreis*, Op. 24 to poems of Heine, and *Domination of Black* (1974), for orchestra, based on the *Kerner Lieder*. There is no evidence that Schafer was aware of Holloway's Schumann-based works when he wrote *Adieu Robert Schumann*, but if he was it would add another layer of intertextual reference to *Adieu Robert Schumann*.

Schafer, Schumann, Bloom, Ballet

The work of the literary theorist Harold Bloom has been applied to music by various authors, including Kevin Korsyn and Joseph Straus.¹⁶ Richard Taruskin, though, vigorously denies the usefulness of Bloom's theories in general, and more specifically as they

¹³ Stephen Adams, *R. Murray Schafer* (Toronto: U of Toronto P, 1983): 158.

¹⁴ David Cope in his very negative review of the published score [*Notes* 41.1 (Sep. 1984): 165-66] suggests that the work's dedication ('to my parents') may explain why Schafer 'deviated from his inventive and often daring orchestral explorations' (p. 166).

¹⁵ Paul Griffiths, *New Sounds, New Personalities: British Composers of the 1980s* (London: Faber, 1985): 118.

¹⁶ Kevin Korsyn, 'Towards a new poetics of musical influence,' *Music Analysis* 10 (1991): 3-72 and the article cited in n. 1; and Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, MA: Harvard UP, 1990). See also Adam P. Krims, 'Bloom, post-structuralism(s), and music theory,' *Music Theory Online* 0.11 (Nov. 1994) <<http://boethius.music.ucsb.edu/mto/issues/mto.94.0.11/mto.94.0.11.krims.art>> (accessed 8 Sep. 2003).

have been applied to music.¹⁷ While not wishing to address this issue in great detail here, I note that one aspect of Bloom's theory of literary influence does closely reflect the situation between Schafer and Schumann in *Adieu Robert Schumann*. In relation to Schumann, Schafer stands as ephebe (son) to precursor (father), to borrow Bloom's terms. Bloom posits six possible relationships (which he calls revisionary ratios) that can exist between ephebe and precursor, of which the sixth fits Schafer's case very closely: to paraphrase Bloom, the specific case is that of 'Apophrades or The Return of the Dead: Schafer, already burdened by an imaginative solitude that is almost a solipsism, holds his own music so open to Schumann's works that at first we might believe that Schafer has returned to his apprenticeship, before he had achieved his own style. But Schafer's music is now *held open* to Schumann, where once it *was open*, and the uncanny effect is that it seems to us, not as though Schumann's music is being quoted, but as though Schafer himself had written Schumann's music.'¹⁸ This provides a possible rationale for the exact quotation of 'Dein Angesicht' at the beginning of *Adieu Robert Schumann*: Schafer musically brings Schumann back to life (apophrades) and then merges Schumann's (musical) personality with his own, to tell the story of Schumann's illness *in Schumann's own musical style*, but with that style soon becoming distorted to reflect Schumann's mental deterioration. Perhaps Schafer's goal is not just to portray Robert and Clara Schumann, then, but rather to bring them back to life, musically speaking.

Adieu Robert Schumann is a monodrama. This genre was invented in the 18th century but was little cultivated in the 19th century (Schumann, for instance, wrote none). The monodrama was revived in the 20th century by Schoenberg in *Erwartung*; Schafer had already added to the repertoire with his *Brébeuf* (1960) and *Requiems for the Party Girl* (1966). *Adieu Robert Schumann* crossed genres to become ballet music when it was choreographed by Brian Macdonald for Les Grands Ballets Canadiens. The resulting ballet, which is also titled *Adieu Robert Schumann*, was televised by the CBC in 1980. In the ballet version, three songs by Schumann precede the Schafer work: 'Nicht so schnelle,' Op. 77, no. 5; 'Mondnacht,' Op. 39, no. 5; and 'Frühlingsnacht,' Op. 39, no. 12 (the two songs from Op. 39 are quoted in Schafer's work). In the CBC production, the role of Robert Schumann was danced by Vincent Warren, and Clara Schumann was portrayed by three artists:

¹⁷ Richard Taruskin, 'Review: Korsyn and Straus,' *Journal of the American Musicological Society* 46 (1993): 114-38.

¹⁸ Paraphrased from Bloom, *The Anxiety of Influence* (as n. 10): 23. For a lively discussion of apophrades in a literary context (though she does not use the term), see Margaret Atwood, *Negotiating with the Dead: A Writer on Writing* (Cambridge: Cambridge UP, 2002), especially chapter 6, 'Descent: Negotiating with the dead' (pp. 153-80).

the dancer Annette av Paul as Young Clara, Maureen Forrester (in costume and performing on stage with movement but not dance) as the Widow Clara, and Denise Massé (also on stage and in costume, playing the piano) as Clara at the piano.¹⁹

Adieu Robert Schumann: the text

Schafer, as an intertextual artist, constructs the text of *Adieu Robert Schumann* by reading and quoting, rather than original creative writing. (Barthes's essay 'The death of the author' ends 'the birth of the reader must be at the cost of the death of the Author.'²⁰) Clara Schumann's diaries had not yet been published when Schafer wrote *Adieu Robert Schumann* (and are still unpublished as of this writing²¹). The source for Schafer's text (presuming that he did not consult the original diaries, which are in the Robert-Schumann-Haus, Zwickau) must have been the biography by Berthold Litzmann. Schafer seems to have consulted this work both in the original German edition²² and the abridged English translation by Grace Hadow.²³ Table Two (p. 12) details the source of Schafer's text (the Heine poem 'Dein Angesicht,' which opens and closes Schafer's work, is omitted). The diary entry from 20 February 1854, which Schafer quotes in the middle of the work, is not in the English version of the Litzmann biography, and so it must have been taken from the German text. On the whole, though, the translation follows Hadow quite closely.

