

ICM  
INSTITUTE  
FOR  
CANADIAN MUSIC  
*NEWSLETTER*

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

Editor: Robin Elliott

John Weinzweig 1913-2006

The composer, educator, and organizer/administrator John (Jacob) Weinzweig died on August 24th, 2006 at Sunnybrook Hospital in Toronto at the age of 93. He was born in Toronto on March 11th, 1913, the eldest son of Polish-Jewish immigrants. Music studies began at the age of 14, and he decided to become a composer at 19. He was educated at the University of Toronto (BMus 1937) and the Eastman School of Music (MMus 1938), and taught at the Royal Conservatory of Music in Toronto (1939-60, except for his service in the RCAF 1943-45) and the University of Toronto (1952-78).

Weinzweig was the founder of what was sometimes called the Toronto school of composition. As his pupil Murray Schafer said on the occasion of Weinzweig's 60th birthday, 'I do not know if he was a good teacher, I only know that he was considerate and that the things he had to offer were not purchasable anywhere else in Canada at that time' [*Canada Music Book 6* (1973): 27]. Weinzweig's influence spread from coast to coast through the work of his many pupils and via the national organizations that he helped to found, notably the Canadian League of Composers and the Canadian Music Centre.

Perhaps best known for being the first Canadian composer to use twelve-tone techniques, Weinzweig quickly evolved his own distinctive style, assimilating the influences of Stravinsky and Webern, among others. Ragtime and Dixieland jazz influenced his incisive and often playful rhythmic ideas. His approach to composi-

tion was that of a chamber musician: he preferred small ensembles or at most a chamber orchestra, used sparse, clean textures, and favoured complex motivic interplay among solo instruments. All of his music was marked by an economy of means.

'He took delight in absolutely everything – new people, new ideas, new music,' remembers Caryl Clark, a music professor at the University of Toronto; 'his radiant smile, indomitable spirit, and general love of life were a source of inspiration for everyone who came in contact with him.' His many awards included the Order of Canada and two honorary doctorates. He is survived by Helen, his wife of 65 years, and by his sons Paul and Daniel and their families.

The next issue of the *ICM Newsletter* appears in January 2007; submissions deadline is 15 December.

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# Music and The Salvation Army: Tradition and Change

by Helen Patterson

‘To “sing with understanding” surely means not so much with musical correctness as with the solemn consciousness of the eternal truth of that which is sung.’<sup>1</sup> William Booth

Whether for its hymn singing or its brass bands, The Salvation Army is closely associated with music, which it uses both as a means of spiritual expression and as a tool of evangelism. The sound of a brass band and the beating of the drum are as distinctive to The Salvation Army as an organ is to a church.

William Booth (1829-1912), the founder of The Salvation Army, began to minister to the needs of the poor in the inner city of London in 1865. He created an organization that was first known as The Christian Mission before it became The Salvation Army in 1878. Booth observed that the fragmentation of society often placed the underprivileged against the privileged. As Douglas Field stated, ‘the maturing of the Industrial Revolution, the arrogance of Empire and the greediness of unbridled corporatism all conspired to leave millions of England’s poor without recourse to anything but their own wiles and the charity of others.’<sup>2</sup> This dichotomy of power formed the backdrop for the developments that evolved into The Salvation Army.

Booth had been forced to leave school at 13 to support his family as an apprentice to a pawnbroker. Here he witnessed at first hand the impoverishment and destitution of many families. This unsatisfying work led to a spiritual transformation: Booth became a lay preacher and later a minister in the Methodist Church.<sup>3</sup> His friendship with Catherine Mumford (1829-1890), their engagement in 1852, and marriage in June 1855, sealed a partnership that lasted until Catherine’s death in 1890. Catherine’s strong religious views, ardent advocacy of women in the ministry,<sup>4</sup> and clear vision of purpose resounded with Booth. Together they proved to be an indomitable force.

<sup>1</sup> William Booth, compiler, *Salvation Army Music* (formerly published as *Revival Music*), with Supplementary Tunes (London: S.W. Partridge, n.d. [1884?]): iv.

<sup>2</sup> Douglas Field, ‘Major Barbara, Happy End provoke audiences at Shaw Festival,’ *Faith and Friends* 8 (2005): 23.

<sup>3</sup> Richard Collier, *The General next to God* (London: Collins, 1956): 29; Robert Sandall, *The History of the Salvation Army Volume One: 1865-1878* (London and New York: The Salvation Army, 1947; repr. 1979): 4; Harold Begbie, *The Life of General William Booth, Volume 1* (New York: Macmillan, 1920), 41-43; Charles T. Bateman, *Everybody’s Life of General Booth* (London: Marshall, n.d.), 2-3.

<sup>4</sup> Andrew Mark Eason, *Women in God’s Army: Gender and Equality in the Early Salvation Army* (Waterloo, ON: Wilfrid Laurier University Press, 2003), 39; Collier (as n.3) 65-66; Begbie (as n.3) 403-405.

The development of a unique approach to worship encouraged the use by The Salvation Army of both borrowed and original musical material: thus a variety of musical styles and forms were adopted. For Booth, music was initially less important than the Army’s real mission, which was rooted in the needs of the disenfranchised of society. But while The Salvation Army started out as a mission to the poor of the inner streets of London’s East End, it soon developed into a religious denomination known throughout the world, and music became an essential part of its activities.<sup>5</sup>

It was common practice for The Salvation Army to set well known secular tunes to new lyrics:

You must sing good tunes. Let it be a good tune to begin with. I don’t care much whether you call it secular or sacred. I rather enjoy robbing the devil of his choicest tunes, and, after his subjects themselves, music is about the best commodity he possesses.<sup>6</sup>

Music-hall songs were sung at Army meetings with new lyrics and became incorporated into the repertoire: ‘Champagne Charlie’ became ‘Bless His Name, He Sets Me Free’ and ‘Here’s to the Good Old Whiskey, Drink it Down’ became ‘Storm the Forts of Darkness.’<sup>7</sup> Existing secular tunes, though, were soon joined by newly composed melodies in the Army repertoire.

