

CANADIAN CLARINET MUSIC AS MULTICULTURAL ACTION

by

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Abstract

Despite the wealth of Canadian clarinet repertoire, most of the existing studies focus only on pedagogy for student performers. Its significance and merit can better be understood, however, by considering its cultural context, especially through the perspective of Canadian identity. Canada's social framework directly impacts its musical output and reflects Canada's core values, especially multiculturalism, which became government policy in 1971. Using multiculturalism as a focal point for examining Canadian clarinet repertoire, this study explores the ways in which music performance is a multicultural action rather than simply stating the fact of social pluralism.

From a list of Canadian clarinet works reflecting multiculturalism, selected works have been chosen for detailed study. *Empty Sky* by Elliot Weisgarber, *Sitpatsimoyi* by Robert Rosen, *Anerca II* by Milton Barnes, and *Between the Shore and the Ships* by Derek Charke are four Canadian works which use the clarinet as a solo instrument and reflect the ethnocultural groups the Canadian Multiculturalism Act accommodates: immigrants, First Nations, and French-speaking people. Selected works are examined from contextual and musical perspectives for representations of ethnocultural identity. Likewise, performance decisions are discussed revealing how performance is a multicultural gesture requiring musical, contextual, and social analysis. The evaluation of these factors are consolidated into performance which musically illustrates an understanding and sensitivity to ethnocultural accommodation and comments on social issues making each performance a multicultural action.

Preface

This thesis is the original, unpublished, independent work by the author, Shawn Hubert Earle.

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To my parents

1. Introduction

In a variety of cultures, clarinet music plays a role in the construction of cultural identity. One clear example, examined by Patricia Card, is the Klezmer music that is integral to secular Jewish identity.¹ Card examines the clarinet's role in this genre and discusses selected solo and chamber pieces which employ its features. The clarinet has numerous features that allow it to be employed across cultures and genres. The ease with which it plays in microtones and glissando allows it to assimilate easily to non-Western tonal systems and styles. Its wide dynamic and pitch range along with its variety of tone qualities, even within Western classical styles, allows for effective impersonations and imitations of other genres and even other instruments such as flutes, guitars, and even drums. This versatility makes the clarinet especially compelling as an instrument for expressing various ethnocultural identities.

Of course, most modern nations include many distinct ethnic and social cultures and this diversity is often portrayed musically. The clarinet's ability to evoke distinctive cultures makes it an especially important medium for such cross-cultural works. One of the best known of them, *Four Impersonations for solo clarinet* by American composer and clarinetist Evan Ziporyn, juxtaposes imitations of the music of Japanese shakuhachi, Balinese gamelan, and East African nyatiti.² Allison Yacoub's 2010 dissertation "Compositions for the Clarinet Influenced by Non-Western European Musical Traditions" shows how this work and eleven others evoke non-Western cultures through traditional and extended techniques.³

Considering the plural nature of Canada's culture, it seems that there should be studies like Card's that examine the relationship between the Canadian repertoire for the clarinet and the country's values and identities. Certainly the clarinet is ubiquitous. Music composed for it comes from most regions of the nation, expresses a variety of experiences, and includes a wide

¹ Patricia Pierce Card, "The Influence of Klezmer on Twentieth-Century Solo and Chamber Concert Music of the Clarinet" (DMA diss., University of North Texas, 2002).

² Evan Ziporyn, *Four Impersonations for Solo Clarinet* (Lexington, MA: Airplane Ears Music, 2002).

³ Allison Lee Bridges Yacoub, "Compositions for the Clarinet Influenced by Non-Western European Musical Traditions" (DMA diss., University of Maryland, 2010).

spectrum of genres and styles. One might regard this diversity at least as reflecting the “ethnocultural” variety in the nation.⁴

However, Canada as a nation has a unique attitude towards this variety that gives these diverse works a special impact and meaning. The attitude is expressed as one of Canada’s core values, multiculturalism. According to Michael Murphy, in his book *Multiculturalism: A Critical Introduction*, this value reflects the ideal “that all people are of equal moral worth, and that all individuals are therefore deserving of equal consideration and respect.”⁵ Unique to Canada is the idea of multiculturalism within a bilingual framework. The policy term “ethnocultural” implies that Canada is a nation with no national culture—only a collection of distinct ethnocultures—but two official languages, consequently disassociating language from culture. This attitude towards social diversity is in direct opposition to other nations, like France and Belgium, where cultural diversity policies favour integration. Even other nations which have more open multicultural values and policies similar to Canada’s, like Australia and Sweden, also vary in who they accommodate based on their specific immigration patterns, geography, and history. The Canadian values of social morality and equality have been embodied politically as an official government policy, introduced in the House of Commons on October 8, 1971, by Prime Minister Pierre Trudeau with the following motivation:

A policy of multiculturalism within a bilingual framework commends itself to the government as the most suitable means of assuring the cultural freedom of Canadians. Such a policy should help break down discriminatory attitudes and cultural jealousies. National unity, if it is to mean anything in the deeply personal sense, must be founded on confidence in one's own individual identity; out of this can grow respect for that of others and a willingness to share ideas, attitudes and assumptions. A vigorous policy of multiculturalism will help create this initial confidence. It can form the base of a society which is based on fair play for all.⁶

⁴ The term "ethnocultural" is used in Canadian policy documents to express the intersections of race, culture and ethnicity.

⁵ Michael Murphy, *Multiculturalism: A Critical Introduction* (New York: Routledge, 2012), 7.

⁶ Pierre Trudeau, House of Commons Debates, 28th Canadian Parliament, 3rd session, Volume 8 (8 October 1971): 8545-8548. http://parl.canadiana.ca/view/oop.debates_HOC2803_08/811?r=0&s=1

Multiculturalism is the Canadian government's policy for managing pluralism through recognition of distinct ethnocultural identities. It was born out of the Royal Commission on Bilingualism and Biculturalism, which recommended policies to ensure cultural and ethnic freedom in Canada. As it has developed in law and practice over the ensuing years,⁷ it has focused upon three accommodations, each targeted to distinct ethnocultural areas. Sociologist Will Kymlicka identifies these strategies and areas in his article "Marketing Canadian Pluralism in the International Arena":

1. multicultural citizenship to accommodate the ethnic groups formed by immigration⁸
2. bilingual federalism to accommodate the major substate national(ist) groups in Quebec
3. self-government rights and treaty relationships to accommodate indigenous people⁹

These ethnocultural accommodations are tailored to the social diversity of Canada and are what distinguish Canadian multiculturalism from other countries. The idea of "accommodation" emphasizes that although "multiculturalism is often used, in a descriptive mode, to denote this fact of diversity ... Canadian multiculturalism is not just a fact—it is a problematic fact, a call to action."¹⁰ That is, peaceful pluralism in Canada must be achieved by action.

Art, and in particular music performance, is one especially compelling action that expresses cultural values and experiences. This study considers how Canadian clarinet music expresses and shares spiritual and cultural values—as well as racial and cultural tensions—and demonstrates how different cultures can work together to establish a unified identity while maintaining individuality. The works analyzed here achieve these goals in various ways, through imitation, atmospheric representations of ritual, expression of historical conflicts arising from social pluralism, and creative exploration of the ways in which different cultures can communicate. Additionally, this study will consider how the actions composers and performers

⁷ Multiculturalism became law in 1982 in the Canadian Charter of Rights and Freedoms and in 1988 as the Canadian Multiculturalism Act.

⁸ The term "immigrant" within the context of Canada and the Multiculturalism Act denotes people who have come to Canada who are not part of Canadian indigenous or charter groups (English and French), and have aspects of their ethnocultural identity outside of Canadian hegemony.

⁹ Will Kymlicka, "Marketing Canadian Pluralism in the International Arena," *International Journal* 59/4 (2004): 836.

¹⁰ Richard Day. *Multiculturalism and the History of Canadian Diversity* (Toronto: University of Toronto Press, 2000), 20.

take to learn about other cultures and their values through music constitutes a significant gesture of cross-cultural learning, and make performance a medium for social commentary and ethnocultural expression.

To date, studies of Canadian clarinet music have been limited, and have not focused on its relationship to culture. The most detailed study of Canadian clarinet music is also the earliest: an LP album, coincidentally also from 1971, titled *New for Now Volume 2 Clarinet*, that features an influential Canadian clarinetist, Avrahm Galper.¹¹ Galper was a clarinetist with the Toronto Symphony Orchestra from 1952 to 1979. He is also recognized as an important Canadian clarinet pedagogue, having taught at the University of Toronto and authored a widely used beginning clarinet method. The *New for Now* series is a unique all-inclusive survey of contemporary art music prior to 1971, intended to promote the performance of Canadian music. Included in the liner notes for *New for Now Vol. 2* is a history of the clarinet, a detailed history of each piece and its composer, a discussion of clarinet-specific performance concerns (including fingerings, style, balance, embouchure, and rhythm), and quality recordings. The works are grouped into two sections: chamber works for two to four clarinets on side A and works for clarinet and piano on side B. Galper's compilation provides a starting point and a model for my research. Canadian clarinet works composed since 1971 deserve the same kind of detailed study.

Yacoub and Galper's studies do not focus on clarinet music's relationship to culture or multiculturalism despite being influenced by these factors. Yacoub's dissertation is limited to programs and notes of performances she gave during her doctoral studies. Information is limited to the origins of the source music and instrumentation. No information is provided about the social or technical aspect of performing music from other cultures on the clarinet. Yacoub acknowledges that works influenced by non-Western music exist, but does not go beyond recognition through performing selected non-Western influenced repertoire. Similarly, Galper's survey of Canadian music provides details on the history of each piece and a number of performance concerns, but does not evaluate Canadian clarinet music within a multicultural or social context.

¹¹ Avrahm Galper, et al., *New for Now Volume 2 Clarinet*. Avrahm Galper, Stanley McCarthy John Fetherston, Bernard Temoin, clarinet; Leo Barkin, piano. Dominion LP 1971.

Many Canadian works composed for clarinet since 1971 are of exceptional quality, employing innovative and imaginative uses of the clarinet through extended techniques, range, borrowing musical styles, and context that often represent some aspect of Canadian life, whether that be culture, identity, landscape, or historical events. Likewise, contemporary Canadian music for the clarinet has been innovative in adapting global styles and trends to meet the expressive needs necessary to express an individual voice.

I have evaluated over two hundred works composed since 1971 that feature the clarinet as a solo voice and that are held in the Canadian Music Centre, which constitutes the country's largest collection of Canadian clarinet music. The clarinet as a solo instrument offers myriad forms of expression. Focusing on works that feature the clarinet in this way provides clear examples of the adaptable nature of the instrument. The Canadian Music Centre collection contains the scores of associate composers, who are selected based on the quality of their work and the following criteria:

- Be a Canadian citizen, landed immigrant, or permanent resident
- Have completed basic training in composition, e.g., a Master's degree or equivalent in independent study
- Have completed five or more independently created works, e.g., works not created under pedagogical guidance
- Have at least five performances by professional performers and/or organizations to your credit¹²

While these criteria are broad, they also embrace a wide scope of works without bias related to genre or culture, and encompass a variety of Canadian experiences. The size of this collection and its comprehensive cross-section of works make it ideal for exploring Canadian multiculturalism.