Schafer arranged the diary entries so as to plunge immediately into the crisis in order to provide a dramatic opening to the work. He then backtracks two years to the onset of madness, and after that carries forward to Schumann's death. Some of the text has been made up by Schafer: e.g. 27 July 1856 'It is nearly three years since Robert came to the asylum. Asylum! How bitter the word! Three long lonely years ...' – this is in part a fabrication by Schafer to backtrack from the crisis point to the onset of insanity in 1854. The diary entry reads 'Two and a half years ago you were torn from me without any farewell...' (p. 138). Schafer changed 'two and a half' to 'nearly three' and then to 'three' and finally added the adjective 'lonely.' In fact, these years were busy and filled with the loving companionship of Brahms, rather than lonely. Similarly, the final words, 'I am

all alone,' are Schafer's. The beginning of the diary entry of 29 July 1856 ('"I know you." Those were the last words he spoke.') has been altered by Schafer, to refer back to the 27 July entry at the start of the work ('I know you'). These were not, in fact, Schumann's last words, though they were his last words to Clara.

Schafer could be accused of appropriation of voice in creating this text; a critic might argue that he has 'stolen' Clara's words to create his own text. This raises a pressing issue in feminist criticism of intertextuality. Barthes's blasé assertion that the author is dead denies the site upon which discussion of gender can be produced, i.e. the author. Feminists hold that gender is important because 'writing and reading are experienced and produced very differently depending on the gender of the subject who writes or reads.'²⁴

Clara, for Schafer, is a manifestation of the mythic figure of Ariadne, who plays a major role in his *Patria* cycle. Ariadne, though, is read by feminist critics as a negative symbol, for she passively helps male protagonists find their way through the (textual) labyrinth. In *Adieu Robert Schumann*, Clara's diary entries are the thread which guides Schafer into the labyrinth of Robert's madness. Opposed to Ariadne's passivity is the figure of the defiant woman artist Arachne, who in a weaving competition or *agon* with Athena, a 'phallic mother,' actually wins (and she is punished for this by being turned into a spider). It is not a clear-cut issue, though; one must distinguish between female (a biological given), feminine (a cultural construct), and feminist (a social/political position). Clara herself, though female and in 19th-century terms feminine, was certainly not feminist; indeed, in many ways she took up masculine subject positions and was a solid defender of the patriarchal *status quo*. It could be argued that Schafer, in *Adieu Robert Schumann*, turns the 19th-century literary and operatic trope of the 'madwoman in the attic'²⁵ on its head, by presenting Robert Schumann as the 'mad' artist and Clara as the rational author.

One could also write about *Adieu Robert Schumann* in terms of postcolonial theory. Schafer, as the colonialist composer²⁶ wrests power away from the colonizing Schumanns by appropriating their textual and musical voice; he is so successful in this that his product is in turn legitimized by the colonizers (by being published by Universal Edition of London) and achieves canonic status through this publication, and also through multiple performances (by Forrester, Judith Forst, and Jean Stilwell, among others), and two recordings.²⁷

¹⁹ This production is available on DVD (DVD 3013) from House of Opera (www.houseofopera.com).

²⁰ Barthes (as n. 3): 148.

²¹ Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Ithaca and London: Cornell UP, 1985): 10 notes that Clara Schumann's diaries are slated for publication 'many years hence.'

²² Berthold Litzmann, *Clara Schumann: Ein Künstlerleben nach Tagebüchern und Briefen*, 3 vols. (Leipzig: Breitkopf und Härtel, 1902-08).

²³ B. Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, 2 vols., transl. and abridged by Grace E. Hadow (London: Macmillan, 1913).

²⁴ Allen (as n. 2): 155-6.

²⁵ See Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale UP, 1979).

²⁶ R. Murray Schafer, 'Canadian culture: colonial culture,' *On Canadian Music* (Bancroft: Arcana, 1984): 75-94.

²⁷ CBC SM 364 (LP; Forrester, NACO, Bernardi; 1978); CBC SMCD 5173 (CD; Forst, NACO, Bernardi, 1997).

Adieu Robert Schumann: music and more

Citing all the works from which Schafer quotes (see Table One) does not begin to exhaust the intertextual references to Robert Schumann in Schafer's piece.²⁸ There is also the important use of a signature motif: the pitches B \flat - E appear nearly every time 'Robert' is mentioned or referred to in the text, and similarly the pitches C - A are used to refer to Clara. This is an intertextual reference to Schumann's own use of the *sogetto cavato*, especially in *Carnaval*; most of the 21 movements in this work are based on the pitches 'ASCH,' the name of the town from which Ernestine von Fricken, his girlfriend at the time, hailed; these are also the musical letters of Schumann's name. Secondly, the pitch 'A,' which rang constantly in Schumann's head with the onset of tinnitus shortly before his madness (as referred to in Clara's diary entry for 10 February 1854) often sounds in Schafer's work in a dissonant context, most notably at the end of the work, in the context of the D \flat major quotation and orchestration of 'Dein Angesicht'; A is also the final pitch in the work, to which Clara sings 'I am all alone.' The pitch A thus undermines the closed D \flat major tonal structure of the work, just as it undermined Schumann's mental stability. A third reference to Robert Schumann is more subtle. Clara, in a diary entry for 13 February 1854 (not quoted by Schafer) noted 'His auditory disturbance had escalated to such a degree that he heard entire pieces from beginning to end, as if played by a full orchestra, and the sound would remain on the final chord until Robert directed his thoughts to another composition.'²⁹ Schafer brings this torment to life in certain passages in *Adieu Robert Schumann* (e.g. b. 125ff, b. 204ff) in which the final chord of a quotation is held, then 'madly' distorted by the addition of a glissando (b. 125) or by microtonal inflections (b. 204).

Turning to the question of hermeneutics, the discussion here must be confined to a few examples. To begin with, in the opening 12 bars, as mentioned above, Schafer quotes 'Dein Angesicht' exactly and thus summons Schumann back from the dead. Why does Schafer begin the work so? Is it to plunge us immediately into Schumann's world without an ironic frame? Or *is it* an ironic frame? The idea of the song as a frame is strengthened by its return at the end of the work. But on hearing the piece for the first time, the listener at first knows only that it is a work by Schafer, but begins with Schumann. This brings to mind Jorge Luis Borges's story 'Pierre Menard, Author of *Don Quixote*' – Menard writes 'with his own resources a new version of *Don Quixote*, which

²⁸ For further information about the Schumann quotations in this work, see Julia H. Graddy, 'The style portrait in solo vocal literature: interrogating romanticism in *Adieu, Robert Schumann* by R. Murray Schafer,' *Journal of Singing* 57.5 (May/June 2001): 5-14.