Booth’s ‘chapel to the street’<sup>8</sup> pushed music in a new direction, as open-air services required music that could hold its own in these surroundings. Music became a part of outdoor meetings mainly as a result of enthusiasm that was expressed by the accompaniment of tambourines, concertinas, and an assortment of unusual instrumental combinations. Evangeline Booth (1858-1955), seventh child of the Booths, expressed the essence of the Army’s musical vigor: ‘Our street music, of trumpets and tambourines, is [intended] to attract attention away from worldly thoughts and attract it to the spiritual.’<sup>9</sup> While this message is symbolic of the Army’s faith and a practicality that was mobilized by that faith, music served also to promote and maintain the spiritual integrity of its soldiers.

<sup>5</sup> J. Paul Green, ‘Salvation Army,’ *Encyclopedia of Music in Canada*, 2nd edn (1991): 1175 (available online at [www.histori.ca](http://www.histori.ca)).

<sup>6</sup> Ronald W. Holz, ‘The story behind Salvation Army Music,’ *Christian History* 9.2 (1990): 31, from an address entitled ‘Good singing’ given by William Booth in 1877.

<sup>7</sup> Stephen Brook, *God’s Army* (London: Channel 4 Books / Macmillan, 1998): 52.

<sup>8</sup> Phil Needham, *Community in Mission: A Salvationist Ecclesiology* (St. Alban’s: Campfield Press, 1987): 71.

<sup>9</sup> John D. Waldron, *The Harp and the Sword: Writings and Speeches of Evangeline Cory Booth, Vol. 1* (West Nyack, NY: The Salvation Army Literary Department, 1992): 188.

The open-air meetings were, however, faced with the challenge of incidents of physical violence, and trying to conduct outdoor meetings in an orderly fashion often courted bedlam. The movement ‘lacked some essential magnetism that even William Booth could not define.’<sup>10</sup> Booth unwittingly launched a new direction when he accepted the help of Charles Fry and his three sons, Fred, Ernest, and Bertram. These men ‘stepped in as bodyguards – and as an afterthought brought their instruments to accompany the songs in the market place,’<sup>11</sup> and thus brass band music became a key element in The Salvation Army.<sup>12</sup>

Portable, fairly easy to play, and impervious to weather, brass instruments provided a perfect tool for evangelism. But while Booth remained cautious about the role of the band and stipulated that its role ‘was solely to accompany songs – already he had banned the word “hymn” as “too churchy”,’<sup>13</sup> there was still the inescapable fact that ‘brass bands and street parades attracted crowds of persons who scorned the regular churches.’<sup>14</sup> Rather than compete with the music of organized churches, Booth recognized the merit of developing the Army’s own repertoire without dismissing the useful hymns of the past.

An important aspect of The Salvation Army was the promotion of women in its ministry and the ready acceptance of women as band members (see Figure 1). This prominent role for women was due to the efforts and influence of Catherine Booth. Booth recognized his wife’s talent and encouraged her public speaking. These issues have been questioned in recent research that re-evaluates the effectiveness of female ministry and argues that power remained in the control of the male leadership. While the promotion of gender equality is a complex issue, nevertheless ‘in light of evangelical teachings associated with the Protestant faith and the hegemonic forces of British Victorian society that supported sexual distinctions,’ the Army was a catalyst for change that challenged contemporary society.<sup>15</sup> The complexity of a mission attempting to meet the needs of society and face the problems of asymmetrical divisions of power are factors to be considered in any balanced assessment of the role of women in The Salvation Army.

Music that conveyed a message in both its tune and text was essential. Songs that Booth considered the

Figure 1: Salvation Army women’s band from Ontario, 1893.<sup>16</sup>



best ‘were those composed in the simple language of the people,’ and he insisted that ‘the airs to which they should be sung must be such as would stick to the people ... and make them go humming them about their houses and their workshops.’<sup>17</sup> The Salvation Army *War Cry*, a weekly paper that was first published in 1879 to communicate with soldiers, served as a tool to disseminate composed hymns for immediate use.

A decided asset to The Salvation Army was the musician Richard Slater (1854-1939), a first violinist in the Royal Albert Hall Amateur Orchestral Society under Sir Arthur Sullivan who joined The Salvation Army in 1882.<sup>18</sup> Slater headed The Salvation Army’s music department beginning in 1883, with able assistance from Fred Fry; Slater’s professional training and experience provided structure for the organization.

The publication of music became an important function and resulted in the first Salvation Army band tune book in 1884, and a vocal journal, the *Musical Salvationist*, in 1886. The journal for songsters (a term used by the Army for their singing groups or choirs) continues to this day, latterly under the title *Sing to the Lord*.<sup>19</sup> While band music gained prominence, vocal music was valued because of the heightened spiritual expression of words joined with music. Booth was initially reserved about the place of music in the Army, but he became ever more convinced of its legitimacy.

Instrumentation in The Salvation Army became standardized, with the brass band chosen as the basic ensemble. This made it possible to compose idiomatic

<sup>10</sup> Collier (as n.3) 67.

<sup>11</sup> Collier (as n.3) 68; Holz (as n.6) 30-32.

<sup>12</sup> Robert Sandall, *The History of the Salvation Army, Volume Two: 1878-1886* (New York: Salvation Army Supplies and Purchasing Department, 1950; repr. 1979): 113-14.

<sup>13</sup> Collier (as n.3) 68.

<sup>14</sup> Herbert A. Wisbey, *Soldiers without Swords* (New York: Macmillan, 1956): 14.

<sup>15</sup> Eason (as n.4) 156-157; Eason offers an assessment of the role of women in the Salvation Army.

<sup>16</sup> Arnold Brown, *What Hath God Wrought?* (Toronto: Salvation Army Printing & Publishing House, 1952; repr. 1957): between pp. 36-37 verso; reproduced here with the kind permission of The Salvation Army.

<sup>17</sup> Sandall (as n.12) 106-7.

<sup>18</sup> Brindley Boon, *Play the Music, Play!* (London: Salvationist Publishing and Supplies, 1966): 146; Trevor Herbert and John Wallace, ‘Aspects of performance practices: the brass band and its influence on other brass-playing styles,’ *The British Brass Band: A Musical and Social History*, ed. Trevor Herbert (Oxford: Oxford University Press, 2000, repr. 2002): 291.

<sup>19</sup> Boon (as n.18) 146-7; Sandall (as n.12) 121-8; Ray Steadman-Allen, ‘Salvation Army, Music of the,’ *The New Grove Dictionary of Music and Musicians* / Grove Music Online.