From these works I have selected items, listed in Appendix A, that reflect the ethnocultural areas of accommodation in the Multiculturalism Act. The selected works for detailed study were written by composers who stand outside its culture(s) of reference in some way. I have selected such etic perspectives because they inherently allow for cross-cultural sharing. Music composed by an "outsider" requires sensitivity and a respect for the nation's multicultural principles..

¹² "Become an Associate Composer," *Canadian Music Centre*. <https://www.musiccentre.ca/become-an-associate> (accessed July 27 2015).

Using these criteria I have selected four works for detailed discussion, representing all three areas of ethnocultural accommodation. Only two works with First Nations themes surfaced during my survey of Canadian clarinet music, *Anerca II: The Raven and the Children* and *Sipatsimoyi*. Since they reflect rather different aspects of First Nations identity, I included them both.

Ethnic groups formed by immigration:

Elliot Weisgarber, *Empty Sky* (1990). Japanese

First Nations people:

- Robert Rosen, *Sipatsimoyi* (2002). Blackfoot
- Milton Barnes, *Anerca II: The Raven and the Children* (1980). Inuit

French-Speaking groups:

Derek Charke, *Between the Shore and the Ships* (2010). Acadian

The selected works also represent the variety of technical and artistic means that composers use to present ethnocultural diversity in Canada. *Empty Sky* expresses Japanese ancestral-heritage through imitation of the shakuhachi flute. *Sipatsimoyi* uses atmosphere to depict the Piikuni First Nations Smudge ceremony. *Anerca II* combines musical attributes of Klezmer music, Western classical music, and Inuit throat singing in a way that musically represents the mosaic metaphor often associated with Canadian multiculturalism. Lastly, *Between the Shore and the Ships* uses Canada's turbulent early French/English history as a framework for expressing the challenges of multiculturalism in Canada directly, showing how a pluralist society can disagree about definitions of morality and equality.

The versatility of the clarinet lends itself to expression in the non-Western genres referenced by these works. Each work includes extended techniques for imitation and creating atmosphere. Additionally, each work reflects a different ethnocultural group revealing how the clarinet is able to transcend Western classical music and evokes the values of multiple cultures. Because of this versatility, the clarinet becomes an ideal instrument for composers and performers to make social commentary. Challenges of Canadian multiculturalism are directly engaged as seen in *Between the Shore and the Ships* historical depiction as well as indirectly like in *Sipatsimoyi*, which is a multicultural action through bridging of First Nations and non-First Nations cultures.

In addition to these works expressing a variety of cultures, they also include opportunities for the clarinetist to make performance choices that impact audiences' understanding of the music as a multicultural action. To understand the performance considerations that uphold the values of Canadian multiculturalism, it is necessary to engage in a detailed analysis of each work.

2. *Empty Sky: Space - The Void*

2.1. Introduction

Composer, clarinetist, and ethnomusicologist Elliot Weisgarber immigrated to Western Canada from the Eastern United States in 1960. Although he wrote many straightforward Western concert pieces, he was also engaged with the traditional music of Japan, about which he published a scholarly article.¹³ His biography explains that “his move to the West Coast nourished an already well-developed interest in Asian cultures and he subsequently spent much time in Japan studying the classical music of that country, notably the shakuhachi (vertical bamboo flute). His deep knowledge of Japanese music was to permeate much of his own compositional style.”¹⁴

Although people of Japanese ancestry make up a very small proportion of the Canadian population,¹⁵ their history and contributions to Canadian life have been impactful particularly beginning in the Vancouver and Steveston areas of British Columbia, where Weisgarber lived.¹⁶ The poignant stories of their internment during World War II, which elicited a formal apology from the Canadian government in 1988, and their subsequent resettlement in other western provinces and Ontario, have given them a prominence in Canada disproportionate to their absolute numbers.¹⁷

Empty Sky for solo clarinet is Weisgarber's interpretation of a piece for Japanese shakuhachi, an instrument originally used in Zen Buddhism for meditation. It is a transcription and abridgement of the original forty-five-minute-long work. Although *Empty Sky* is rooted in

¹³ Elliot Weisgarber, “The Honkyoku of the Kinko-Ryū: Some Principles of Its Organization,” *Ethnomusicology* 12 (1968): 313-344.

¹⁴ “Elliot Weisgarber,” *Canadian Music Centre*. <https://www.musiccentre.ca/node/37339/biography> (accessed February 2015).

¹⁵ The Statistics Canada Census from 1991 is the closest record of Canada's ethnocultural composition when Weisgarber transcribed *Empty Sky* in 1990. It reveals that people of Japanese origin do not make the list of “Top 10 Single Response Ethnic Origins, 1991,” so they must have composed less than 1.2% of the population. Statistics Canada, “1991 Census Highlights,” *The Daily* (March 1994). http://publications.gc.ca/collections/collection_2013/statcan/rh-hc/CS96-304-1994-eng.pdf (accessed March 2015).

¹⁶ W. Peter Ward. *The Japanese in Canada* (Ottawa: Canadian Historical Association, 1982), 8.

¹⁷ *Ibid.* 10.

Japanese tradition, the substitution of the clarinet (despite its versatility) and Weisgarber's Canadian identity remove it from its cultural context. Instead we may understand it as a site for cross-cultural learning about Japanese spirituality and an East Asian aesthetic. The performer can facilitate this learning by imitating and conveying the likeness of shakuhachi techniques and sounds, guided by the explanation of musical effects and extensive instructions that Weisgarber provides at the beginning of the score.

This imitation is not always straightforward to achieve. The composer has translated idiomatic techniques on the shakuhachi to extended techniques on the clarinet, but the performer needs to have at least a basic knowledge of shakuhachi music to ensure an informed performance. Furthermore, Weisgarber's explanations of how to imitate shakuhachi techniques on the clarinet are not always effective. Using his suggestions and listening to recordings I have taken multicultural action by adapting a number of the techniques, as I explain below, to achieve a more effective imitation of the shakuhachi.

2.2. Performing Shakuhachi Music on the Clarinet

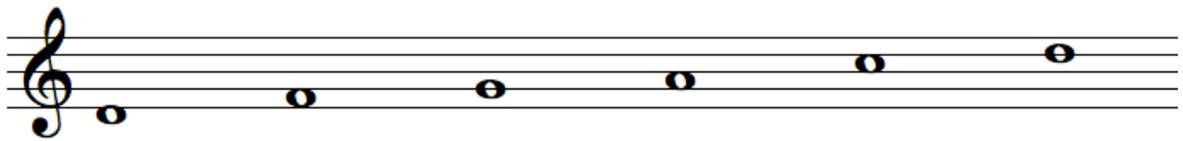
Many idiomatic shakuhachi gestures featured in *Empty Sky* translate easily to the clarinet, as they are part of its standard technique—trills, initiating grace notes, and glissandi—although the composer often includes instructions to modify them somewhat, for example, to trill slowly or to accent grace notes. Other effects, like *meri-kari*, ending grace notes, and tone quality, require more explanation, since they involve extensions of traditional clarinet techniques. Setting the atmosphere is essential in this work. I chose to sit to perform this work rather than standing as is the tradition in Western classical clarinet performance. Sitting is more of a meditative position and invites the audience to participate in the meditation rather than to simply observe passively.

2.2.1. Meri-kari

The shakuhachi is tuned to the Japanese five note scale (Example 2.1). Special techniques are used to play notes outside of this note collection, including the half-hole technique and *meri-*

kari.¹⁸ Example 2.2 shows notes that can be achieved using half-hole.¹⁹ Meri-kari is a standard technique that bends notes above (kari) and below (meri) the main pitch. Malm in his book *Japanese Music and Instruments*, explains the this technique is performed by moving the head up and down while keeping the instrument steady.²⁰ Example 2.3 shows the In scale (commonly used in Japanese music) with circled notes indicating pitches that are achieved using meri-kari.²¹ The same technique can also be used to achieve a slow vibrato above and below the principal pitch.

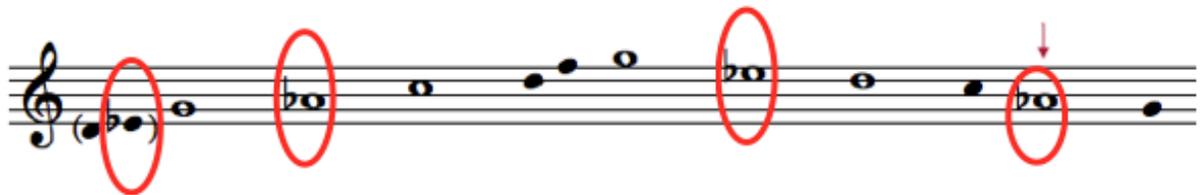
Example 2.1: The Japanese five-note scale (reproduced from Weisgarber 1968)



Example 2.2: Notes added by half-hole technique (Weisgarber 1968)



Example 2.3: The In scale including pitches (circled) produced by meri-kari (Weisgarber 1968)



To indicate this technique in the score Weisgarber uses a special notation with the following explanation: “Arrows indicate a quick movement of the head down and up. Do not move the clarinet. This is the shakuhachi effect called meri-kari.”²² While this description

¹⁸ Weisgarber, “The Honkyoku of the Kinko-Ryū,” 317.

¹⁹ Ibid.

²⁰ William P. Malm, *Japanese Music and Instruments* (Rutland, Vermont: Charles E Tuttle Company, 1990), 159.

²¹ Ibid.

²² Elliot Weisgarber, “Notes to the Performer,” *Empty Sky* (1990).

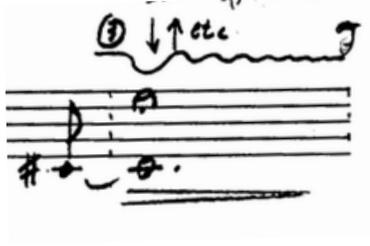
describes the flute technique correctly, on the clarinet it has a very different sonic effect: movement of the head creates mostly a change in air speed with only a minimal change in pitch, rather than a vibrato that oscillates around the principal note as it would sound on the shakuhachi.

The disparity between intended effect and actual result is apparent on Weisgarber's own recorded performance of this work.²³ It raises the question of whether sonic effect or physical gesture is most culturally significant in this performance. These aspects are interconnected in Shakuhachi playing and together have cultural significance. Considering his instructions, it may be that Weisgarber intended the physical gesture of *meri-kari* to be more significant than the vibrato effect that the gesture produces on the flute but not on the clarinet. However, throughout the rest of his transcription this is the only case where gesture rather than sonic effect is indicated. Indeed, the high level of detail specifying sound quality—including grace notes, phrasing, altered notes, glissando, and extensive performance notes— included everywhere else suggests that musical effect is paramount. This led me to take multicultural action by investigating the sound quality of the *meri-kari* effect and devising a performance solution on the clarinet more closely aligned with the sound of the shakuhachi.²⁴ Assuming the composer intended a more recognizable shakuhachi gesture, which seems likely, the performer can achieve it better through a mix of vibrato using the jaw and throat, as well as a timbre trill to heighten the upper peak of the pitch oscillation. For instance, Example 2.4 shows Weisgarber's *meri-kari* indication for the pitch C#4. Example 2.5 shows the fingering used to achieve this effect, with the red key indicating the trill.