²⁹ Litzmann vol. 2, p. 296; Litzmann/Hadow, vol. 2, p. 56.

was rigorously and literally identical with Cervantes's text but which two intervening centuries of history had invested with new complexity and depth and with an entirely different meaning.'³⁰ Schafer's 'Dein Angesicht' is indeed the same as Schumann's, but the intervening century and also the position of the song at the beginning of a work for voice and orchestra certainly invest it with new meaning. The listener is kept on edge, waiting for the unexpected Schumann intrusion to give way to Schafer's own voice.³¹

Many, perhaps even most, of the quoted pieces have a specific intertextual reference that goes beyond the music to refer either to the relationship between Robert and Clara Schumann, or else to the relationship between the Schumanns and Schafer. Three examples may help clarify these relationships:

1) The quotation from *Kreisleriana* (b. 127) accompanies the text 'the angels turned into demons.' Roland Barthes wrote of this very Schumann work that there is 'an underlying panic in the incessant rhythmic drive.'³² The music certainly suits the text at that point, as the text describes Robert and Clara's panic at the onset of Robert's madness. Schumann's *Kreisleriana* is permeated by a musical theme that is associated with Clara: as Robert wrote to Clara on 13 April 1838, 'You and one of your ideas play the main role in it [*Kreisleriana*], and I want to dedicate it to you – yes, to you and nobody else – and then you will smile so sweetly when you discover yourself in it ...'³³ (Robert revised the work in 1850 and decided to dedicate it to Chopin, as Clara did not particularly like it.) *Kreisleriana*, then, is one of many works by Robert in which he links himself together musically with Clara. But it also connects the Schumanns with Schafer, for in the year before he composed *Adieu Robert Schumann*, Schafer had published a book on E.T.A. Hoffmann in which he discusses Hoffmann's fictional musician Johannes Kreisler and translates two short stories in which he appears.³⁴ Thus Schafer and the Schumanns are intertextually united through the literary figure of Johannes Kreisler. It is also worth noting that Schafer presented *Kreisleriana* in a Ten Centuries concert in Toronto in 1963, on which

³⁰ Gérard Genette, *Palimpsests: Literature in the Second Degree*, transl. Channa Newman and Claude Doubinsky (Lincoln and London: U of Nebraska P, 1997): 393-4; Genette admits that his theory of intertextuality (or more narrowly hypertextuality, as he terms it) was inspired by the love of this Borges short story.

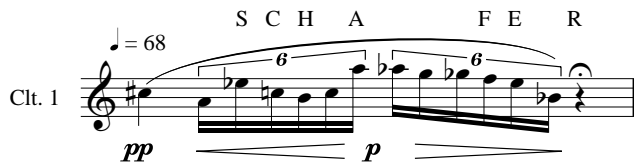
³¹ This is like beginning a work for string quartet with an extended unison passage; the listener is kept in suspense as to when 'normal' string quartet texture will assert itself.

³² Roland Barthes, *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, transl. Richard Howard (New York: Hill and Wang, 1985): 302.

³³ Eva Weissweiler, ed. *The Complete Correspondence of Clara and Robert Schumann*, transl. Hildegard Fritsch and Ronald L. Crawford (New York: Peter Lang, 1994): vol. 1, p. 141.

³⁴ Schafer, as n. 7.

occasion a performance of the work by candlelight was interspersed with readings from Hoffman stories in which Johannes Kreisler appears.³⁵



2) In this clarinet passage from bar 21 (which follows the sung text ‘the sight of him is horrifying’), the first sextuplet is taken from the first six notes of the ‘Florestan’ movement of *Carnaval*. This is one of Schumann’s musical self-portraits, based on one of the ‘Sphinxes’ that he draws from the ASCH *sogetto cavatto*, arranged as SCHA = E♭, C B A. These are not only the musical letters of Schumann’s name, but also the first four letters of Schafer’s surname; the continuation of the motif in *Adieu Robert Schumann* is grafted on by Schafer, and contains the two further musical pitches in Schafer’s surname, namely F E(♭), followed by a ♯ with a $\hat{\circ}$ over it, i.e. R [Rest]; Schafer thereby intricately links his and Schumann’s musical motifs together.³⁶

3) The quotation of *Kinderscenen* no. 6 ‘Wichtige Begebenheit’ [‘Important Event’] in bars 212-20 is from an orchestral interlude in which Schafer depicts Schumann’s fevered brain after the onset of madness. As John Daverio has noted, the *Kinderscenen* pieces

reflect an adult’s ability to place himself or herself into a child’s state of mind. Viewed in this light, the *Kinder* in the title are none other than Robert and Clara themselves ... Clara’s power to bring Schumann’s childlike streak to the surface must have answered to a deeply felt need: the need to recover lost innocence.³⁷

In *Kinderscenen* the ♩|♩♩♩ rhythm is first introduced in No. 2 ‘Curiose Geschichte’ in a naive, understated way; the rhythm becomes overblown and dramatic when it reappears in No. 6 ‘Important Event.’ Uniting these two ideas, Schumann’s madness, as represented by the ♩|♩♩♩ rhythm, was just a ‘Curious Story’ initially, but suddenly in 1854 became an ‘Important Event,’ and returned Schumann to the world of childhood, i.e. he became infantile, that is, mad.

Adieu Robert Schumann is a highpoint in the use of intertextuality by Schafer. The work marks a continuation of his interest in the Romantic period in German music and letters, as evinced earlier in such works as *In Memoriam: Alberto Guerrero* (1959), *Son of Heldenleben* (1968) and *Hymn to Night* (1976; text by Novalis); his Wagnerian theoretical writings on music and drama; and his book *E.T.A. Hoffmann*

and *Music*. The work has been canonized (in terms of Canadian music, at least) and it has been very well received on the whole; Adams calls it ‘one of his most deeply moving compositions.’³⁸ Together with the three earlier Robin Holloway Schumann pieces and Dieter Schnebel’s later *Schumann-Moment* (1989), *Adieu Robert Schumann* gives evidence of the ongoing interest in Schumann’s music as a compositional influence in the 20th century. The importance of Schafer’s contribution is that his use of intertextuality gives *Adieu Robert Schumann* a richness of reference and significance, the implications of which have only been touched upon in this article.