Figure 2: Norman Audoire, *Air Varié: A Cheering Outlook*, mm. 1-16 [*The Salvation Army Brass Band Journal* nos. 1217-1220 (London, 1943): 11; reproduced here with the kind permission of The Salvation Army]. Audoire was the bandmaster of the Earls court Citadel in Toronto 1927-30 and of the Montreal Citadel 1930-60.

music that reflected the practices of the Army. At a time when British brass bands were emerging as a *tour de force*, there was the danger of placing music ahead of the message, and as a result it was necessary to place limits on creativity.<sup>20</sup>

Compositions in The Salvation Army were governed by Booth's expectations as to the style and the kinds of music to be used. Songs or hymn tunes chosen for band arrangements had to be 'simple, one-strophe settings of well-known hymn tunes; popular songs or classical airs to which Salvationists had written new texts; [or] transcriptions of new songs printed in the *Musical Salvationist*.'<sup>21</sup> The music should enhance rather than obscure the hymn's import, and thus new compositions continued to reflect the style of previously composed hymn tunes.

Hymn tunes provided a major source for Salvation Army music. Variants of hymn-tune based forms included the meditation, *air varié* (see Figure 2), and theme and variations. The common denominator in each of these forms was the presence of a hymn tune that kept the work grounded in the spiritual content of the hymn but allowed the composer creative licence.<sup>22</sup>

The influence of twentieth-century musical aesthetics had an effect on the kinds of pieces written for The Salvation Army. Some of the restrictions were relaxed in 1901 following a request to Booth asking that composers be given greater freedom. The repertoire of the Army continued to be governed by the evangelical message, however, and by guidelines set down by The Salvation Army music department. The model put in motion by Slater and his officers in the early years of the music department provides criteria that guide the ongoing musical decisions that are made within the Army in the modern era.<sup>23</sup>

If the Army embraced modern trends, it still kept the music not only current but also anchored in the Army's traditions. The extensive music library of The Salvation Army reflects changes in compositional ideas that were incorporated as the years passed. While The Salvation Army has provided opportunities to maintain its musical traditions, there has also been an awareness that contemporary trends must also be reflected in the kind of music used in worship.

In Canada, The Salvation Army began in 1882 and music played a significant role in its development from the beginning. While open-air meetings featured the brass band, other methods and musical groups were used with success. When Herbert Booth (1862-1926), fifth child of the Booths and a significant contributor to

<sup>20</sup> Trevor Herbert, 'God's perfect minstrels: the bands of the Salvation Army,' *The British Brass Band* (as n.18) 199-200.

<sup>21</sup> Ronald Holz, 'A history of the hymn tune meditation and related forms in Salvation Army instrumental music in Great Britain and North America 1880-1980,' (PhD thesis, U of Connecticut, 1981): 19.

<sup>22</sup> Holz (as n.21) 24-46; see also Herbert (as n.20) 206-8.

<sup>23</sup> Herbert (as n.20) 204-5; Holz (as n.21) 22.

Salvation Army hymnology, toured Canada with his wife Cornelia (*née* Schoch) in 1894, they observed the pervasive effect of music in an account published under the title *From Victory to Victory*:

Music has been a powerful factor in the conquests we have won. Old-fashioned songs – buried some of them since the days of early Methodism – have been revived, and brought to the front, to be sent sweeping, irresistible in their intangible might, through the length and breadth of the Dominion.<sup>24</sup>

Figure 3: Toronto Territorial Headquarters musical group, 1888.<sup>25</sup>



The Salvation Army Canadian Staff Band was formed from personnel who worked or were officers in the vicinity of Toronto Headquarters (see Figure 4). In 1914, the band was slated to attend The Salvation Army International Congress in London, England, and booked passage on the ill-fated ship *Empress of Ireland*, along with other Army personnel and their families. While en route to England from Quebec City on May 28th, 1914, the *Empress of Ireland* was rammed by the Norwegian collier vessel, the *Storstad*, and sank in just 14 minutes. This was one of Canada's worst marine disasters, with 1,078 deaths; of the 150 people in The Salvation Army contingent, 124 drowned, including all but 10 members of the band.<sup>26</sup> A monument in Toronto's Mount Pleasant Cemetery stands as a memorial to this tragic event, and a service of remembrance is held regularly.<sup>27</sup>

The loss to The Salvation Army in Canada was incalculable, and a second band was not formed until 1969, when the Canadian Staff Band was resurrected under the leadership of Norman Bearcroft, head of the Canadian Territorial Music Department at that time.

<sup>24</sup> *From Victory to Victory or Canadian Conquest* (1894): 12. CIHM 36074.

<sup>25</sup> Brown (as n.16) between pp. 84-85, recto; reproduced here with the kind permission of The Salvation Army.

<sup>26</sup> Logan Marshall, *The Tragic Story of the Empress of Ireland and Other Great Sea Disasters* (New York: L.T. Myers, 1914): 7; James Croall, *Fourteen Minutes: The Last Voyage of the 'Empress of Ireland'* (London: Michael Joseph, 1978; repr. London: Sphere Books, 1980); Brown (as n.16) 119-27.

<sup>27</sup> Green (as n.5) 1175-6; see David Creighton, *Losing the Empress: A Personal Journey* (Toronto: Dundurn Press, 2000) for a detailed and personal family perspective of the *Empress of Ireland* tragedy.

Figure 4: The Canadian Staff Band; photo taken prior to the sinking of the *Empress of Ireland*, 1914. An X marks those that survived.<sup>28</sup>



Tradition and music may be synonymous with The Salvation Army, but there are the demands of the real world, and religion faces the challenges of change in society. Music continues to be an essential element of The Salvation Army, but the Army now embraces contemporary worship bands with guitars, amplifiers, and electronic keyboards. Music is still entwined with the Army's spiritual beliefs and its social services that meet the needs of communities around the world.<sup>29</sup>

The inventiveness of the founder has served as an example. Booth recognized the importance of music and encouraged a variety of instruments in the early days of the Army. Brass bands to accompany singing were seen as odd by other denominations, but proved innovative by contemporary standards. Not content to let talent and opportunity pass him by, Booth captured the spirit of the times and encouraged change.