²³ "Elliot Weisgarber", *Canadian Music Centre*, <https://www.musiccentre.ca/node/9761> (accessed April 2015)

²⁴ It should be noted that my performance technique was not performed for anyone in Buddhist culture. I used the following shakuhachi recordings as a guiding source: Ray Brooks, *Hollow Bell* (New Albion NA 108 CD, 2000); Takeo Izumi, *Samurai Music IV - Traditional Zen Music by "Shakuhachi" Bamboo Flute* (Insideout, 2013); Ronnie Nyogetsu Seldin, *Ichi On Buttsu* (Lyricord LYRCD 7436, 1997); and Takima Tadashi, *Japan: Takima Tadashi Master of Shakuhachi* (World Network CD 32.379, 1999).

Example 2.4: Weisgarber, *Empty Sky*, line 27

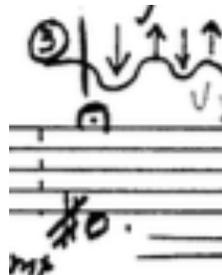


Example 2.5: fingering suggested to achieve meri-kari



Most instances of meri-kari required by the score can be similarly realized with a timbre trill fingering using the right hand E/B key, as in example 2.5. However, the single instance of meri-kari on the D#4 creates a special challenge (Example 2.6). The performer must play the pitch with the left hand hook key while slightly cracking the right hand D# key quickly (Example 2.7). Opening the right hand D# too far will produce D-three-quarter-tone-sharp, which eliminates the meri-kari effect.

Example 2.6: Weisgarber, *Empty Sky*, line 6



Example 2.7: D shape meri-kari



2.2.2. Ending Grace Notes

Weisgarber's performance instructions declare that “a correct performance of the proper grace note for each melodic situation is considered the mark of a true professional.”²⁵ Grace notes occur frequently in *Empty Sky*, but they are not always of the familiar Western variety that ornament the onset of a longer pitch. The use of a grace note to terminate the final note of a phrase, realized using kari, stands out as distinctive to shakuhachi music. Example 2.8 shows a phrase from the score that ends with a pianissimo grace A#4. Weisgarber describes it as “an almost inaudible grace note, seemingly as an afterthought.”²⁶ But despite his emphasis on correct performance, he does not provide instructions on how to execute this technique on the clarinet. Listening to examples of shakuhachi and Weisgarber’s recording has led me to realize ending grace notes using regular fingerings or trill fingerings when possible. Air control is the primary technical factor for this technique. Air needs to be stopped as soon as the terminating grace note is reached and played as soft as possible. A correct execution will have the feeling of sucking in rather than blowing out.

2.2.3. Tone Quality

Weisgarber also highlights tone as an important aspect of shakuhachi music, explaining that “[d]elicacy and refinement of tone such as we find, let us say, in Western flute playing—particularly that of the French—are not highly valued in the shakuhachi world. What is often

²⁵ Malm, *Japanese Music and Instruments*, 161.

²⁶ Ibid.

sought after is a quality of roughness—not crudity, but a roughness not unlike that which is desired in a valued piece of pottery such as a tea bowl.”²⁷ Maintaining a loose embouchure, using trill fingerings when possible, using a light reed, and shading open tone holes will allow for variety in tone and less focus.

Malm describes shakuhachi music as a rondo-like form with “alternations of one basic melodic idea.”²⁸ The opening phrase of *Empty Sky* serves as the “rondo” theme that returns eight times during the piece with the B4 as the central pitch (Example 2.8).

Example 2.8: Weisgarber, *Empty Sky*, line 1

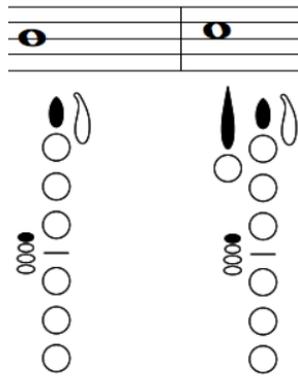


Typically in clarinet technique, moving above and below the B4 presents a challenge because of the “break” between the chalumeau and clarion registers. Using trill fingerings for the notes C5 and B4, shown in Example 2.9, eliminates the need to move from the chalumeau register and creates a less resonant sound on these pitches. Typically, trill fingerings are not used outside of trills and grace notes because of the poor tone and intonation, however this quality is the reason they are appropriate for *Empty Sky*, as they provide variation in tone and pitch.

²⁷ Weisgarber, “The Honkyoku of the Kinko-Ryū,” 318.

²⁸ Malm, *Japanese Music and Instruments*, 162.

Example 2.9: trill fingerings



Malm further points out that shakuhachi music features “dynamic swells on long notes for the performer to show off the different tone qualities of the instrument.”²⁹ Variation in tone is used to create a meditative atmosphere. The performer needs to take this aesthetic feature into account, primarily because it runs counter to standard Western classical clarinet technique, in which every effort is made to maintain tone uniformity between registers. Shakuhachi music plays to the idiomatic tone changes related to registers of the clarinet.

2.3. Conclusion

Weisgarber’s directions and close attention to details allow the performer to gain a deeper understanding of Japanese culture through shakuhachi music. In the beginning of the score he provides a description of the imagery that is evoked in *Empty Sky*: “A meditation on the Void - the Darkness beyond the stars... The Voice of the Buddha is likened to the sound of a bell ringing in the sky. (Attributed to Do-gen, the founder of Ei-hei-ji).”³⁰ The act of transcribing this work rather than attempting a variation or adaptation is also significant in maintaining a spiritual connection to Buddhism. Weisgarber explains in the performers notes that the first performance of *Empty Sky* took place in a Buddhist temple in Maui with Buddhist priests who “furnished phrase punctuations by striking various bells and gongs.”³¹ However, Weisgarber’s choice to

²⁹ Malm, *Japanese Music and Instruments*, 161.

³⁰ Ibid.

³¹ Ibid.

perform this work on the clarinet rather than in its original instrumentation, for shakuhachi, might be seen as contradictory to the extensive measures he takes to make this work authentic. His motivations are not apparent. Perhaps, since he was a clarinetist, it was his way to learn about Japanese culture, or the most effective expressive method for him to engage Japanese culture. Both of these justifications align with the principles of multiculturalism as an action which promotes “the understanding and creativity that arise from the interaction between individuals and communities of different origins.”³² Within the context of Weisgarber’s extensive research into Japanese music and culture, *Empty Sky* can be understood as a research tool for him to gain a deeper understanding and share his research conclusions.

Having surveyed the piece, we can see its performance can also be taken as an action promoting multiculturalism. On the most basic level, *Empty Sky* exposes non-Japanese performers and audiences to an instance, however imperfectly realized, of ancestral-Japanese culture. Additionally, *Empty Sky* promotes multicultural Canadian values of recognizing “the existence of communities whose members share a common origin and their historical contribution to Canadian society.”³³ Weisgarber’s Canadian identity, and his choice to use the clarinet in a way that evokes traditional Japanese techniques acknowledges the Japanese-Canadian communities history and identity in Canada. All things considered, then, *Empty Sky* demonstrates the challenges and sensitivity necessary for navigating a performance of cross-cultural music.

³² Ibid.

³³ Canadian Multiculturalism Act. R.S.C., c.24, s.4 (1985), laws-lois.justice.gc.ca/eng/acts/C-18.7/page-1.html (accessed January 2015).

3. *Sipatsimoyi*

3.1. Introduction

Robert Rosen's work *Sipatsimoyi* for solo clarinet is a reflection on his experience participating in the Piikuni Blackfoot Smudge ceremony, in which sweetgrass is burned and wafted over people to help them focus, connect with spirituality, and be cleansed of negativity. The Blackfoot Confederacy is a collective that consists of three First Nations groups, comprising the Piikuni, Kainai, and Siksika, which inhabit present-day Alberta.³⁴ The title of this work uses the Piikuni word for sweetgrass.³⁵

Sipatsimoyi was first performed by Italian clarinetist Guido Arbonelli. As part of his Canadian tour, he commissioned several one-minute works each containing an idea from a different region of Canada.³⁶ Rosen, an Alberta-born English Canadian, was chosen to represent the Prairies, and so he chose to compose a "Prairie kind of piece"³⁷ that reflects aspects of his life growing up there. In a conversation I had with him, he explained that sweetgrass was a fond childhood memory for its pleasant aroma when burned, a memory that links him cross-culturally to the Piikuni First Nations. Additionally, Rosen participated in the Smudge ceremony.

3.2. Social Context

The importance of Smudge in First Nations culture has been expressed poetically by Fyre Jean Graveline:

Smudge is an embodied experience.
As we bring Flame
to light Herbs
nestled in Shell
fan with Feather
Cleansing Smoke encircles us.

³⁴ Hugh A. Dempsey, "Blackfoot Confederacy", *Canadian Encyclopedia Online*, <http://www.thecanadianencyclopedia.ca/en/article/blackfoot-nation/> (last modified March 4, 2015).

³⁵ Robert Rosen. *Sipatsimoyi*. 2002.

³⁶ Ibid.

³⁷ Personal conversation with Robert Rosen, May 22, 2013.

A time to breathe deeply
ground ourselves
empty ourselves
release negativities
receive learnings.³⁸

However, when First Nations people have practiced Smudge in public space, it has been met with prejudice and intolerance from other peoples of Canada. This resistance to Smudge has become a topic of artistic expression and academic discourse. The documentary film *Smudge* from the National Film Board's *Momentum 2004-2005* series shows how a subject is forced to perform Smudge in her car before entering her workplace revealing the rejection and institutionalized alienation of First Nations culture in Canadian society.³⁹ Graveline's article "Imagine My Surprise: Smudge Teaches Holistic Lessons" poetically describes five First Nations educators' experiences of intolerance and institutionalized racism conflicting with the spiritual values of First Nations people.

I will Reject her wishes
that her discomfort
will control my actions
will disallow me my Freedom
to burn Smudge on these Lands
the lands of my Ancestors
to burn Smudge in my classroom
even in a Eurocentric context.

All too smugly
arms crossed tightly on his puffed chest
he states:
"If We are Not allowed
to start the day in our classrooms
with the Lord's prayer
then why should you be allowed
to burn Smudge?"⁴⁰

³⁸ Fyre Jean Graveline, "Imagine My Surprise: Smudge Teaches Holistic Lessons," *Canadian Journal of Native Education* 25 (2001): 14.

³⁹ Gail Maurice, dir., *Smudge* (Ontario, Canada : National Film Board of Canada DVD, 2006).

⁴⁰ Graveline, "Imagine My Surprise," 10.

These experiences set the context for Rosen's *Sipatsimoyi*. His musical depiction of Smudge is a multicultural action to ally with First Nations people. Additionally, he creates a cross-cultural learning experience where a contemporary Western classical voice is employed to bridge the gap in cultural understanding.