More recently, Harald Krebs wrote a book on the music of Robert Schumann that bears certain uncanny similarities to *Adieu Robert Schumann*.³⁹ Just as Schafer ‘revives’ Schumann the composer, Krebs ‘revives’ Schumann the writer, by using two of his *noms de plume*, Florestan and Eusebius. His book is set during the same time period as *Adieu Robert Schumann* (1854-56), and chapter seven takes the form of a (fictional) letter from Clara Schumann to one of her former piano students. The epilogue to the book ‘attempts to suggest, with “dissonant” layers of prose and poetry, Schumann’s mental state in the asylum at Eendenich,’⁴⁰ which is exactly what Schafer portrays in sections of *Adieu Robert Schumann*. The question of intertextual influence from Schafer to Krebs is left hanging, however, as Krebs makes no reference to *Adieu Robert Schumann* in his book.

It is November of 2001. I have been living in Dublin for over five years, and now I am a candidate for the Jean A. Chalmers Chair in Canadian Music. As part of my interview I am to present a seminar on some aspect of my Canadian music research. My thoughts turn to that moment nearly a quarter of a century ago when I heard Adieu Robert Schumann for the first time. I telephone Universal Edition in London and after a somewhat tortured conversation (‘Oh yes, Schafer – odd chap, he visited the office here once and told us all how much he hates London. Lives in a cave in the wilderness somewhere now, doesn’t he? Yes, I think we can dredge up a copy of that score if you insist.’), I manage to have the score sent to me. As I listen to the work in my office at University College Dublin, it awakens within me ‘just that infinite longing which is the essence of romanticism.’ D-flat major chord (pianissimo): music from the realm of dreams ... my whole being trembles ... I am transfixed ... a disembodied voice calls out to me, ‘I am Sch...’

³⁸ Adams (as n. 13): 160.

³⁹ Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford UP, 1999). Krebs is the head of theory in the School of Music at the University of Victoria. He credits his colleague, the pianist Bruce Vogt, with the idea of including Schumann-esque dialogues in his book (p. vii).

⁴⁰ *Ibid*, p. viii.

³⁵ Schafer *On Canadian Music* (as n. 24): 29-30; I thank John Beckwith for bringing this fact to my attention.

³⁶ The pitch E♭, which represents ‘S’ (Es) in German nomenclature, can be taken as ‘E’ in English usage.

³⁷ Daverio (as n. 11): 166.

Table One
Quotations of Schumann's Music in Schafer's *Adieu Robert Schumann*

(b=bar; d=down; diss=dissonant; m=minor; M=major; mvt=movement;
 Sn=Schumann; Sr=Schafer; tr=transposed; u=up)

Bars	Schumann Composition Quoted	Schafer Transformation
1-13	'Dein Angesicht,' Op. 127, no. 2 b1-13 (piano and voice)	tr M2d; diss chord added b13 bass line b12-13 tr 8ve u
16-18	'Dein Angesicht' b2-3 (voice part only)	tr m2 u; rhythm altered (oboe)
21-26	<i>Carnaval</i> Op. 9, no. 6 'Florestan' b1	orchestrated, extended with new material
27-31	'Widmung,' Op. 25, no. 1 b14-19 (piano and voice)	tr M2d; diss chord added; rhythmical values halved voice part very freely treated
33-39	'Widmung' b20-26	orchestrated, rhythms altered very loose treatment b36-39
40-42	'Widmung' b14-17	tr 8ve d; vln counter-melody
50-63	<i>Carnaval</i> Op. 9, no. 21, 'Davidsbündler March' b1-4	orchestrated; rhythms longer (Sn ♩ and ♪ → Sr ♩.)
70-86	'Mondnacht,' Op. 39, no. 5 b1-13 (piano and voice), b58-60 (piano)	orchestrated; rhythmical values doubled; harmonic and melodic distortions introduced
90-108	'Frühlingsnacht,' Op. 39, no. 12 b1-13 (piano accompaniment only)	orchestrated; metre: Sn $\frac{2}{4}$ → Sr $\frac{4}{4}$ becomes ever more distorted
114 ff.	Theme in E-flat major, WoO 10e, the theme 'dictated by angels'	a pre-recorded piano plays the tune quietly, it is gradually drowned out by the orchestra
123-26	'Angels theme'	orchestrated for strings; tr to A major; last chord turns into a descending chromatic glissando
127-35	<i>Kreisleriana</i> , Op. 16 mvt 1, b1-12	repeat omitted; b9 ff tr 8ve u; piano independent of orchestra but aligns with voice part
128-33	<i>Kreisleriana</i> , mvt 2, 'Intermezzo II'	free fantasy on this theme
143-50	<i>Carnaval</i> No. 11 'Chiarina' b1-8	orchestrated (horns, bassoons); tr m3 d; dissonant accomp.
149-57	<i>Carnaval</i> No. 19 'Promenade' b1-7	orchestrated (solo trombone, trumpet/violin); rhythmic shift
158-84	<i>Papillons</i> Op. 2, mvt 1, b1-8 and mvt 12, b13-16 (<i>Grossvateranz</i>)	orchestrated; <i>Grossvateranz</i> in bassons (b 164-67), strings (b166-73) and horns (b175-77)

Table One (cont'd)