A turning point in the history of The Salvation Army came with the release of its music for use in the public domain in 1991.<sup>30</sup> The Salvation Army will continue to use music in different ways and embrace the modernisms of a changing society. Whatever the form or the style, the sovereignty of the spiritual expression is the guiding force. While music is part of the expression, the needs of a contemporary society are also a component of The Salvation Army's mission. The theme of change is reflected in the words of Clarence Wiseman (1907-1985), the tenth general and the first Canadian general of The Salvation Army (1974-77): 'It is a fact, however, that The Salvation Army has thrived on change!'<sup>31</sup> Music in The Salvation Army is governed by a spiritual dimension and reflects a unique style of worship that is rooted in tradition and change.

<sup>28</sup> Brown (as n.16) between pp. 116-117, recto; reproduced here with the kind permission of the Salvation Army.

<sup>29</sup> Nancy Kressler Murphy, 'Life in the Army today,' *Christian History* 9.2 (1990): 37.

<sup>30</sup> Henry Garipey, *The History of the Salvation Army Volume 8: 1977-1994* (Grand Rapids, MI: Wm. B. Eerdmans, 1999): 319.

<sup>31</sup> Clarence Wiseman, 'Call to renewal and change,' *Creed and Deed*, ed. John D. Waldron ([Toronto]: Salvation Army, Canada and Bermuda, 1986): 273.

## R. Murray Schafer, LL.D.

*R. Murray Schafer was awarded an honorary doctor of laws degree by the University of Toronto on 20 June 2006. Gage Averill, the Dean of the Faculty of Music at the University of Toronto, introduced Schafer to the convocation audience. This is the text of his introduction.*

Mme. Chancellor, Mr. President, distinguished guests, and graduates

Within the field of music, I can think of no better illustration of the parable of the elephant than R. Murray Schafer. The parable concerns a group of blind or blindfolded men who experience an elephant through touch, and classify the elephant depending on what part they touched as a tree trunk, a rope, a snake, a fan, a wall, or a sharp spear. Murray Schafer has been, over the course of his career, a pathbreaking composer, a scholar, music educator, visual artist, novelist, Canadian public intellectual, musicologist, music journalist, philosopher, and environmentalist; and yet most music lovers know Schafer through only one or two of these many facets.

It is no surprise that Murray Schafer is an avid interdisciplinarian. I would like to quote historian John M. Picker, who attributes the inspiration for his recent history of Victorian soundscapes<sup>1</sup> to the influence of Murray Schafer. He says,

The impetus for such an approach, and the source of the title of this book, can be traced back to Murray Schafer's influential *The Tuning of the World* (1977), which first demonstrated the need and methodology for this kind of attention with an ear-opening study of sonic environments throughout history and across cultures. Schafer used the word 'soundscape' to refer to 'any portion of the sonic environment regarded as a field for study' and wrote that 'the home territory of soundscape studies will be the middle ground between science, society, and the arts.' Concerned as he was with environmental acoustics, noise pollution, and acoustic design, and with formulating such concepts as clairaudience (exceptional hearing ability), sound imperialism (when sound power is sufficient to dominate a soundscape) and the earwitness (a literary figure who records the soundscapes of his or her own time and place), Schafer undertook an ambitious interdisciplinary task long before they were fashionable. His effort was a harbinger for the work those engaged not only in cultural and literary studies but also in ecocriticism and acoustic ecology would be doing in the coming decades.

This is why you will find R. Murray Schafer being cited by cultural geographers, city planners, ethnomusicologists, visual artists, and acoustic

engineers. I will not be able to provide an overview of such a complex career here; what I would like to do is address the importance of a few of Schafer's contributions in relation to – and in counterpoint to – modernity. And I will focus my comments on Schafer's use of sound, place/space, and ritual.

### **Let's start with *sound* itself**

Over the course of human history, much of our communication has been auditory – sounds employed as signs, language, and music. With the development of writing, a mere 5,000 years ago or so, we began to rely increasingly on the visual channel, a process accelerated by the invention of the printing press, and then by television and computers. By founding the World Soundscape Project while at Simon Fraser University in the late 1960s and early 1970s, Murray Schafer challenged us to retune our acoustic sense, to recapture our aural sensitivity, and to direct our attention away from a primarily visual means of knowing the world to an auditory one, a sound way of knowing the world.

Schafer had also become concerned about the intrusive and potentially unhealthy effects of noisy urban industrial and post-industrial *sounds*. He popularized the now ubiquitous term 'soundscape' and helped to found the new discipline of acoustic ecology. He and his associates mapped our sound environments; charted the changing sounds of the day and the year; produced studies that extended our vocabulary and conceptual toolkit for understanding the impact of soundscapes on their inhabitants; and advocated for noise abatement legislation.

Schafer has also labored to bring his ideas concerning acoustic awareness and creative hearing into the classroom, and he has become an important proponent of new forms of music education. He has produced a series of creative works for primary and secondary school consumption, including *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When Words Sing*, and *Rhinoceros in the Classroom*. He has also written compositions for youth orchestras and choirs to expand the musical consciousness and sound palette of young artists.

And along with composer John Cage, one would have to count Murray Schafer as among those few most responsible for the opening up of music composition to all of the world's sounds, a consciousness that underlies much of contemporary electroacoustic music as well as sampling practices.

### ***And now to space/place***

The shrinkage of global time and space in western modernity has produced a world much less variegated, and in the opinion of many, less enchanted. In response,

<sup>1</sup> John M. Picker, *Victorian Soundscapes*. New York: Oxford UP, 2003.

Schafer has been deeply engaged with recuperating significant places and spaces and with exploring their sensual impact. He was a pioneer in site-specific compositions, such as his 1977 landmark work, *Music for Wilderness Lake*, scored for twelve trombones around a small rural Ontario lake. Compositions in this and related veins explored the acoustic, geographic, historic, and spiritual dimensions of locations as well as the sensory pleasures of hearing spatial arrangements of sound production affected by the movement through space-time of performers and audience.

Schafer has helped to champion local and national consciousness in music. He has looked deeply into the allure of the north in the construction of Canadian consciousness, and he has composed works at the intersection of indigenous myth and landscape.

### *And finally, to ritual*

In its glorification of the 'new' and of 'progress', modernity has produced a violent erasure of local cultural traditions and has helped to distance cosmopolitans from the land-based rituals that used to mark their experience of time. In response, R. Murray Schafer has crafted large-scale theatrical works employing movement /dance, music, drama and visual media. His extended performances involve not only performers but also the audiences as they unfold over space and time in specific, and often natural, environments. Currently, his immense, 12-part *Patria Cycle* is being produced one part at a time each summer in Haliburton Forest. In these performances, exposed to the vagaries of nature, weather, improvisatory possibilities, and audience interaction, every performance represents a new and unique creative experience.