3.3. Musical Features

Rosen uses silence, multiphonics, quarter tones, and phrase shapes to evoke the feeling of the Smudge ceremony. *Sipatsimoyi* contains four phrases and each portrays a wafting motion followed by inhalation and exhalation.⁴¹ Phrase one, for instance, presents a series of three gestures that quickly ascend then hover in groups of quintuplet and septuplet eighth notes, evoking a wafting arm and hand motion (Example 3.1). They are followed by descending triplet quarters in the chalumeau register, a broadening that elicits the feeling of taking a deep breath. To conclude the phrase a long silence is followed by a single *sotto voce* note which acts as an exhalation to release tension.

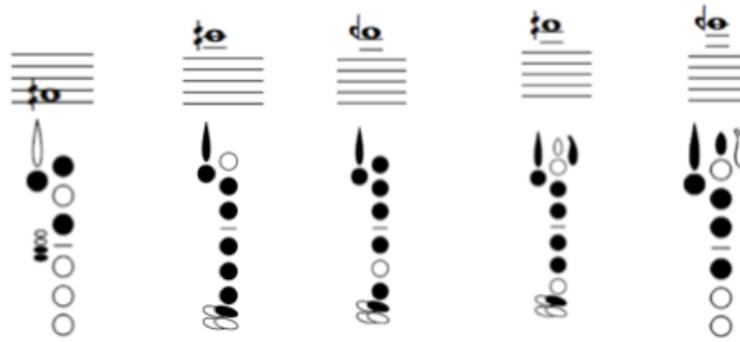
Example 3.1: Robert Rosen, *Sipatsimoyi*, line 1



Rosen provides no fingering for these quarter-tones, but here are my suggestions:

⁴¹ Robert Rosen, *Sipatsimoyi*, *Canadian Music Centre*, <https://www.musiccentre.ca/node/31967> (accessed April 2013).

Example 3.2: Quarter-tone fingerings for *Sipatsimoyi*



The quarter-tone and semitone melodic intervals in these gestures obscure tonal focus, suggesting a hazy or smoky atmosphere. Quarter-tone motion happens at two structural levels. We hear it connecting the beginning notes of the wafting gestures descending as F sharp, F-quarter-tone-sharp, and F natural. Playing each of these slightly louder than the following notes will make this descending motion clear. This is a subtle use of quarter tones which can easily be missed if not given special attention with dynamics. Quarter-tone intervals also connect the final three notes of each wafting gesture. The legato articulation in each slide contrast with the staccato beginning of the gesture. This creates the effect of a clear image followed by a quick blurring. Where quarter-tones descend a decrescendo is effective for shaping. Likewise, where there is an ascending line a crescendo also helps create a clear gesture. The following two phrases use the same phrase structure and components with variation in pitch, articulation, and the ordering of gestures.

Multiphonics in *Sipatsimoyi* function as an exhale similar to the final *sotto voce* notes at the end of each phrase. For example, the second phrase ends (Example 3.3) with a multiphonic instead of a single note, but approached the same way, framed by silence (Example. 3.1).

Example 3.3: Rosen, *Sipatsimoyi*, line 2



This multiphonic is indicated to be performed with the top note played while the bottom note is hummed. Finding the bottom pitch and balancing the dyad are performance challenges. In the eighth note rest before the multiphonic, the performer can mentally relate the A#3 from the final C#6 of the preceding gesture. In preparing this work I would play the A#3 added on to final note of the descending microtone figure, so that the descending minor third from C sharp would be entrained as part of my idea of the phrase. Employing this method of practice made humming the A#3 in context a natural part of playing the piece. The played note in the dyad projects much better than the hummed note, so to ensure balance it should be performed quite softly while the hummed note should be hummed at maximum volume.

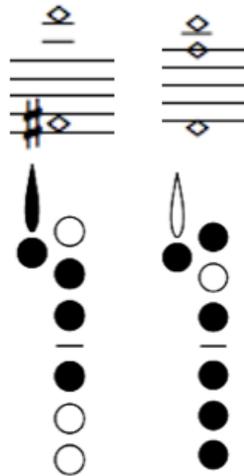
The final two multiphonics in *Sipatsimoyi* form the beginning of the final phrase (Example 3.4). They are indicated as “Random Multiphonic ‘Light’” and “Random Multiphonic ‘Dense’.”

Example 3.4: Rosen, *Sipatsimoyi*, line 4

The image shows a musical staff with a treble clef. The first gesture is marked *pp* and consists of a slur over two notes: a flat B (Bb) and a natural D. Above this gesture is a box containing the text "Random Multiphonic 'Light'". The second gesture is marked *mf* and consists of a slur over three notes: a flat B (Bb), a natural D, and a sharp F (F#). Above this gesture is a box containing the text "Random Multiphonic 'Dense'". Both gestures are followed by a whole rest.

These both create a feeling of exhalation in the music with the first being soft and the second stronger. The pitches Rosen notated for these multiphonics are not actually possible to achieve on the clarinet; the notes indicated in the score are visual place holders for multiphonics, and the indication "Random" leaves the pitch choice up to the performer. To maintain the atmosphere and pitch content of the piece I decided to use the first and third notes of the first gesture in *Sipatsimoyi* (F sharp and D) for the light multiphonic. I used the first, third, and fifth notes of the third gesture in the first phrase (F, B, and D) for a second multiphonic (Example 3.1). Here are my fingerings for them:

Example 3.5: Multiphonic fingerings for *Sipatsimoyi*



Example 3.6 illustrates the final phrase notating the multiphonic pitches I have employed. Some multiphonics incorporate distortion which creates a dense sound. The multiphonics I have selected limit distortion; density is created with additional pitches. This solution links pitch content and atmosphere of the first three phrases to the final phrase.

Example 3.6: Rosen. *Sitpatsimoyi*, last line



The decisions outlined are to maintain a contemplative atmosphere through silence and enhance musical gestures to evoke the feeling of participating in the Smudge ceremony. The challenge in this work comes from linking the context of the Smudge ceremony to the contemporary Western classical style of the music. Maintaining unity through multiphonic pitches and ensuring gesture through the microtones helps to connect these cross-cultural ideas.

3.4. Conclusion

Sipatsimoyi is effective in sharing cultural experience, expressing intersections of ethnocultural identities, and breaking down cultural prejudices. By reflecting through music upon his participation in the Smudge ceremony, Rosen takes action to understand another culture in a way consistent with the ideals of Canadian multiculturalism. Given the tension surrounding this ritual, Rosen's effort to create bridges of understanding takes on political significance.

The clarinet proves especially effective for this purpose. The use of extended techniques such as multiphonics and quarter tones aids in creating mood and evoking imagery of breathing and wafting smoke. Silence and the economic use of musical gestures, including only three musical motives (wafting, inhale, exhale) reiterated with slight modifications, create the contemplative sentiment of this work.

Sipatsimoyi is a gesture of understanding, respect, and acceptance given the contentious relationship the act of Smudge creates between First Nations people and other Canadians. Considering this tension it is especially significant for Rosen, who is not Blackfoot, to compose a work which represents his experiences with sweetgrass and Smudge. Through the use of silence, multiphonics, quarter tones, brevity, and phrase structure he creates an atmosphere that evokes his feelings when taking part in Smudge and provides the listener with a musical representation of being Smudged. This action makes *Sipatsimoyi* a gesture acknowledging First Nations people's right under the Multiculturalism Act to “preserve, enhance, and share their cultural heritage.”

So much of *Sipatsimoyi*'s effectiveness, musically and in breaking down cultural barriers, is tied to the relationship in Canada between First Nations people and other Canadians. Unfortunately, Rosen does not provide this background information with the piece, which may cause the cross-cultural context to go unnoticed unless brought out by the performer. It is essential then for the performer to prepare the audience prior to performance through an oral programme note to ensure it fully understands the importance of this work. With this knowledge *Sipatsimoyi* becomes not only a focused contemplation of a First Nations ceremony and spirituality, but a meditation on power, cultural expression, and cultural freedoms.

4. *Anerca II: The Raven and the Children*

4.1. Introduction

A principle of Canadian multiculturalism is the forging of a collective character out of distinctive identities. Milton Barnes' *Anerca II: The Raven and the Children* can be heard to strive towards that ideal in the way that it blends and juxtaposes music and text from different cultures. The image of a mosaic, often used when discussing Canadian multiculturalism, is also relevant. Each culturally distinctive feature stands out while still contributing to the larger work.

The Inuit word “Anerca” means “soul” and is the root word for “to breathe” or “to make poetry.”⁴² The concept has been a source of inspiration for a number of Canadian composers, including Serge Garant (*Anerca*, 1961), Harry Freedman (*Anerca*, 1966), and Victor Davies (*Anerca*, 1969). Milton Barnes composed three works with this title: *Anerca I* for solo bassoon (1979), *Anerca II: The Raven and the Children* (1980) for clarinet and bassoon, and *Anerca III The Origin of the Winds* (1981) for harp and narrator.⁴³ *Anerca II: The Raven and the Children* is the only work that features the clarinet.

Barnes' compositional style has been called an "eclectic fusion" of “mainstream ‘romantic’ classical music, jazz, Latin and traditional Hebraic music.”⁴⁴ This is an accurate description of *Anerca II: The Raven and the Children*. Within a Western classical framework, conveyed by its instrumentation, notation, and concert-performance context, it incorporates an Inuit legend, Inuit throat singing, and Klezmer music idioms.

4.2. *The Raven and the Children*

Beneath the title in the score Barnes identifies *The Raven and the Children* as an Inuit legend. Because the legend guides the music in *Anerca II*, it is essential to confirm its authenticity. Multicultural ideals must be established on genuine expressions of ethnocultural

⁴² Kenneth Winters, “Anerca,” *Canadian Encyclopedia Online*, thecanadianencyclopedia.ca/en/article/anerca-emc/ (last modified December 16, 2013).

⁴³ Ibid.

⁴⁴ “Milton Barnes,” *Canadian Music Centre*, musiccentre.ca/node/37257/biography (accessed April 2015).

identity rather than contrived, appropriated, or assimilated renderings by outsiders. *Anerca II* would not be a multicultural work if the legend were not culturally valid.

Barnes attributes the text to one Michelle Marcil, but there is no record of the legend being published by her. As well, there is no record of such a person connected to Barnes. As in many native cultures, Inuit legends are an oral tradition, making it possible that Marcil relayed the legend to the composer personally.⁴⁵ The most likely original source, in any case, is the story called *The Raven and the Children* that is published in a book by Ronald Melzack entitled *Raven Creator of the World* from 1970. Although Barnes' version is abridged, its text and story structure are identical to Melzack's. Its Preface states that the author adapted Inuit legends from the documents of anthropologists and explorers, in this case from the stories collected around 1900 by anthropologist Edward William Nelson from the Inuit of Norton Bay in the Western portion of Alaska. But Nelson's version of the legend differs from Melzack's in a number of ways. It involves a marmot instead of a weasel, and tells only of Raven's adventure with that single creature, whereas Melzack's adaptation includes Raven finding lost children and telling them about his encounter with Weasel. Melzack justifies this elaboration by explaining that "Eskimo life is so different from our own, it was necessary to retell the stories in a way that would appeal to children in our culture."⁴⁶ Essential principles of the story are maintained in all versions: Raven attempts to capture a small animal, the small animal sings to make Raven dance, distracting him and allowing the small animal to escape. In all versions, the song that the small animal sings is exactly the same.