185-86	'Dein Angesicht' b2-3 (voice part only) and 'Angels theme'	song as in b16; 'Angels theme' (distorted) as accompaniment
188-96	<i>Kreisleriana</i> , mvt 2, 'Intermezzo II'	orchestrated; diss trills added in winds
197-211	<i>Carnaval</i> no. 21, 'Davidsbündler March' b1-7	adds syncopated timpani notes; last chord held, distorted by microtonal inflections b204 ff
212-20	<i>Kinderscenen</i> , Op. 15, no. 6 'Wichtige Begebenheit' ['Important Event'] b1-4	overlapping repetitions in winds, strings; rhythm distorted
221-25	<i>Liederkreis</i> , Op. 24, no. 7, 'Berg und Burgen' b 25-28	tr M3d; Sn $\frac{3}{4}$ → Sr $\frac{3}{4}$
231	<i>Dichterliebe</i> , Op. 48, no. 3, 'Die Rose, die Lillie' (piano accompaniment only) b1-2	orchestrated; tr perfect 5th u; metre: Sn $\frac{2}{4}$ → Sr $\frac{4}{4}$
234-46	<i>Carnaval</i> no. 21, 'Davidsbündler March' b9-14	bassoon, percussion lines added; quote interrupted, then extended
255-61	<i>Carnaval</i> no. 5 'Eusebius' b1-4	orchestrated; both rhythm and melody distorted
272-82	<i>Carnaval</i> no. 18 'Aveu' ['Confession'] b1-8	tr m2 d; interpolated bars; dissonant string chord added
286-312	'Dein Angesicht' b1-24	rhythms doubled; tr to D, M metre Sn $\frac{2}{4}$ → Sr $\frac{4}{4}$; orchestrated; countermelodies and richly scored string chords added

The Schumann Works Quoted, in Chronological Order

Papillons, Op. 2 (ca 1829-1831) for solo piano; the excerpts Schafer quotes were also quoted by Schumann himself in *Carnaval*, Op. 9

Carnaval, Op. 9 (early 1835) for solo piano

Kreisleriana, Op. 16 (May 1838) for solo piano

'Berg und Burgen,' Op. 24, no. 7 from the Heine *Liederkreis* (Feb. 1840)

'Widmung,' Op. 25, no. 1 from the song cycle *Myrthen* (ca. March 1840); text: Friedrich Rückert

'Mondnacht,' Op. 39, no. 5 from the Eichendorff *Liederkreis* (May 1840)

'Frühlingsnacht,' Op. 39, no. 12 from the Eichendorff *Liederkreis* (May 1840)

'Die Rose, die Lillie,' Op. 48, no. 3 from *Dichterliebe* (May 1840); text: Heinrich Heine

'Dein Angesicht,' Op. 127, no. 2 (May 1840); text: Heine

Theme in E-flat major, WoO 10e (February 1854) for solo piano; see diary entry of 17 Feb. 1854 in Table Two

Table Two

Clara Schumann's Diary Entries, as Arranged by Schafer

- 23 July 1856
(p. 138)* The telegram said: 'If you want to see your husband alive, come at once; the sight of him is horrifying!'
- 27 July 1856
(p. 138-9) I went and Brahms went with me. I saw him in the evening. He smiled, putting his arm about me but with great effort for he can no longer move his limbs. I shall never forget that embrace. It is impossible to understand his speech.
- (p. 139) Only once I understood the word 'my' but he couldn't add 'Clara' though he looked at me lovingly. Then he suddenly said 'I know you.' I wait by his side scarcely daring to breathe.
- (p. 138) It is nearly three years since Robert came to the asylum. Asylum! How bitter the word! Three long lonely years. It began just after he had written that strange letter to Joachim, the letter which ended: 'My music has become silent to the outside world. I must leave now, it is growing dark.' [*The letter to Joachim is dated 6 Feb 1854.*]
- (p. 55)
- 10 Feb 1854
(p. 55-6) On the night of February tenth, eighteen fifty-four, Robert suffered a violent affliction of hearing; he kept hearing the same note played over and over and sometimes another interval with it. The doctor says he can do absolutely nothing. My poor Robert suffers terribly ... one note over and over, over and over.
- 17 Feb 1854
(p. 56) Last night, after we had been in bed for some time, Robert suddenly asked me to listen. He said that angels were dictating music to him. He got up and wrote down the theme, then he came back to bed and lay gazing toward heav'n. He was convinced that angels were hov'ring around us revealing divine music. But with the morning came a terrible change. The angels turned into demons. They said they would cast him into hell!
- 20 Feb 1854 I watched him listening to the angels' voices; his eyes had an expression of beatitude. Sometimes he would write something down, not much, then he would listen again.
- 1 Mar 1854
(p. 60) The doctors will no longer allow Robert to get out of bed, nor will they allow others to go near him. I sent him a little bunch of violets; if only I could see him!
- 26 Feb 1854
(p. 57) Robert has put all his effects in order: pens, music paper, cigars. He insists that the doctors send him to an asylum for there alone he can recover.
[*Robert Schumann made his suicide attempt shortly after noon on Monday, 27 Feb 1854.*]
- 4 Mar 1854
(p. 60) Saturday March the fourth: Oh God! The carriage stood at the door! Robert dressed quickly, got into the carriage, accompanied by the doctor. He didn't ask for me. I thought I would die! My wonderful Robert in an asylum; how can I bear it?
- 29 July 1856
(p. 139) 'I know you.' Those were the last words he spoke. His last hours were peaceful and he passed away in sleep. [*Robert Schumann died in the afternoon; Brahms and Clara Schumann had gone to meet Joseph Joachim at the railway station in Bonn.*]
- (p. 139-40) His head is beautiful, transparent, and slightly arched. I stand by the body of the man I had loved and am filled with wonder. I lay some flowers on his head and depart.
- I am all alone.

* Page numbers refer to the relevant citations in the Hadow translation.

Canadian Music at Carleton University

by Elaine Keillor

Number Two in a series

As early as the mid-1940s music courses were offered at the fledgling institution that became Carleton University. In 1966 an announcement of a forthcoming department of music was made; the 1968-69 *Calendar* listed the approved courses. John Churchill from England had been hired to create this new department; he had already been to Canada numerous times as an examiner or adjudicator. His vision was that this Department of Music in Canada's national capital must have a distinctively Canadian accent and reflect the realities of the northern half of North America. A course description of Music 30.210, Canadian Music, offered: 'A study of the history of Canadian music from its earliest manifestations to the present. The social environment of each period will be considered and various influences, both musical and extra-musical, will be discussed.' Music 30.250, 'Music since 1900,' offered 'contemporary Canadian and American composers' as well as 'significant European figures.' This emphasis on Canadian music was not found in the calendar of any other Anglophone university in Canada.

Willy Amtmann taught the first Canadian music courses given in English at a Canadian university. By 1971 he was assisted in the now third-year undergraduate course by Robert Fleming and the area of music had been added to programmes of study at the graduate level through the Institute of Canadian Studies (established in 1957). The first master's thesis to be done through this graduate programme in music was by Marie Paule Vachon in 1975.