## *The Palace of the Cinnabar Phoenix at Haliburton Forest*

Perfect late-summer weather on August 31st greeted the opening-night performance at Bone Lake in Haliburton Forest of *The Palace of the Cinnabar Phoenix*, part 8 of Schafer's *Patria* cycle. The performance site is ca. 5 km from the Haliburton Forest base camp. An access road had been constructed for last season's run of *The Enchanted Forest* (*Patria* 9);<sup>2</sup> this year a lovely 600-seat wooden amphitheatre has been built on the east shore of the lake, facing a stage area that is built on top of the lake itself. The setting is similar to the Bregenz Festival stage, though the *Patria* production made much more imaginative use of the surrounding water than any Bregenz production has attempted. Fiery dragons swarmed across the lake, archers shot flaming arrows into the water, a singing puppet emerged from the depths, the Blue Man walked across the water, tai chi performers went through their moves on a distant raft,

In his book *The New Soundscape* (1969), Schafer coined the term *schizophonia* to describe the separation of sound from its natural source through electronic reproduction, hinting at an increasing alienation of people from their sound. Similarly, throughout his career Murray Schafer has shown himself to be acutely sensitive to the ways that modern humans are alienated from meaningful places, from pre-industrial rituals, from hearing and aurality in general, and from the comforting acoustically 'hi-fidelity' soundscapes to which our species had adjusted over the course of tens of thousands of years. One can view his work – his compositions, his soundscapes project, his advocacy, and his educational material – as interventions intended to help heal the alienation of the contemporary human condition.

R. Murray Schafer is highly decorated: he was the Canadian Music Centre's first Composer of the Year. He won the first Jules Léger Prize for New Chamber Music, the Arthur-Honegger International Prize, the Banff Centre for the Arts *National Award in the Arts*, and was the first recipient of the \$50,000 triennial Glenn Gould Award. He recently won the 2005 Walter Carsen Prize for Excellence in the Performing Arts, and here at the University of Toronto, he was the Faculty of Music's inaugural recipient of the Michael and Sonja Koerner Distinguished Visitorship in Composition.

Most importantly, he continues to open up our ears, to prod our social conscience, and to enrich our sound worlds. Mme. Chancellor, it is my distinct pleasure to present to you R. Murray Schafer for the conferral of the degree of Doctor of Laws, *Honoris Causa*.

*Gage Averill*

and the Great Luminous Palace emerged from beneath the water's surface. Indeed, the watery staging effects were so spectacular that they threatened to eclipse both the music and the drama.

Conductor Alex Pauk led a small instrumental ensemble of western and Chinese instruments (George Gao on erhu was particularly outstanding) and the six solo singers. The only 'live' actors were Dale Yim as the entertaining master of ceremonies, Tom Goerz as the mysterious Blue Man who helps to restore order to the court of Emperor Wei Lu, and the tai chi artists. The rest of the action was portrayed by an array of life-size puppets, cleverly manipulated by the Puppetmongers troupe. Set in the time of the Tang Dynasty (618-907), Schafer's fairy-tale like story draws its inspiration from Confucian philosophy, ancient Chinese history, tai chi, alchemy, and pure fantasy.

The *Patria* company is planning to mount *The Princess of the Stars*, the prologue to the *Patria* series, at the same location in 2007.

*R.E.*

<sup>2</sup> See Claire Heistek, 'The Enchanted Forest,' *Wolves 2006 Edition* [a publication of the Haliburton Forest Wolf Centre]: 28-30

## Reviews

John Beckwith. *In Search of Alberto Guerrero*. Waterloo, ON: Wilfrid Laurier University Press, 2006. xviii + 159 pp., ill., music. ISBN 0-88920-496-9. \$34.95 (cloth)

History does not always play fair and examples of the Litolf Syndrome are therefore quite common: the person known to posterity for one thing only (Henry Litolf's thing was a rather trivial scherzo for piano and orchestra). According to John Beckwith, the pianist, composer and teacher Alberto Guerrero is in danger of suffering a similar, although in his case undeserved, fate. The Toronto critic William Littler's view may be taken as fairly typical, and is summarized by Beckwith as follows: 'Guerrero's *only* claim to fame is that he was the teacher of Glenn Gould.' This is bad enough, but many writers have followed that brush-off by swallowing whole Gould's many re-writes of his own biography in which Guerrero is given progressively less and less credit and Gould is presented as a complete autodidact.

Beckwith's mission is to change this one-dimensional picture. As a former student of Guerrero he is well placed to do this, but this is not simply a matter of setting straight the record. The man that Beckwith and countless other students remember was obviously far from the cardboard cut-out of the Littler/Gould account, but even for them there was a great deal that remained unknown and perhaps unknowable. It is this hidden Guerrero that Beckwith also wants to uncover. Thus the title. Not just a life of Alberto Guerrero, but *In Search of Alberto Guerrero*. And search he does. It is difficult to imagine that a great deal more can come to light about this rather secretive man. Beckwith has done everything a researcher could do. He has combed the obvious archives, he has spoken to students, relatives, friends, and colleagues, he has dug out concert programmes and reviews, he has read letters, he has polished up his Spanish and he has visited Chile. As a result we come away with a new awareness of Guerrero's unique and important role in the development of music in Canada and understand why it deserves recognition.

He was clearly a very fine teacher. Like many performers he had his doubts about universities as the right place to train musicians, finding their book-learning and lectures poor substitutes for real musical experience. In light of this it is interesting to read again and again of the breadth of his own knowledge and interests, and his delight in cultivating his students' widest intellectual pursuits. Murray Schafer apparently spent more time in his lessons with Guerrero discussing literature than anything to do with piano, and who is to say that this wasn't exactly what the 21-year old composer really needed. Schafer acknowledged this

when he said that his composition *In Memoriam Alberto Guerrero* was his 'tribute to a great musician, whose influence I shall never forget.' Beckwith himself certainly benefited enormously from his guidance, and not just as a pianist. It was to Guerrero that he showed his early compositional efforts, not to Healey Willan or his other university teachers. And he seems to have received both sensible advice and encouragement from Guerrero, who had a great deal of compositional experience. Even when he returned to Toronto from his studies with Boulanger, Beckwith still occasionally took his work to Guerrero – he tells of playing through his first opera for Guerrero to get his comments.