4.3. Inuit Throat Singing

In addition to the Raven legend, musical aspects of Inuit culture are also presented in *Anerca II* through imitations of throat singing. Jean-Jacques Nattiez has studied this technique in three polar-region indigenous groups, including the Inuit of Canada, the Ainu of the island of Sakhalin, and the Chukchi of Russian Siberia. The throat singing in *Anerca II* is most similar to

⁴⁵ Edward William Nelson, *The Eskimo About Bering Strait* (Washington, DC: Government Printing Office, 1900) 451.

⁴⁶ Ronald Melzack, *Raven Creator of the World* (Boston: Little, Brown, 1970), Preface.

the Inuit's, which involves two voices in alternation rather than a large group activity.⁴⁷ Nattiez asserts that among the Inuit, throat singing is a game, not a musical genre.⁴⁸ However, within the context of *Anerca II* the game component of this activity is abstracted and employed for its musical quality.

The principal characteristics of throat games that Nattiez highlights from the *katajjait* from Southern Baffin Island and Northern Quebec are:

Two strings of homogenous sounds: one string of low sounds (the so-called throat-sounds) and one string of higher sounds.... After analyzing carefully the "katajjait," we may establish that the motif is the basic construction unit of a "katajjaq." It is made of a morpheme, a particular rhythm, an intonation contour, a pattern of voiced and voiceless sounds, a pattern of sounds inhaled and exhaled. This last feature is what allows us to speak of "panting style."⁴⁹

Hocket polyphony takes place between the two voices alternating high sounds and low throat sounds. The object of the game is for one singer to change the pattern and for the other to follow those changes without disrupting the continuity.⁵⁰

In *Anerca II* the clarinet and bassoon imitate this effect at points in the score that are notated with alternating up and down note stems. Barnes does not provide an explanation of this notation, but he employed it previously in *Anerca I*. As explained in Marc Gilbert Apfelstadt's dissertation on Canadian bassoon music,

The first movement is derived in part from Inuit practice of throat singing... Barnes imitates this musical effect by asking the performer to alternate between fingerings of different resonance on a single pitch. In the manuscript, alternate eighth notes are beamed above and below the staff where the technique is desired.⁵¹

Effectively, Apfelstadt is describing a measured timbre trill.

⁴⁷ Jean-Jacques Nattiez, "Inuit Throat Games and Siberian Throat Singing: A Comparative, Historical, and Semiological Approach," *Ethnomusicology* 43 (1999): 409.

⁴⁸ *Ibid.*, 403.

⁴⁹ *Ibid.*, 401.

⁵⁰ *Ibid.*, 403.

⁵¹ Marc Gilbert Apfelstadt, "Canadian Bassoon Repertoire: History, Traits, and Characteristics, with Analysis of Representative Works" (DMA diss., University of Wisconsin-Madison, 1986), 56.

Example 4.1: Milton Barnes, *Anerca I*, mvt 1, mm. 1-2



The opening two measures of *Anerca I* contain this notation (Example 4.1) which is identical to the notation in both parts of mm. 10-11 of *Anerca II* (Example 4.2).

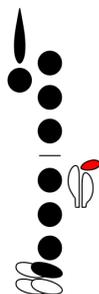
Example 4.2: Barnes, *Anerca II*, mm. 10-11



The first allusion to Inuit throat singing in *Anerca II* occurs during the clarinet's opening phrase. As it plays, as we shall see, in a Klezmer music idiom, the bassoon interjects with a timbre trill, which the clarinet immediately answers. That is, rather than an alternation between a high note on one instrument and a low note on the other, each instrument separately presents both string of notes, distinguishing them by timbre rather than by register (Example 4.2).

The most effective clarinet fingering I have found to achieve this timbre trill is to start with a regular written E flat fingering and then to alter the timbre with the left-hand F/C key (Example 4.3).

Example 4.3: Clarinet fingering for E flat timbre trill



The clearest imitation of throat singing, which employs all of the elements Nattiez describes, takes place in mm. 40-43 (Example 4.4). In this example note stem directions all face in the same direction because the two strings of high and low sounds take place between the clarinet and bassoon in alternation. The clarinet begins moving between G and G-quarter-tone-flat in alternation (fingering is shown Example 4.5). The bassoon enters towards the end of the measure moving between the same notes but an octave lower and opposite in contour to the clarinet, creating lower and higher continuous strings of pitches that change in timbre. The clarinet then changes that pattern by adding flutter tongue to the upper notes, which the bassoon immediately imitates. The flutter tongue provides a guttural effect which imitates the "panting" that takes place with the inhalations and exhalations in throat singing. Notation for this passage is unclear. The first clarinet pitch is clearly a written G5. From the following pitch, also written as G5, there is a line, indicated "1/2 tone", drawn upwards to the third event, also written as G5. Because the line drawn upwards is from the second to the third events, my assumption was that the first note moves down in pitch to the second, which then moves up to the third. I interpreted this somewhat contradictory notation as specifying quarter-tone motion between G and G-quarter-tone-flat.⁵² I think the quarter-tone motion does not disrupt the intended effect, because throat singing does not use a Western scale. Beaudry's transcription and analysis of Inuit throat singing reveals that "pitch is both fixed and relative."⁵³ As well, James Campbell, the clarinetist who premiered this work, told me that "Milton was not a stickler for detail and was happy with performer input, as long as it is musical and gets the greater ideas across."⁵⁴ Given this information I think a variety of ways to perform this passage are possible as long as there is alternation between an upper and lower note in alternation with the bassoon.

⁵² After reflecting on this section it has occurred to me that "1/2 tone" might not mean pitch, rather tone quality. If quarter tones were intended "1/4 pitch" may have been indicated. While change in tone quality is important in Inuit throat singing, alternation between lower and high notes is also essential. In this passage the clarinet and bassoon already have different tone qualities; therefore, a variation in pitch satisfies the requirements of Inuit throat singing. My interpretation is a culturally informed analysis of this effect and multicultural performance action.

⁵³ Nicole Beaudry, "Towards Transcription and Analysis of Inuit Throat-Games: Macro-Structure," *Ethnomusicology* 22 (1978): 269.

⁵⁴ James Campbell, email message to author, 16 March 2015.

Example 4.4: Barnes, *Anerca II*, mm. 40-43

Handwritten musical score for piano, measures 40-43 of 'Anerca II' by Milton Barnes. The score is in 6/8 time with a key signature of one flat. It features a treble and bass staff with various performance instructions such as 'ff', 'non-atom', '1/2 tone flutter', 'cantabile', and 'f flutter'.

Example 4.5: Clarinet fingering for G-quarter-tone-flat



4.4. Aspects of Klezmer Music

Barnes uses Klezmer music frequently in his other works as an expression of his Jewish heritage.⁵⁵ In *Anerca II* it is manifested timbrally in the clarinet, a popular lead instrument in Klezmer music in the 20th century.⁵⁶ The pitch material also alludes to Klezmer music, but the defining features of that style are blurred. This ambiguity is common in other quasi-Klezmer works. For instance, in her study of the *Suite for Klezmer Band and Orchestra* (1990) by Jewish-Canadian composer Sid Robinovitch, Rebecca Small observes:

This hybrid piece, however, would pose many difficulties when acting as a source of Klezmer music for analytical study. The main difficulty in using this piece is the wealth of musical styles that have been incorporated into its score makes it very difficult to decipher just which elements are part of the Klezmer tradition and what elements have been assimilated along the way to North America in the present day.⁵⁷

⁵⁵ "Milton Barnes", *Canadian Music Centre*.

⁵⁶ Mark Slobin, *Fiddler on the Move* (New York: Oxford University Press, 2000), 96.

⁵⁷ Rebecca Small, "An Analytical Study in Klezmer Music" (MMus diss., University of Ottawa, 2010) 21-22.

Similarly, the numerous musical influences and styles in *Anerca II* make examining Klezmer music characteristics challenging. However, Small does identify "the most distinctive and recognizable elements of Klezmer music" as formal structure, intonation, ornamentation, and tonality (including mode).⁵⁸ These last two contribute most prominently to the Klezmer aspects of *Anerca II*.

4.4.1. Ornamentation

When and how a Klezmer performer chooses to use ornaments creates individuality and determines the quality of performance. In his study of the recordings of Klezmer clarinetists Dave Tarras and Naftule Brandwein, Joel Rubin writes that "The way in which the tunes are ornamented in various and subtle way[s]... forms the most characteristic aspect of the performances."⁵⁹ Rubin identifies the most common and characteristic melodic ornaments in Klezmer clarinet improvisation.⁶⁰ He highlights six types: three-tone groups, single and double grace-notes, trills, a grab-bag of "other" ornaments (such as mordents, turns, and arpeggios), single-tone bends, and slides between two notes.⁶¹ *Anerca II* employs slides between two tones, single grace-notes, and single-tone bends.

Rubin describes slides between two tones as "an alternate way of inflecting a slur between two tones. The most common slides are 2nds and 3rd in ascent, and 2nd in descent."⁶² This ornament occurs only descending in *Anerca II* over the interval of a 2nd. The minor quality of the interval contributes to the *piangando* (*sic*: probably the composer intended *piangendo*, meaning "plaintive") feeling that Barnes indicates in the score, creating a woeful and mournful

⁵⁸ Ibid., 29.

⁵⁹ Joel Rubin, "The Art of Klezmer: Improvisation and Ornamentation in the Commercial Recordings of New York Clarinetists Naftule Brandwein and Dave Tarras 1922-1929" (PhD diss., City University, London, 2001), 251

⁶⁰ Ibid.

⁶¹ Ibid, 255.

⁶² Ibid., 313-14.

sound (Example 4.6 mm. 9, 10, 12). This and other passages in which the slides occur feature other ornaments that together create a distinctly Klezmer feel.

Example 4.6: Barnes, *Anerca II*, mm. 9-12



Single-tone grace notes are also featured throughout in both the clarinet and bassoon. Rubin describes them as “played before the beat... the grace tone is articulated and slurred to the succeeding principal tone, which may be approached from above or below... In most cases, the single-tone grace embellishes a stressed beat.”⁶³ He defines five primary functions for this ornament, three of which are used in *Anerca II*.

The first use is “to ornament the root, 3rd, 5th of the tonic or temporary modal centre.”⁶⁴ This is apparent in m. 11 (Example 4.6), where the grace note on beat two stresses the following written E flat, which is the third scale degree in C minor. Additionally, in this measure the following grace note on beat 3 also emphasizes E flat.

The second function of single-tone grace notes is “to ornament the same stereotypical figures associated with the LUN-N [lower-upper neighbour, non-stressed] groupings, the only difference being that here the beginnings of the grace tone is articulated.”⁶⁵ In m. 10 (Example 4.6) the last sixteenth (F#) on beat 1 is a lower neighbour to the G notated on beat two, which is embellished by a grace-note upper-neighbour A. More obviously, the grace note is articulating the beginning of a repeated figure. Similarly, in m. 11, beat 3, the grace note is ornamenting a repeated figure from beat one. Inuit throat singing (similar to Example 4.2) is also implied in this passage, but it is skewed by the clarinet playing in a Klezmer music style. That is, the timbre trill can be interpreted both as a Klezmer music inflection and as an allusion to Inuit throat singing.