In 1977 I was hired as a Baroque, Classical and Canadian music specialist. One of my first tasks was to examine Canadian music courses at the undergraduate and graduate level and suggest changes. With the assistance of Dr. Helmut Kallmann (then the Chief of the Music Division at the National Library of Canada) and Dr. Roxanne Carlisle, two one-term courses were being given at the graduate level. One concentrated on aspects of Canadian music from 1600 to 1900, while the other was on 'problems in the music of Canadian ethnic minorities, especially Inuit and Indian traditions.' I proposed that notated Canadian music needed a full credit (two terms) course due to the wealth of material. Likewise I felt that the ethnomusicological richness of Canada needed to be more adequately reflected in the course offerings. My proposal for a one-term course focusing on Aboriginal and possibly some other ethnic musical expressions, with another seminar to examine aspects of Anglo- and Franco-Canadian folk music, was accepted.

I left the undergraduate course description more or less as it was, but I am sure that the content changed. At that point there was no Canadian music textbook in print and course-pack technology had not arrived. For a first-hand experience of finding out what was going on, I organized music documentation assignments based on the available newspapers of Bytown/Ottawa. Again this was before the invention of personal computers and databases, so information was put on file cards. Over the next few years students completed the newspapers from the 1830s through to 1900

and even some chunks beyond. The exercise was an eye-opener for them, as they saw first hand the contemporary reports of what had been to them dry historical facts. Meanwhile, more students wished to study Canadian music at an advanced level and entered the graduate programme. Topics and areas of study were selected according to the students' interests: theoretical introductions to hymn books, solfege systems, repertoire in a particular genre or for a particular instrument, versions of one Canadian folksong, etc.

Carleton students have benefited from the proximity of the National Library of Canada and the Museum of Man (now called the Canadian Museum of Civilization). Also the Canadian Musical Heritage Society (CMHS) was founded in 1982 with its office in Ottawa. Students before and after graduation became involved with its activities to search out, select, edit, and publish earlier Canadian music for its 25-volume anthology. For the last project carried out by the CMHS in 2002-03, students were involved in preparing scores, performing, and providing background material for the Digital Collections website 'Performing Our Musical Heritage' (<http://collections.ic.gc.ca/MusicalHeritage>).

With regard to the actual Canadian courses given at Carleton in the 1980s and 1990s, the content broadened considerably, not only through the greater availability of scores from the CMHS, but also by incorporating much more popular music content to complement the directions that Music at Carleton was taking. By 1985 courses devoted to the blues and to commercial music were offered at the undergraduate level, and students entering the B.Mus. programme auditioned in jazz, rock, country, and various ethnic traditions. Although nineteenth-century and early twentieth-century popular/functional music had been included in Canadian music offerings since 1977, I decided to split the undergraduate full year course into two. One course dealt with Aboriginal music, the expressions brought by the two colonial settler groups (French and British), and the notated music traditions created by residents of Canada up to the present day. The other course concentrated on folksong traditions created in Canada with roots in French and British folk music, functional dance music traditions, and the establishment of a song publishing industry, followed by the Canadian versions and contributions to what is commonly called twentieth century popular music.

Many students have written on Canadian music for their fourth year honours essay, with topics such as regimental marches, the Nova Scotia Youth Orchestra, the Montreal Women's Symphony, and compositions by Leo Smith, Hector Gratton, and Bruce Mather. By June 2003, there were thirty MA graduates from the School of Canadian Studies with a concentration in Canadian music, and a doctoral student had begun his dissertation. The range of topics chosen for theses and research essays reflected the areas of Canadian music studies incorporated at Carleton as well as directions in the 'new musicology.' Studies of women in Canadian music were pursued by Glen Carruthers (1981),

Cheryl Gillard (1988), and by Sarah Ripley (2003) in a study of the Saskatchewan composer Marjorie Kisbey Hicks (1905-1986). David Parsons wrestled with what Richard Middleton recently called 'the Holy Grail of postmodernist polemic, *cultural difference*' in 1987, and Canadian content and identity in educational materials have been the subject of studies by Nancy Klein (1984), Eleanor Newman (1988), and Liliane Lalonde-McKinnirey (2003). Others have documented the musical activities of particular places (Elisabeth Crysler 1981, Ann Schau 1983) or organizations (Debra Begg 1980, Valerie Verity King 1983, John P.L. Roberts 1987). Norma McSween traced the history of the guitar in Canada (1990), Emily-Jane Orford looked at iconographical evidence of music-making and instruments in Canadian art (1996) and Mickey Vallee examined the piano-making

industry (2002). Aspects of Amerindian music have been explored by Susan Baskin (1980), M.S. Cronk (1981), Paula Conlon (1983), Connie Heimbecker (1984), Robin Grabell (1990), Mike Patterson (1996), and Cindy Allen (1998). Fiddling traditions of Lanark County and two outposts of Newfoundland were examined by David Ennis (1986) and Evelyn Osborne (2003) respectively. Chinese-Canadian folksongs, Jewish songs in Saskatchewan, and Hungarian-Canadian songs are the topics of theses by Mai Yu Chan (1982), Anna Feldman (1983), and George Demmer (1988) respectively. Two studies have pursued contemporary popular music areas, Wayne Eagles (1995) and Sarah Moore (2002). Taken as a whole, it is evident that Carleton students have taken on a respectable cross-section of musical activity in Canada for their scholarly investigations.

Atlin Arts and Music Festival
 Atlin, British Columbia
 July 11-13, 2003

About 50 km east and south of Whitehorse, there is a gravel road that takes you south off the Alaska Highway for 90 km to the village of Atlin, BC. The town's isolation has saved it from the fate of other communities along the more beaten path. The RV's avoid it for the most part, and it has kept remarkably close to its origins as an early 20th century mining village, complete with plenty of log buildings and a frontier character. Atlin's time as a mining town was short lived, and tourism soon became its principle purpose. The area was billed by one early marketer as the 'Switzerland of the North.' It was accessible to early adventurers who were willing to sail to Skagway, Alaska, take the White Pass and Yukon Railway over the Coastal range, and then transfer to a steamer, thus making their way through a series of lakes and mountain valleys to Atlin. The scenery is indeed spectacular, with glaciers hanging from stark mountains. The proximity to Whitehorse made Atlin a good choice when artists were searching for a venue for a summer music and arts event to complement the two existing festivals, both founded in 1979: the Dawson City Music Festival (also held in July; see <http://www.dcmf.com>), and Whitehorse's Frostbite Music Festival (held in February; see <http://www.frostbitefest.ca>). My wife and I, with four children ages 11 to 17, all attended the first Atlin festival in July (see <http://www.atlin.net/atlinfest>).