Alberto García Guerrero was born in Chile in 1886, and apart from a short period in New York, he lived and worked there until his move to Toronto in 1918, where he remained for the rest of his life. The proximate cause for the move, as a philosopher might put it, was an offer from the Hambourg brothers to join their piano trio and to teach in their newly founded Conservatory. Beckwith feels there was more to it than that – there must have been some ultimate cause. This seems especially likely given that Guerrero drew a line under his Chilean life when he moved to Canada. Although Beckwith has managed to track down a great deal of Guerrero's life before his arrival in Toronto – these chapters are in some ways the most fascinating ones in the book – any deeper reason for the move remains hidden. Beckwith does, however, offer some plausible speculations. It is obvious that Guerrero was a considerable figure in Chilean musical life both as a pianist and, more surprisingly for Canadian readers, as a composer. Not only were his many compositions – for the lyric stage as well as instrumental and chamber works – well received, Guerrero's opinions were sought by others: 'all the composers of his time ... submitted their compositions to Alberto García Guerrero's judgement' wrote one of them, Alfonso Leng Haygus. The music for most of these works seems to have disappeared, probably destroyed by the composer, and Beckwith has been able to track down only a few pieces to represent this considerable activity. Composition was just another aspect of his life that was left behind in Chile. In spite of cutting himself off from his earlier existence, however, he retained one curious connection with his birthplace – he served for many years as Chile's honorary consul in Toronto, a position with relatively few apparent duties, but with the small perk of diplomatic travel papers.



The stark division in Guerrero's life is reflected in Beckwith's book, the first two of its six chapters closing with a farewell concert in Santiago and chapter three opening with Toronto press reports of his arrival in Toronto. The Chilean part of the book will be examined carefully by the 'only Gould's teacher' faction. They will not find what they are looking for, which is Gould's provenance, as though he were a painting by an old master. Yes, Guerrero taught Gould. But who taught *him*? they will ask, suggesting that this information would somehow explain something otherwise inexplicable. It is ironic, given Gould's distorted view of his teacher's influence, that Guerrero was indeed what Gould mistakenly claimed for himself – self-taught. And not only as a pianist but as a composer as well. Probably because of this, he did not have a one-size-fits-all piano method, turning out clones of himself. A quick glance through the distinguished gallery of his Canadian students – it includes Raymond Dudley, Malcolm Troup, William Aide, Pierette LePage, and Arthur Ozolins, to name just a few – shows how varied a group this is.

When we get to the Toronto section of the book there is a great deal about Guerrero's performing career as it unfolded in Canada. Much of this is fascinating, not simply for what it tells us about the pianist, but also for what we learn about music in Canada between the wars. Although they have been discussed before, it is valuable to have Guerrero's contributions to the semi-private salon concerts at the Andison home and the Malloney's Galleries' concerts laid out in detail, and to have Beckwith compare these with similar activities that Guerrero undertook in Chile. More curious is the amount of effort that Guerrero and others put into the Five Piano Ensemble, a group that had an astonishing thirteen-year existence in Toronto.

His more conventional concertizing, both as a soloist and as a chamber musician, is given the extensive coverage it deserves. Not surprisingly, as the story progresses the emphasis is less on Guerrero the performer and more on Guerrero the teacher.

Guerrero was a multi-talented musician; a composer, writer, performer and teacher. Beckwith has done an admirable job of presenting an all-round picture of this deeply complex man, but in some ways he is at a severe disadvantage. How do you judge a composer? You examine his compositions, but as I have said, few of these remain. How do you judge a performer? You listen to him, or if that is no longer possible you listen to his recordings. But so far almost none of these have come to light. We have to rely instead on the power of Beckwith's prose to conjure up both the compositions and the performances for us. He makes a gallant stab at this, but even he can't always bring things to life. One thing that makes parts of this book hard going is the frequent lists of concert engagements and programmes. A tougher editor might have insisted that these be moved off the narrative path and put somewhere convenient, but less obtrusive – in another appendix, for example, where they might join the one that already contains Boyd Neel's typically orotund and highly inaccurate obituary notice. Beckwith is more successful in conveying the skill and influence of the great teacher. Here he has his own experiences to guide him.

It is testimony to Beckwith's labours that he has illuminated the life and work of this hidden man to the extent that he has. In this elegantly produced book we have ample evidence to support William Aide's claim that Guerrero 'cultivated a whole generation of musicians,' and was 'the unsung progenitor of our nation's musical culture.'

*John Mayo*

Mark Miller. *Some Hustling This! Taking Jazz to the World 1914-1929*. Toronto: Mercury, 2005. 207 pp., ill. ISBN 1-55128-119-8. \$19.95 (paper)

This is the sixth book by Mark Miller, who is 'the indispensable voice on jazz in Canada'<sup>1</sup> and was the jazz critic at Toronto's *Globe and Mail* newspaper from 1978 to December 2005. In one of his earlier books, *Such Melodious Racket* (Toronto: Mercury, 1997), Miller examined the rise of jazz in Canada; here he casts his net further afield to cover the worldwide spread of jazz in the 15 years after its birth. Six of the 45 chapters in this new book deal with jazz in Canada, and there is some overlap with *Such Melodious Racket*.

<sup>1</sup> Paul Wells, 'Jazz in strange places: an accomplished writer goes on the road with the underdogs of the music world,' *Literary Review of Canada* 14.5 (June 2006): 12

Both books, for instance, cover the appearance of The Creole Band in Winnipeg on September 21st, 1914; the new account, however, is completely rewritten.

Each of the chapters in *Some Hustling This!* begins with a city/date byline, in newspaper fashion. City bylines include Buenos Aires, Cairo, Copenhagen, Moscow, Shanghai, and Sydney, among others. Paris appears in no fewer than ten bylines; as Miller notes (11), the city was 'gare centrale' for European jazz during this period. There is even a chapter devoted to a short-lived Parisian baseball team that was made up of jazz musicians. Many of the people that Miller writes about will be little known even to jazz fans. For the most part, these are fairly obscure US musicians who travelled

abroad and thus became ambassadors for this new art form to the world at large.