⁶³ Ibid., 295.

⁶⁴ Ibid.

⁶⁵ Ibid., 296.

Lastly, Barnes uses single-tone grace notes “to repeat the preceding tone as a grace to the succeeding tone.”⁶⁶ This ornament is used sparingly. An example occurs in m. 18 (Example 4.7). Up until beat four, all of the grace notes are upper neighbours, but the A# grace note on beat 4 repeats the previous tone, creating a stutter-like effect.

Example 4.7: Barnes, *Anerca II*, m. 18⁶⁷



Single-tone bends are the final type of Klezmer ornament used in *Anerca II*. These are “a rapid downward glissando at the end of a tone.... The resultant ornament consists of a change in timbre than pitch... to create rhythmic activity during a static section.”⁶⁸ Alternating changes in timbre are noted in m. 11 which create an effect somewhat like a single-tone bend in timbral change. However, in *Anerca II* they do not use glissando and are notated as an independent sixteenth-notes. The context of these timbre changes within a highly ornamented Klezmer music section suggests a single-tone bend despite not meeting all the criteria. Additionally, this timbre change can be viewed as an Inuit throat singing feature because of its relationship to the bassoon's timbre shifts at the previous beat (Example 4.6).

The role of ornaments in Klezmer music is to enhance the music and show off the performer's skill. In this piece, the composer, rather than the performer, determines the embellishments ensuring a particular quality of performance, but also minimizing the spontaneity associated with Klezmer music. While this takes away from the traditions of Klezmer performance, it seems like the best compromise given that this work exists mostly in a Western classical tradition and would be performed by musicians not familiar with Klezmer performance practice.

⁶⁶ Ibid., 295.

⁶⁷ The grace note on beat two should have a ledger line and is a score error.

⁶⁸ Ibid., 308.

4.4.2. Tonality and Mode

Anerca II contains many longer gestures that seem to mimic the actions described in the text. Some of them incorporate aspects of Klezmer modes. According to Small, these modes are composed "of generalized melodic patterns, small fragments of music that existed even before the ancient Greek or medieval church modes.... Each mode is designed to represent a specific mood and contains its own set of motives, though many similar motives appear in several different modes."⁶⁹ She further discusses how the motives used in each mode are of particular importance, more so than the notes in each mode. In her beginner's guide to Klezmer clarinet playing, Michèle Gingras elaborates on this idea, stating that: "These modes are not strict and almost always include flexible tones, notes which are sometimes raised or lowered, depending on the contours of the melody."⁷⁰

The flexibility of pitch and motives makes it challenging to identify crisp examples of Klezmer modes in *Anerca II*, especially since it is a multicultural work employing musical ideas across different cultures. But there is one clear motive, which takes place twice, that alludes to a Klezmer music cadential pattern: "an ascending chromatic scale or glissando culminating in the descending pattern of the tonic, dominant, tonic."⁷¹ In Example 4.8, each beat presents a chromatic upper-lower neighbour figure and then ascends chromatically a minor third to the next beat. The bassoon is in contrary motion with a slow chromatic descent. Both voices move in chromatic motion closing the first section on a unison F. At the end of the piece a similar figure takes place (Example 4.9). In both instances the chromatic component of the cadential pattern is present, but the final descending dominant-tonic confirmation is omitted.

⁶⁹ Small, "An Analytical Study in Klezmer Music" 19.

⁷⁰ Michèle Gingras "Klezmer for Klarinetists: A Beginner's Guide," *Clarinet* 31/2 (2004): 64.

⁷¹ *Ibid.*, 65.

Example 4.8: Barnes, *Anerca II*, mm. 67-69

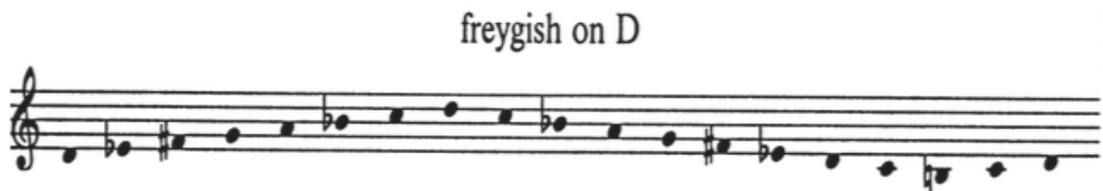


Example 4.9: Barnes, *Anerca II*, mm. 195-96



Besides the characteristic Klezmer music motives, other modal features are also in *Anerca II*. For example, according to Gingras, the *freygish* mode "is characterized by the augmented second between the second and third degrees, as well as the minor 7th chord."⁷² (Example 4.10)

Example 4.10: The freygish mode on D (from Rubin 1998)

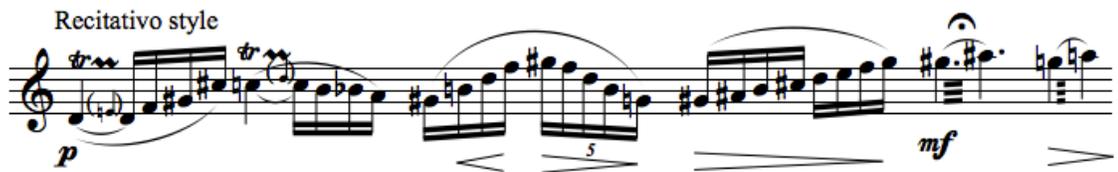


cadential motive at major cadential points, as well as the use of aspects of the *freygish* mode through frequent use of the augmented second, provide a Klezmer music intervallic and pitch organization. Although not used as often as Klezmer music ornaments, modal qualities contribute to evoking a Klezmer music feel.

4.5 Western Classical Influence

Although *Anerca II* features Klezmer music and Inuit elements, it is clearly a work of Western classical music. It is notated for a live stage performance on two classical, and classically played, instruments. The score alludes to conventional classical music genres, for instance the section indicated “Recitativo Style”, a type of singing/speech associated with operatic compositions.⁷³ (Example 4.11)

Example 4.11: Barnes, *Anerca II*, m. 72



Moreover it bears similarities to Serge Prokofiev’s *Peter in the Wolf* (1936). Not only do both set a children’s story to music, but *Anerca II* actually borrows specific musical gestures and themes from *Peter and the Wolf*. For instance, the opening bassoon theme in *Anerca II* (Example 4.12) shares musical attributes with Peter’s theme in *Peter in the Wolf* (Example 4.13).

⁷³ Dale E. Monson, et al., "Recitative." *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed May 27, 2015).

Example 4.12: Barnes, *Anerca II*, mm. 1-3

pesante alla marzia

Bassoon



Example 4.13: Serge Prokofiev, *Peter and the Wolf*, mm. 1-3

Andantino

Violin



p

Both themes are in 4/4 time signature and achieve a sense of forward momentum from the dotted eighth-sixteenth rhythm. The first measures are most similar with almost identical rhythms. As well, the intervals are almost the same. The first two intervals in *Peter and the Wolf* are a perfect 4th followed by a major 3rd. *Anerca II* simply alters each interval by a semitone using the intervals of an augmented 4th followed by a minor 3rd. Identical ascending and descending phrase shapes also occur.

Another clear parallel between the pieces is where the clarinet depicts the cat running up a tree in *Peter and the Wolf* (Example 4.14).

Example 4.14: Prokofiev, *Peter and the Wolf*, 8 and 9 bars after RH. 20

precipitato



a tempo

This passage involves a series of ascending first-inversion dominant 7th chords. The 3rd, 5th, and 7th of each chord are grace notes that lead to an eighth note, the root. This passage is indicated “precipitato” and quickly ascends into the altissimo register ending on an F6. *Anerca II* has a similar clarinet passage where the music depicts Weasel racing across Raven’s path.

Example 4.15: Barnes, *Anerca II*, m. 73



Like *Peter and the Wolf* the clarinet ascends to an altissimo F. In this case, instead of using the dominant 7th in first-inversion, each grouping includes a diatonic ascent in four-note groups with each group being a semitone higher. As in *Peter and the Wolf*, the top of each four-note group is emphasized, in this case by a dynamic accent, and this passage also accelerates.

4.6 Conclusion

Allusions to Klezmer music, Inuit throat singing, and Western classical features combine to musically depict the Inuit legend *The Raven and the Children*. Few cultural features in *Anerca II* are expressed in full form. Ornaments such as the single-tone bend, throat singing qualities, and modal features are either distanced from cultural context or only used fragmentarily.

Musically, the Western classical aspects dominate, but the Inuit legend is the overarching determiner of form and content, while Klezmer music and Inuit throat singing are used less frequently. The differing emphases recall a tenet of multiculturalism theory that "treating the members of cultural minorities with equal consideration and respect will *sometimes* mean treating them differently."⁷⁴ Given the stylistic familiarity of this work to Western audiences and the narration of the Inuit legend, preparing the audience is not necessary, unlike the other works in this study. Performance alone should illustrate the variety of musical and contextual features.

Cross-cultural sharing within a multiculturalism context inevitably brings change to cultural values. *Anerca II* demonstrates how cultural features might not be readily recognizable from a historical or traditional perspective but remain significant in shaping the work as a whole. At certain points in this work it is uncertain which culture certain musical features belong. For example, ornamentation plays a principal role in blending Inuit throat singing, Klezmer music, and Western classical features. Rubin acknowledges the similarities between Klezmer ornaments and those from the Baroque: "The ornaments present in the sampled recordings of Brandwein and Tarras comprise both those which may be seen to be analogous to certain types of Baroque

⁷⁴ Murphy, *Multiculturalism*, 7.

ornaments, as well as others which employ such techniques as pitch bending and sliding between tones.”⁷⁵ Also, single tone bends in Klezmer music share traits with timbre changes in Inuit throat singing.

The combining of ideas could be seen as an appropriation. However, examining this work through the lens of multiculturalism reveals that it acknowledges other cultures, gives attention to authenticity, and marries musical features in a way that is the opposite of an appropriation that takes ownership. Unlike other works, like *Empty Sky*, *Anerca II* does not attempt a direct imitation; rather, it uses samples from a number of cultures that work together to create a unified work. There are aspects of this work that are culturally distant from Inuit practice, like timbral alternation being employed for its musical quality rather than as a game. However, the multicultural action in this work is to show how collective unity can be established through individual identity; *Anerca II* does this through intermingling of representative gestures of various cultures.

⁷⁵ Rubin, “The Art of Klezmer: Improvisation and Ornamentation,” 252.