For the kids there were clowns and children's entertainers aplenty. Xylomaniacs, a marimba band workshop, was run by an adventuresome group of musicians led by Annie Avery. The kids loved it because they were involved in the music making. They also enjoyed the storytelling in the local town theatre. When not attending festival events, the children had a magical world to explore. A favourite moment for us was when, during a boat trip on Atlin Lake, a black bear slipped into the water and swam near us.

A festival spirit prevailed, with jam sessions at the coffee house both out front and on the patio overlooking the lake. We arrived on the Friday night, and had no trouble finding space to set up our tents. The festival takes place in Tarahne Park, a fair grounds on the fringe of the village. The main tent was ready for a large crowd; next to it was the

'licensed' tent, smaller but busy most of the time. Around the perimeter of the large field, tents and tables displayed the crafts and wares of artists and various cottage industries.

There was a certain informal air to the proceedings at the Atlin festival. Not far from our tent, we heard a guitar warming up with a few licks upon our arrival on Friday. A few minutes later it was joined by a bass, mandolin, clarinet and vocals. The bluegrass band had just pulled in and was going over its tunes for a set later that evening. It had the feel of a jam session more than a rehearsal. People would stop, listen for a few minutes, and then move on. Elsewhere, other musicians were pulling out instruments to practise their chops before going on stage. For us, this was what made it a great festival: outdoor music, unplugged and impromptu was happening all around.

At the Main Stage that night, the crowd whooped it up to folk, rock, country, and more. The clear favourite was the Clay Cliff Ramblers, a bluegrass ensemble that had the crowd up and dancing. We were struck by the unique voice of Nadine Landry, who showed everyone that a pure country singing style still thrives. Friday night was a magical mix of music and venue. The clear sky darkened, but never so much that stars were showing. In this twilight, the Aurora Borealis danced as if to the music. People would leave the tent to go and gaze at the sky, and then return to take in some more music. Yes, there was magic in the air.

There were many other memorable moments. One was hearing a First Nations folk singer and fiddle player who truly played from his heart; another was walking down a side street and hearing Steve Slade and some others jamming on the porch of an old log cabin. Then there was the atmosphere in the little Anglican church on Sunday afternoon, when it was filled with both amateurs and pros for a gospel workshop. A few other random highlights would include Gordie Tentrees, whose soft-spoken manner belied a smart stage presence; Fish Stew with their down-east Celtic sounds; and Nicole Edwards, performing folksy-blues on Friday, and authentic gospel on Sunday. Plan now to visit Atlin in 2004; you won't be disappointed. *Stewart Cruikshank*

Reviews

Gwenlyn Setterfield. *Niki Goldschmidt: A Life in Canadian Music*. Toronto: University of Toronto Press, 2003. xv + 222 pp., ill. ISBN 0-8020-4807-2. \$50.00 (cloth).

Though he has been professionally active as a pianist, conductor, singer, artistic director, and even (on rare occasion) composer, Nicholas Goldschmidt's main occupation in the course of nearly 60 years of residence in Canada is best summarized by the French word *animateur*. No English word or phrase gets the point across quite so elegantly and precisely. The exact translation – animator – is coloured by its association with those who create cartoon films. Other English terms one might use – ideas man, go-getter, catalyst, man of action – are too pedestrian or crude. Perhaps that is a reflection of the fact that so few native English speakers have excelled in Goldschmidt's chosen arena. He has been one of the great enliveners of Canada's cultural life, and especially of musical activity, since arriving here in 1946. He is, in short, someone who makes things happen.

A consideration of Goldschmidt's talents might begin with the fact that his father was born in Berlin, and his mother was 'from a distinguished Viennese family' (p. 8). Goldschmidt seems to combine the stereotypical traits of the inhabitants of these two cities, which are in many ways diametrically opposed: he has the Berliner's hard-nosed, eminently practical, and distinctly realistic approach to life, but tempered by the Viennese flare for charm, graciousness, and elegance. The Berlin side of his character enables him to sketch out with uncanny accuracy, in his head and on the backs of envelopes, a festival budget that runs to over \$3 million (p. 167), at the same time as the Viennese side plans out the elements that will make the festival an artistic success.

Goldschmidt was born in 1908 on his family's 30,000-hectare estate in Moravia, not far from Brno (or Brünn as his family would have called it). It was the twilight years of the Hapsburg empire, and indeed of an entire way of life. Goldschmidt and his five brothers were educated at home by private tutors, becoming fluent in German, French, and English, but were left to their own devices to pick up Czech, the language that surrounded their diasporic idyll. Twice a year the boys sat their academic examinations in Vienna, 120 km to the south, and it was to Vienna that Nicholas returned in 1927 for advanced studies at the music academy. His instructors there included Corneil de Kuyper for voice and Joseph Marx for composition; Herbert von Karajan was a fellow student. The six year course of study was completed in 1933, after which he began working his way up the ranks in a variety of small municipal opera houses. One of these positions took him to Troppau (Opava in Czech), a small town in northern Bohemia;

there he crossed paths with Irene Jessner and Herman Geiger-Torel, both of whom he would later work with in Toronto.

On the sage advice of a politically astute uncle, Goldschmidt emigrated to the U.S.A. in 1937. He refuses to regard himself as an émigré, though, and indeed his departure was not necessitated by either artistic reasons (he was in no way prone to avant-garde tendencies, as were such émigrés as Hindemith and Krenek) or religious persecution (for his mother was Catholic, not Jewish). The migration to America was an astute career move rather than an 'exile to paradise.' He worked at various musical jobs in New York and San Francisco, and then produced foreign language news broadcasts for the Office of War Information for a year. On the invitation of Arnold Walter, he moved to Toronto in September 1946 to become music director of the Opera School of the Toronto Conservatory of Music. Two years later he married Shelagh Fraser, the daughter of a well-to-do Scottish immigrant (her father was the first provincial archivist and later served as aide-de-camp to the lieutenant-governor). Toronto has remained home base for the Goldschmidts ever since.