One of the themes running through the book is the difficulty these travelling musicians had in keeping touch with new developments in the formative years of this rapidly evolving art form. An absence of two years or less could mean that the musicians missed out on a major jazz innovation and were no longer at the cutting edge of the field. As compensation, though, these itinerant musicians often experienced a much more favorable welcome than they might have had at home. This was especially the case for the black performers, who enjoyed a reception that was seemingly free from any racial prejudice in places like France and Russia, though not, as Miller notes (165-8), in Australia with its Immigration Restriction Act of 1901 and the resulting 'White Australia Policy'. As Ada 'Bricktop' Smith noted, there was 'a strong pro-Negro prejudice' in Paris in the 1920s; Miller writes that she attributed this 'to the favourable impression made by African-American soldiers during the war' (113), but the French love of jazz must also have contributed to this warm reception.

Although Miller writes mostly about US jazz musicians abroad, he also covers their interaction with European musicians, especially in London and Berlin. While most of the musicians are not well known, there were a few jazz legends who took their music abroad, including pianist Willie 'The Lion' Smith, clarinetist and saxophonist Sydney Bechet, guitarist Eddie Lang,

drummer Dave Tough (all in Europe) and pianist Jelly Roll Morton (in Canada). In unearthing the stories of these musicians, both famous and obscure alike, Miller scoured newspaper reports, ocean liner passenger lists, and first-person accounts from various sources to place the musicians in the correct time and place. Previously published research, especially from the British journal *Storyville*, is also smoothly integrated into his account. Basic biographical details are relegated to the footnotes in order to make the narrative run more smoothly.

The dates covered by Miller's book correspond to the beginning of World War I and the onset of the Great Depression, and also roughly to what has been called the Jazz Age. But Miller's more specific reason for the terminus dates was the career of the drummer and bandleader Louis Mitchell, who is pictured on the cover of the book. The first chapter has Mitchell leaving New York City in 1914, bound for a gig at a London restaurant. In the final chapter, he opens a jazz club in Paris in 1929; the establishment closed after just seven weeks because, as one *Variety* correspondent noted at the time (173), 'Paris nite life is shot' due to the Great Depression. Like many of the musicians featured in this book, Mitchell returned to the USA, but not before having done his bit to acquaint audiences abroad with live jazz. Miller's tightly organized and lucidly written book shows us how Mitchell and others like him transformed jazz from a US phenomenon into a type of music that is admired and cultivated around the world. R.E.

Mary E. Hughes. *Frank Welsman: Canadian Conductor*. Victoria, BC: Trafford, 2006. 252 pp., ill. ISBN 1-4120-8856-9. \$26.95 (paper). Available from [www.trafford.com](http://www.trafford.com)

This book, described on the front cover as 'a biography, a memoir and a musical history,' tells in detail the story of the pianist, conductor, and teacher Frank Welsman. The author, who modestly states on the back cover that she 'does not pretend to be a scholar,' is nonetheless a professional writer and she is also the granddaughter of Frank Welsman. Drawing on previously published research on Welsman and music in Toronto, as well as on press accounts of the era and her own family's oral history, Hughes has pieced together a comprehensive account of Welsman's life and times.

Unlike most prominent Toronto musicians of his era (Welsman lived from 1873 to 1952), Welsman was Canadian-born (his parents emigrated to Toronto from England in 1865). Aside from his years of study at the Leipzig Conservatory (a favorite destination for promising young Canadian musicians at the time), he spent his entire career in Toronto. Best known today for having founded 'Toronto's first relatively durable symphony orchestra' (in the careful wording of the *Encyclopedia of Music in Canada*), Welsman was also an active pianist and a talented educator.

Although he taught and examined well into his seventies, Welsman's career took place largely in the shadows during his final decades. His claim to fame as the founder of the Toronto Symphony Orchestra has not been acknowledged by that organization, which this year is celebrating its 84th season, dating its origins to the resurrection of the orchestra in 1922. If Welsman were to be given his due, though, the orchestra would be celebrating its centennial, for Welsman founded a TSO in 1906; that organization, however, disbanded in 1918 due to the First World War. Similarly, though he was the director of the Canadian Academy of Music in the 1920s, when that organization amalgamated with the Toronto Conservatory, Welsman was passed over in the administrative restructuring, though he continued to teach. Hughes's valuable book thus gives us an insight into both what Welsman accomplished, and why he has not been better known and more celebrated. The book is available from Trafford, a company created to allow self-publishing authors to get their work into print economically by using modern technology to publish books individually on demand. R.E.

## Obituaries

### Maynard Ferguson

(b. Verdun, QC 4 May 1928; d. Ventura, California 23 Aug 2006)

The jazz trumpeter and bandleader Maynard Ferguson has died at the age of 78 in a Ventura, California hospital with his family by his side. He had been suffering from kidney and liver failure caused by an abdominal infection. The Canadian-born trumpeter's death comes just weeks after he and his Big Bop Nouveau Band had completed recording an album, and on the heels of playing several sold out performances at New York's Blue Note Club in late July. He had been preparing for a fall tour beginning in Tokyo in September.

Born in a suburb of Montreal, Ferguson studied music on several different instruments as a child. At the age of 13, he was featured as a soloist with the CBC Orchestra and led his first band at 17, spawning a career that lasted over 50 years. Ferguson moved to the USA at age 20, where he played in big bands (including Jimmy Dorsey's) before joining Stan Kenton's orchestra in 1949, where his signature, upper-register trumpet playing graced the brass section for over five years.

In 1956 he formed the first of several 13-piece ensembles known for their outstanding horn sections, helping to launch the careers of such jazz notables as Chick Corea, Chuck Mangione, Bob James, Wayne Shorter and Joe Zawinul. In the late 1960s and 1970s, he created a niche by arranging pop and rock songs for big bands. It was during this time that *Conquistador*, the album that included 'Gonna Fly Now,' reached No. 22 on Billboard's charts and helped to rekindle the public's interest in big bands.

A true legend in the jazz world, Ferguson will also be remembered for his tireless work as an educator, spending countless hours visiting schools to inspire students and helping to raise money for instruments and music programs. A tribute concert featuring Big Bop Nouveau and other soloists drawn from members of Ferguson's earlier bands will be held in St. Louis on September 20th.