5. *Between the Shore and the Ships*

5.1. Introduction

Between the Shore and the Ships... The Grand-Pré Recordings for voice and clarinet is a cycle of nine works by eight Atlantic Canadian composers based on the expulsion of the Acadians from the Maritime region between 1755 and 1764. This is a key event that defines Acadian identity to the present day.⁷⁶ Each song in the cycle presents a portrait of 18th-century Acadian life. The text contains themes of oppression, farming, and the impact of nature on the people's lives. Clarinetist Wesley Ferreira and soprano Helen Pridmore premiered this work at the Grand-Pré National Historic Site in 2010 as part of the Acadia University Shattering the Silence New Music Festival, partnered with the Canadian Music Centre's New Music in New Places initiative. Subsequently the same performers recorded this cycle for the Canadian Music Centre's Centredisc label.⁷⁷ The works and composers featured in this cycle are:

- *Blizzard*, Derek Charke
- *Between the Shore and the Ships*, Derek Charke
- *Aboiteau*, Steven Naylor
- *L'Acadia Opus 63*, Michael Parker
- *Mouvance*, Jérôme Blais
- *La Victorie*, Scott MacMillian
- *The Dykes of Acadia*, Robert Bauer
- *In Autumn*, John Abram
- *Tout Passe*, Sandy Moore

Derek Charke's song *Between the Shore and the Ships* approaches the expulsion of the Acadians by engaging history. Distinct from other works in my study, and in Canadian clarinet

⁷⁶ "The Acadian Odyssey," <http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/acadian/english/toce/toce.htm> (accessed February 2014).

⁷⁷ Charke Derek, et al., "Between the Shore and the Ships," *Between Ship and the Shore: The Grand-Pré Recordings*. Wesley Ferreira, clarinet; Helen Pridmore, soprano. Centredisc CD 2012. CD-CMCCD 17912.

music generally, it goes beyond a surface view to reveal some of the instabilities of Canadian social pluralism by engaging with issues of hegemony, race, and power.

5.2. History of the Acadian Deportation, and Charke's text

The Acadians, arriving from France in the early 17th century, were the first European settlers in present-day Nova Scotia, New Brunswick, and Prince Edward Island.⁷⁸ In 1713 their land came under the control of the British. The second and third generation Acadians no longer felt a strong connection with France, so they maintained a neutrality between French and English. However, at the beginning of the Seven Years' War in 1754 the British governors became uncomfortable having French-speaking, Roman Catholic people, who were friendly with the native Mi'kmaq, occupying the most fertile farmland and outnumbering their colonists. They decided to forcibly deport the Acadians.⁷⁹ Lieutenant Colonel John Winslow was charged with relocating the Acadians to other British colonies along the Atlantic coast of North America. His journal entry of October 8, 1755, which is the most authoritative of the two primary sources describing the expulsion, documents how he and his soldiers began gathering Acadians and placing them on ships:

[B]egan to Embarke the Inhabitants who went of Very Solentarily and unwillingly, the women in Great Distress Carrying off Their Children In their arms. Others Carrying their Decript Parents in their Carts and all their Goods Moving in Great Confussion & appeared a Sceen of woe & Distres. Fild up Church & Milburry, with about Eighty Familys, and also made the Strickest Enquirey I Could how those young men made their Escape yesterday, and by Every Circumstance Found one Francis Hebert was Either the Contriver or abetter who was on Board Church & this Day his Effects Shipt, who I ordered a Shore, Carryd to his own house & Then in his Presence Burnt both his house and Barne, and Gave Notice to all the French that in Case these men Did not Surrender them Selves in Two Days, I should Serve all their Frinds in the Same Maner & not only So would Confiscate their Household Goods.⁸⁰

⁷⁸ "Acadian Heartland Record of the Deportation and Le Grand Dérangement, 1714-1768," *Nova Scotia Archives*, <http://novascotia.ca/archives/virtual/deportation/default.asp?Language=English> (accessed February 2015).

⁷⁹ *Ibid.*

⁸⁰ Jonathan Foulter and Earle Lockerby, "Operations at Fort Beauséjour and Grand-Pré In 1755: A Soldier's Diary," *Journal of the Royal Nova Scotia Historical Society* 12 (2009): 147. Original spelling retained.

Derek Charke, in fulfilling the commission for *Between the Shore and the Ships*, researched the history of the Acadian expulsion from the Annapolis Valley of Nova Scotia where he lives.⁸¹ For the text and title of his work, he used what he believed to be an excerpt from Winslow's journal, which he found in Arthur Eaton's *The History of Kings County*.⁸² It is true that Eaton (on page 52) quotes Winslow:

October eighth, the embarkation of families began. "Began to embark the inhabitants", writes Winslow in his Journal, "who went off very *solentarily* and unwillingly, the women in great distress, carrying off their children in their arms; other carrying their decrepit parents in their carts, with all their goods; moving in great confusion, and appeared a scene of woe and distress".

But then Eaton directly appends a poetic description of the events:

All day long between the shore and the ships did the boats ply;
All day long the wains came laboring down from the village.
Late in the afternoon, when the sun was near to his setting,
Echoing far o'er the fields came the roll of drums from the churchyard.
Thither the women and the children thronged. On a sudden the church-doors
Opened, and forth came the guard, and marching in gloomy procession
Followed the long-imprisoned, but patient, Acadian farmers.⁸³

As is evident from the more complete excerpt I quoted above, Winslow's journal includes the first section of this text but no poetry. Rather, the appended portion belongs to Henry Wadsworth Longfellow's epic poem *Evangeline*. Before writing it in 1845, Longfellow researched the events of the expulsion at the Harvard Library and the Massachusetts Historical Society, which has the original copy of Winslow's journal.⁸⁴ Probably Longfellow came across it

⁸¹ Personal conversation with Derek Charke, February 24, 2015.

⁸² Arthur Wentworth Hamilton Eaton, *The History of Kings County* (Salem, Mass.: The Salem Press Company, 1910), 52.

⁸³ Charke reveals in the score to *Between the Shore and the Ships*: "From a journal entry by Lieutenant Colonel John Winslow. Page 52: Eaton, Arthur Wentworth Hamilton. History of Kings County, Heart of the Acadian Land giving a sketch of the French and their expulsion; and a history of the New England Planters who came in their stead with many genealogies. Salem, MA. Salem Press, 1910. In the public domain." Arthur Wentworth Hamilton Eaton, *The History of Kings County* (Salem, MA.: The Salem Press Company, 1910), 52.

⁸⁴ "Evangeline: A Tale of Acadie," *Maine Historical Society*, http://www.hwlongfellow.org/works_evangeline.shtml (accessed March, 2015).

there, which accounts for the similarities between his fictional depiction and Winslow's accounts, and for why Eaton simply conflated the journal entry and the poem without any attribution. Charke was unaware of the actual source of the poetic text, and when I presented this information to him, he amended his program note in the score to *Between the Shore and the Ships*.⁸⁵

5.3. Musical Attributes and Performance Challenges

Charke's music aptly expresses the historical and multicultural aspects of his text. The exposed duet of voice and clarinet heightens emotion providing empathetic insight into the oppression of the Acadians. The principal expressive musical attributes are rhythm, close register of the voice and the clarinet, and word painting.

Between the Shore and the Ships is in three sections, building in tension towards the final lines that describe the Acadian farmers imprisoned and waiting to be deported. The first section (from the beginning to rehearsal B) is characterized by an unstable meter suggested by frequent changes of time signature. This rhythmic process creates “a dour and dreary” sentiment.⁸⁶ Short passages of rhythmic unison alternate with stretches of rhythmic independence created by the use of ties and syncopations in one of the parts. Specifically, as demonstrated in Example 5.1, each phrase begins with rhythmic unison or imitation between voice and clarinet which gives way to a less stable sense of pulse.

⁸⁵ It now states: “In this text, Arthur Eaton quotes from Longfellow’s poem *Evangeline* in his *History of Kings Country*. It may be that Longfellow was influenced by Colonel John Winslow’s journal prior to writing *Evangeline*. Thank you to Shawn Earle for his research on this.” Charke, *Between the Shore and the Ships*, (2010), 4.

⁸⁶ Max Christie, “between the shore and the ships—The Grand-Pré Recordings,” review of between the shore and the ships—The Grand Pré Recordings, by Derek Charke et al., *The Whole Note* (October 31, 2012), <http://www.thewholenote.com/index.php/booksrecords2/moderncontempo/20273-between-the-shore-and-the-ships-the-grand-pre-recordings>

Example 5.1: Derek Charke, *Between the Shore and the Ships*, mm. 3-4

The image shows a musical score for Soprano (Sop.) and Clarinet (Cl.). Both parts are in the key of B-flat major (two flats) and 4/4 time. The Soprano part has lyrics: "all day long be-tween the shore and the ships did the". The Clarinet part plays a steady quarter-note pulse. The Soprano part features a syncopated melody with dotted rhythms and eighth notes.

Another example of metrical instability is found in mm. 12-13 (Example 5.2). This excerpt begins with a two-against-three hemiola between the clarinet and the voice. The clarinet plays regular on-beat quarter notes while the voice is syncopated, changing its notes on off-beats and conflicting with the clarinet's quarter-note pulse.

Example 5.2: Charke, *Between the Shore and the Ships*, mm. 12-13

The image shows a musical score for voice and clarinet, measures 12-13. The voice part has lyrics: "la-bor-ing down down". The clarinet part plays a steady quarter-note pulse. The voice part features a syncopated melody with a triplet of eighth notes over "la-bor-ing" and a descending passage over "down down".

Example 5.2 also contains the song's first instance of word painting, which is used often throughout the remaining sections. The hemiola gives tension to the word "labouring", and the descending passage embodies the sense of the word "down". The repetition of "down" is also tone-painted by the portamento in the voice.

The voice and clarinet play very close to each other in range throughout this entire work. The beginning *Dolce* section is especially tight, with neither straying more than a major third from the other. Keeping the voice and clarinet so close together while weaving around each other is effective in enhancing the gloomy feeling created by the blurring of rhythm.

These musical features create a number of performance challenges. Intonation between the voice and the clarinet is very exposed due to the close scoring and similar timbres. The opening phrase (see Example 5.3), which serves as a model for the following phrases, illustrates the

problem: the two voices start in unison, move away from each other, then return to unison. Small inconsistencies in intonation will be obvious.

Example 5.3: Charke, *Between the Shore and the Ships*, m.1

Musical score for Example 5.3, showing Soprano and Clarinet in C parts for the first measure. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part has a dynamic marking of *mp* and a slur over the notes. The Clarinet part also has a dynamic marking of *mp* and a slur over the notes. The lyrics "All day long" are written below the Soprano staff.

Articulation is also essential to the opening section, in which the phrase “All day long” takes place in rhythmic unison three times. The clarinet must match the attack quality and note length of the voice, which is determined by the text. For the opening word “All,” the “A” vowel attack of the voice can be matched by air articulation without the use of the tongue. “Day” requires a sharper attack using a “da” articulation to match the voice’s “d” consonant. “Long” requires a less pointed attack to the note with a “the” or “la” attack.

The second section (rehearsal B to C) changes character by providing a clearer sense of regular meter. A compound meter pervades throughout, alternating between 12/8, 9/8, and 6/8. The tempo also increases, and the intervals between voice and clarinet become larger, with an 11th taking place twice in mm. 15 and 31. In m. 31 the wide interval works to tone-paint the text, “Echoing far o’er the fields...” (Example 5.4).