Goldschmidt's energetic work for the Opera School is captured in the dated but still very enjoyable NFB film *Opera School* (1952), in which he appears alongside Walter and Geiger-Torel. After quitting the Opera School in 1957, Goldschmidt went on to found the Vancouver International Festival (1958-62), serve as chief of Performing Arts for Canada's Centennial Commission (1964-67), direct musical activities at the University of Guelph and the Guelph Spring Festival (1967-87), run the Algoma Fall Festival in Sault Ste Marie (1973 on), organize the International Bach Piano Competition (1985), three 'Joy of Singing' choral festivals (1989, 1993, 2002) and 'The Glory of Mozart' festival and competitions (1991), and set up Music Canada Musique 2000, which helped to finance some 60 music commissions for the Canadian millennium celebrations. It all sounds like, and no doubt was, enough to keep a dozen men busy, but thanks to his boundless energy, his great sense of timing, and the unflagging support over the past 55 years of his wife, it was accomplished by Goldschmidt alone.

Not everything that Goldschmidt undertook was an unqualified success; some of his projects turned sour before they were even hatched, and others began well but lost momentum or lost money (or both) as they went along. But his track record was better than most, and the number of artists whose career he has launched or furthered, and of organizations he has

founded or enriched, is legion. He continues to be very active, setting a pace of work at age 95 that would be the envy of many people half his age. A University of Toronto graduate student who wanted to interview him last year contacted his office to set up a meeting, only to find that at the scheduled time she had to speak with him on the subway as he raced from one appointment to the next. He is indeed busy, but he is also guarded, and still seems to be too preoccupied with the present and the future to dwell much upon his past.

The present biography gives some measure of Goldschmidt's many accomplishments, but the man behind these various missions remains something of an enigma. Indeed, the reader learns almost as much about Goldschmidt the man from Teresa Stratas's engaging foreword as from the rest of the book. The author had full access to Goldschmidt's papers at the Library and

Archives of Canada, as well as other archival sources, and also a series of taped interviews with Goldschmidt that Susan Hayes and Maria Muszynska made between 1998 and 1999. She interviewed Goldschmidt and his wife on several occasions (presumably in their home rather than on the subway) and hunted up many people who have been associated with him over the years. But despite the meticulous research, the book flags often, and at times it even goes off the rails altogether for a paragraph or two (one really begins to wonder about the quality of copy editing at UTP these days). At its best this is a competent and even engaging recital of facts, but it never probes very deeply. The excitement that Goldschmidt knows how to create in the theatre or the concert hall is lacking in this simple narrative account of his life. *R.E.*

Ashley MacIsaac, with Francis Condron. *Fiddling with Disaster: Clearing the Past*. Toronto: Warwick Publishing, 2003. 279 pp., ill. ISBN 1-894622-33-2. \$18.95 (paper).

Sex and drugs and ... Cape Breton fiddling. That pretty well sums up the contents of this tell-all autobiography. Though only 28 years old, Ashley MacIsaac has been living in the public eye for a long time. He appeared at first in Cape Breton as a step dancer while still a child, then toured around Atlantic Canada as a fiddler in his teens, and finally performed across Canada and internationally in the wake of the huge success of his CD *hi™ how are you today?*, released in 1995.

MacIsaac came to the attention of the wider world at the age of 17 when he was invited by JoAnne Akalaitis to perform in a New York City production of *Woyzeck* with music by Philip Glass. She had heard MacIsaac play while holidaying in Cape Breton. The gig lasted for only three months, but it was to change MacIsaac's life forever. For one thing, it brought home to him the fact that his brand of Cape Breton fiddle music, blending Scottish and Acadian roots with other more modern influences, could tap into the insatiable worldwide demand for Celtic music in the mid-1990s. For another, living in New York City allowed him to come to terms with his gay sexuality, something that was just not possible for him in Cape Breton.

The revelations in chapter six, 'Drugs,' come fast and furious. MacIsaac began with soft drugs but then discovered crack cocaine. Pot made him mellow and acid enhanced his creativity, but crack ended up destroying him: 'I got really screwed up physically in my lungs, and lost all my money, and almost lost my career and all my friends and family. It took all that shit happening to get me off it; I had to get almost to the very bottom before smoking crack was no longer enjoyable to me' (p. 131). What remains is an abiding

love for smoking marijuana, which in MacIsaac's view is not only harmless but positively beneficial, as it prevents him from returning to harder drugs.

There is much vitriolic comment in the latter part of the book on the *Maclean's* profile which threw MacIsaac's life into a tailspin from which he is still recovering.¹ It is MacIsaac's contention that the press turned on him because he was not only gay but also openly sexually active. His view has some merit, but it minimizes the effects of his drug habit and increasingly erratic onstage personality in creating a bad press. That hard drugs, onstage profanity, and personal destruction go hand in glove will be familiar to anyone who has seen Dustin Hoffman's portrayal of stand-up comedian Lenny Bruce in Bob Fosse's film *Lenny* (1974). At one point MacIsaac was so desperate that he tried to pawn his violin for \$25 to get his next hit of crack. The wonder of it is that he did not die of a drug overdose, as Lenny Bruce did, but rather quit using hard drugs cold turkey. In the meantime, though, he managed to run through an estimated \$10 million in five years; his explanation of where all the money went should be required reading for any aspiring pop music performer.

This book, deftly ghosted by Francis Condron, is breezy and colloquial in tone, well paced, and hard to put down. None of the extensive secondary literature on MacIsaac (both popular and scholarly) is cited, but the book includes a useful index, a discography, and eight pages of black and white photos. *R.E.*

¹ A citation is not provided, but he is referring to Patricia Hluchy, 'Ashley's indiscretion: the Cape Breton fiddler keeps telling his secrets,' *Maclean's* 25 Nov. 1996: 120-21.