Over the years Ferguson performed with such greats as Count Basie, Dizzy Gillespie, Duke Ellington, Charlie Barnett and Jimmy Dorsey, recorded over 60 albums, was named Down Beat magazine's 'trumpeter of the year' three times, received three Grammy nominations, and was inducted into the Canadian Music Hall of Fame in 1997. In recognition of his enormous contributions to the music industry, Maynard Ferguson was invested as a member of the Order of Canada in December 2004. *Cindy McLeod*

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### (Jean Joseph) Clermont Pépin

(b. St-Georges-de-Beauce, QC 15 May 1926; d. Montreal 2 Sep 2006)

The composer Clermont Pépin has died of liver cancer at the age of 80. An early bloomer, Pépin had his music performed by the Montreal and Quebec City orchestras by the age of 12. His studies in piano, conducting and composition from 1939 to 1955 took him to Montreal, Philadelphia, Toronto, and Paris. In Messiaen's analysis class at the Paris Conservatoire, Pépin was a fellow pupil of Boulez and Stockhausen. Returning to Montreal in 1955, Pépin joined the staff at the Conservatoire de musique du Québec and was the director of the school 1967-73. Among his composition pupils there were André Prévost and Jacques Hétu. After a stint as an administrator for the provincial ministry of culture, Pépin returned to teaching duties at the Conservatoire in Montreal and Quebec City from 1978 to 1987.

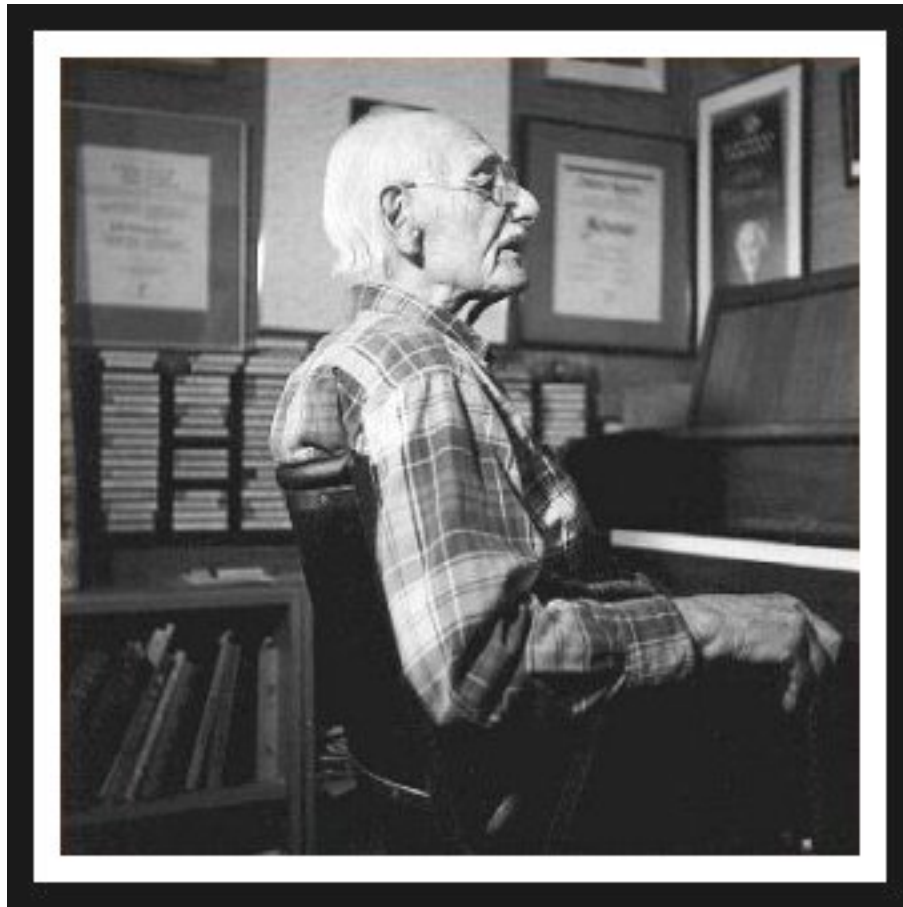
In common with many avant-garde composers of his day, Pépin felt that publishers were not doing enough to print and promote his music, so in 1980 he founded his own company, Les Éditions Clermont Pépin, to issue his complete works. Much of his output is devoted to orchestral, chamber, and piano music, though he also wrote ballets and incidental music and a few pieces for voice and choir. Among his best known orchestral works are *Guernica* (1952), inspired by the famous Picasso painting, and two works written for the Montreal Symphony Orchestra – *Quasars* (1967) and *Implosion* (1983), his third and fifth symphonies. Pépin is said to have considered *Implosion* to be his best work. His first three string quartets were all recorded, but the fourth, *Hyperboles*, is the most adventurous. Written in 1960, it is one of the earliest works of total serialism by a Canadian composer. Pépin remained a modernist to the end of his career. His memoirs are expected to be published in the near future.

Pépin was married twice: the first time to the pianist Raymonde Gagnon and the second time (for 40 years) to the violinist Mildred Goodman. He was made an Officer of the Order of Canada in 1981 and an Officer of the Ordre national du Québec in 1990. *R.E.*

### Mart (Herbert Martin) Kenney

(b. Toronto 7 Mar 1910; d. Mission, BC 8 Feb 2006)

Saxophonist, clarinetist and bandleader Mart Kenney has died at a retirement home. Kenney was Canada's most popular dance band leader from the 1930s to the 1960s, and he continued to perform on occasion into the 1980s. His band, Mart Kenney and His Western Gentlemen, was heard live and on broadcasts and RCA recordings from coast to coast and abroad; 'The West, a Nest and You Dear' was its theme song. Kenney was made a Member of the Order of Canada in 1980. *R.E.*



# John Weinzweig

1913-2006

*Photo: Sean Connors, 1998*

*Still from the film JOHN WEINZWEIG: AROUND THE STAGE IN TWENTY-FIVE MINUTES  
DURING WHICH A NUMBER OF INSTRUMENTS ARE STRUCK  
A POLYERGOS FILMS PRODUCTION (1998); DIRECTOR: PATER KAMBASIS  
SEE IT ONLINE AT [HTTP://WWW.POLYERGOS.COM/FILMS/WEINZ.HTML](http://www.polyergos.com/films/weinz.html)*