Example 5.4: Charke, *Between the Shore and the Ships*, m.31

Musical score for Example 5.4, showing Soprano and Clarinet in C parts for the 31st measure. The key signature is one flat (B-flat) and the time signature is 12/8. The Soprano part has a dynamic marking of *mp* and a slur over the notes. The Clarinet part has a dynamic marking of *f* and a slur over the notes. The lyrics "E - cho - ing far o'er the fields came the roll of drums" are written below the Soprano staff.

The clarinet imitates the roll of drums using trills in m. 31 and 27. The performer can bring out this tone painting by accenting the beginning of each trill to imitate the initial strike of the drum.

The final section (rehearsal C to the end) returns to the duple meter implied in section one, but now with more clarity of beat, as well as frequent silences. The registral density tightens again, keeping the instruments within the span of a major third, with the exception of m. 47, which includes an octave.

Word painting is used most frequently in the final section. Example 5.5 shows how the word “patient” extends over four measures and is broken down into syllables. The setting creates tension and demands patience of both the performers and the audience. Even though this is a very simple musical effect, it presents ensemble challenges. Coordinated entrances and releases are essential for the word “patient” to be convincing. Cueing the beginnings and endings helps to ensure ensemble cohesion. The clarinetist must listen for the ending “t” consonants to ensure the notes end together.

Example 5.5: Charke, *Between the Shore and the Ships*, mm. 50-53

The musical score for Example 5.5 consists of two staves: Soprano (Sop.) and Clarinet (Cl.). The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part begins at measure 50 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lyrics "pa - tient" are spread across four measures: "pa -" in measure 50, a whole rest in measure 51, "tient" in measure 52, and a whole rest in measure 53. The Clarinet part begins at measure 50 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. It features trills in measures 50 and 51, and rests in measures 52 and 53.

A similar performance technique is demanded by mm. 45-49 (Example 5.6). The release into silence of each word-ending consonant—on “procession”, “Followed”, “long”, and “imprisoned”—must be precisely matched by the clarinetist.

Example 5.6: Charke, *Between the Shore and the Ships*, mm. 45-49

45 *f* *mp* *p* *pp* *f*

Sop. pro-ces-sion Fol-lowed the long im-pri-soned, but

Cl.

A conscious and vivid depiction of the events is the principal method Charke uses to take multicultural action through the “sharing of ideas, attitudes, and assumptions”⁸⁷ using historical evidence. Likewise, the performers’ multicultural action is achieved through ensuring that the message in the vocal text is clear and enhanced through the music. Ensuring clear phrases through articulation and ensemble and understanding how the clarinet line heightens the vocal text through word painting contributing to the clarity of the message and illustration of Acadian oppression.

5.4. Conclusion

The musical and multicultural aspects of *Between the Shore and the Ships* converge to create a portrait of the historical Acadian struggle. A key aspect of Acadian identity is built on the adversity they faced during this tragedy. In Griffith's book *The Context of Acadia History, 1686-1784* Acadian history and identity are examined to determine why this event is so integral to the Acadian community. Griffith points out that it has “become so central to the self-definition of later generations of Acadians that the reality of what actually happened has often been overlooked.”⁸⁸ *Between the Shore and the Ships* directly engages Griffith’s point focusing exclusively on the events that took place. The text and music dwell on actions like “the boats ply”, “the women and children thronged”, and “On a sudden the church doors opened, and forth came the guard.” Despite not employing Acadian folk music or directly engaging Acadian identity outside of this event, empathy is shown through atmosphere created by word painting,

⁸⁷ Trudeau, Multiculturalism Parliamentary Debate.

⁸⁸ Naomi Griffith, *The Context of Acadia History, 1686-1784* (Montreal: McGill-Queen’s University Press, 1992), 95.

the close registers of clarinet and voice, and the freely atonal pitch organization which establishes a sad and mournful sentiment in the music which matches the text.

Between the Shore and the Ships shows an early tension in French/English relations, a reality of social pluralism in Canada. This tension has been eased through multicultural accommodation of French-speaking people and ideas of tolerance. Factors like war, differing cultural values, and political dominance outside of the multicultural framework of tolerance and accommodation leads to prejudice and fear, which led to the deportation of the Acadians. Other works in my study reveal a surface view of multiculturalism, like the Multiculturalism Act, while *Between the Shore and the Ships* draws attention to racism and power inequalities. Additionally, rather than the surface view that the other works provide of their subjects' culture and identity, *Between the Shore and the Ships* represents Acadians only through the historical and music views of others; direct expressions of Acadian culture are found in other works of the song cycle. An example is *Aboiteau* by Steven Naylor, which sets French text with Acadian folk-song. Its title is the Acadian word for an earthen dyke—a farming method the Acadians used to block the high tides of the Bay of Fundy—for which Naylor finds a deeper meaning: “a metaphor for the need to resist the rising tide of English dominance that swept over *Acadie* in the 18th century.”⁸⁹ As a whole, the song cycle engages the expulsion from a variety of perspectives. *Between the Shore and the Ships*, as the second song in the cycle, is perhaps simply setting the scene for the other songs.

Initially I found *Between the Shore and the Ships* compelling for what I believed to be a firsthand account of the expulsion. However, when I discovered the true author of the text, the work lost some of its cultural significance. While it portrays the events from a historical perspective, the distance from Acadian experience renders this work more of an poetic synopsis of events than an unmediated view of early Canadian pluralism. The duet between voice and clarinet similarly loses specific referentiality because, while the word painting is honed to bring to life particular aspects of the text, the overall mournful sentiment could be transferred to any tragic historical event.

Despite the limited impact of Acadian identity on this composition, each performance of it is nevertheless a multicultural action that brings together other ethnocultural identities. The

⁸⁹ Steven Naylor, *Aboiteau*, 2009, Note to performers.

perceived threat that Acadian culture posed to the British is manifested in the actions which are reported in Winslow's writings. His journal is transformed into poetry by Longfellow, which is then expressed through music by English-speaking Canadian composer Derek Charke. Finally, the performer's role is to interpret the text and music, making performance decisions that translate to an informed musical, historical, and multicultural expression of the events. A performer must understand the various generational, cultural, and aesthetic features of this work to convey the sentiment of this work. A brief history of the expulsion should be delivered to the audience as well to establish context for the music and text. To the extent that the performers appreciate the work's layers of cultural association, they can make their performance a critique of multicultural ideals. The confluence of ideas, history, and emotion they create makes *Between the Shore and the Ships* an act of multiculturalism drawing attention to a lesser known French-speaking identity in Canada.

6. Conclusion

The versatility of the clarinet allows it to express the music of a variety of cultures through imitation, evoking imagery, and expressing emotion. *Empty Sky* uses the clarinet in traditional and unconventional ways to imitate the shakuhachi. *Sipatsimoyi* creates the imagery and the feeling of participating in the Smudge ceremony through multiphonics and microtones. Standard technique is used in *Anerca II* to create Klezmer music inflections, and throat singing is imitated using microtones and flutter tongue. Lastly, *Between the Shore and the Ships* uses the similar timbres of the clarinet and voice to word-paint the text through standard techniques used in innovative ways.

In theory, these musical features could be understood to engage social issues; however, my survey of Canadian clarinet music shows that they seldom are. *Between the Shore and the Ships* sets a historical depiction of the Acadian deportation and alludes to themes of power inequalities and racism through mournful music. However, since the Acadian perspective is missing, the work is one-sided in its engagement of social issues, limiting a critical view. Likewise, if a program note provided social context in *Sipatsimoyi*, this work could act to challenge non-First Nations people's intolerance of First Nations spirituality and ritual. *Anerca II* and *Empty Sky* do not offer such obvious entry points to social issues, but maintain superficial depictions of Inuit and Japanese-Canadian identity. The challenges that these ethnocultural groups face could be the subject for more socially conscious and relevant musical depictions.

Despite some missed opportunities to challenge and critique Canadian society, the works in this study nevertheless present ethnocultural values while contributing to national Canadian identity. The multicultural principle of "National unity... founded on confidence in one's own individual identity"⁹⁰ introduced by Prime Minister Pierre Trudeau applies to all of the works. Themes of history, oppression, spirituality, language, cross-cultural learning, and expressions of ethnicity are threads that connect the works to each other and contribute to Canadian identity. Acts of cultural dominance play a particular role in revealing Canadian social tensions as illustrated in the deportation of the Acadians in *Between the Shore and the Ships*, and in the complex social context surrounding Smudge in *Sipatsimoyi*. The spirituality of different cultures

⁹⁰ Trudeau, Multiculturalism Parliamentary Debate.

is evident in the Buddhist-influenced *Empty Sky*, in the Smudge ceremony celebrated by *Sipatsimoyi*, and in Raven Creator of the World who is the main character in the Inuit legend set by *Anerca II*.

Most obviously, the works in this study align with the values of Canadian multiculturalism through their expression of ethnocultural identities accommodated in the Multiculturalism Act. First Nations people are represented through the smudge ceremony in *Sipatismoyi* and *Anerca II* using an Inuit legend, immigrants through Japanese-Canadian ancestral heritage in *Empty Sky*, and French-speaking people through a depiction of a defining event in Acadian history, their deportation from Grand-Pré.

Because every piece in this study is from a cultural outsider's perspective, they intrinsically involve cross-cultural sharing, that ideal of a harmonious, collaborative pluralist society that is expressed in the Multiculturalism Act. But to the extent that the works I have studied here remain on this superficial level, they cannot contribute to critical dialogue. For example, by focusing mostly on spirituality, *Sitpatsimoyi* and *Empty Sky* only indirectly engage the troubled histories of First Nations and Japanese people in Canada. For the performer and audience, the social issues relevant to these works can be completely missed without extensive research or previous knowledge. Music has the potential to serve society better through the multicultural action of a critique, rather than simply representing views of ethnocultural groups. While programme notes are the traditional method of conveying pertinent information to audiences, the contextual and cross-disciplinary aspects of these works lend themselves to cross-disciplinary collaborations in ways that can deliver background information and elicit critique directly within the performance.

As well, these works demonstrate how music performance itself can be an act of multiculturalism, insofar as it involves the study of social, historical, cultural elements and how these ideas inform musical interpretation. For example, without knowing the importance of breath and burning sweetgrass in the Smudge ceremony, my interpretation of *Sipatsimoyi* would not be as sensitive to gesture or to the significance of silence and of my own breath. Through a comprehensive investigation of musical and non-musical attributes of a work from a multicultural perspective, the performer can show how “multiculturalism reflects the cultural and racial diversity of Canadian society and acknowledges the freedom of all members of Canadian

society to preserve, enhance and share their cultural heritage.”⁹¹ Interpretative decisions that result from such an investigation make the performance a multicultural action, because they require a cultural and musical sensitivity that can only be achieved through cross-cultural learning, sharing of ideas, expression of ethnocultural identity, and empathy. Within this context, the performer is not only an interpreter of cultural experience but also a vehicle for social change.

⁹¹ Canadian Multiculturalism Act.

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Appendix

A. Canadian clarinet works reflecting multiculturalism

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