BARBARA PENTLAND: A BIOGRAPHY

by

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The following thesis is primarily a biography of the Canadian composer Barbara Pentland, and within three chapters deals with three main periods of her life. At the end of each chapter is a short discussion of musical development and style.

Chapter I, 1912-41, concerns her childhood, schooling, and life at home, where she was always faced with opposition to her interest in composition by rather dominating parents. Her musical studies included a year in Paris with Céleste Gauthiez, and later, three years at the Juilliard Graduate School of Music where she studied with Frederick Jacobi and Bernaard Wagenar. During this period there was a gradual development of compositional skills, and early influences included Beethoven, Franck and Hindemith. Her music revealed a tendency towards the French-Romantic style.

Chapter II, 1942-55, includes two summers of study with Aaron Copland at Tanglewood, followed by seven years in Toronto during which she taught theory and composition at the Toronto Conservatory, and enjoyed increased recognition. In 1949 came a move to Vancouver for a teaching position in the music department at the University of British Columbia. Within the two trends evident in her music at this time, the French-Romantic and the neo-classic, there was a gradual development of interest in a serial approach, which was further stimulated by Pentland's exposure to many of the works of Schoenberg at the MacDowell Colony in 1947-48.
Chapter III, 1955-74, deals with her musical activities to the present. During her two trips to Europe Pentland was exposed to many new works, and was deeply impressed with the music of Webern. This led to an intensification of the serial approach and to a new concern for economy of means, two characteristics which dominate her mature style.

Chapter IV attempts to give a more personal view of the composer, including problems she has encountered as a woman working in a field dominated by men, her way of life, personality, and comments from performers and composers about her works.

The four appendices include a list of works, a list of first performances, an index of reviews of Pentland's works found in newspaper articles, and a short outline of the biography.
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APPENDIX D OUTLINE OF THE BIOGRAPHY IN POCKET AT BACK
INTRODUCTION
The main intention of this study is to give a comprehensive biography of Barbara Pentland, as well as to indicate the musical developments which have occurred throughout her life and to give some impression of her personality and philosophies. At one point the emphasis was completely on the musical style alone, but when it became apparent that a biography was possible it was felt that this would be a more valuable pursuit, since the information which was made available to this writer by the composer is not readily accessible.

It is hoped that several trends in Pentland's life and in her music will be made clear. In her music the trends moved from the early influence of Beethoven to the French-Romantic and the neo-classic, and finally to the serial. In her early life she was dominated by her parents while developing inwardly and privately, in spite of all opposition. This was followed by a tendency to rebel against aspects of her life other than music, such as a refusal to dress as attractively as her mother would have liked, or an involvement in rather leftist aspects of politics. Throughout her life some characteristics have remained constant; a sense of isolation, a dedication to music and to educating herself, and a demand for high standards.

This study is organized into four chapters, the first three of which concern three main periods of Pentland's life. A discussion of the musical developments which occurred within
each period is included at the end of each chapter. The styles which are evident in her music remarkably reflect the events in her life, so that each of the three periods seems to be a cohesive unit. A great number of Pentland's works have been analyzed but it is felt that only a few are needed within each chapter to illustrate the predominant features of her style, and since the main purpose of this study is biographical, the discussion of musical influences and developments will be kept at a minimum. The fourth chapter deals with information that is neither strictly biographical nor strictly musical, but rather is intended to give a picture of Pentland as she is today, and to give an idea of the personality which has resulted from the kind of life she has led.

Since little periodical information in this area is available, the sources have been mainly primary. Pentland's co-operation has been invaluable. She has made available her diaries, her correspondence, her scrapbooks, and has spent many hours in interview. The diaries span 1929-1930 and 1936-1939, and provided many details the composer had forgotten about these earlier years of her life. The scrapbooks contain mainly programs and newspaper articles from the various centres in which Pentland has lived, including Toronto, Winnipeg, and Vancouver, as well as those from cities where performances were heard, such as New York, Ottawa, and Montreal on this continent. Since it is felt that an index
of the articles that have been made available would be a valuable aid to anyone interested in further research in this area, an appendix to that effect is included. The newspapers have provided many reviews of performances, and comments on the activities of the composer. Though few reach a valuable level of critical writing, the articles are indeed a useful source. In Pentland's case, with articles spanning over 30 years of her musical career, they have been found helpful in providing details, giving a clear chronology, and in giving an over all picture of reactions produced by her works. Her correspondence has been equally helpful.

Pentland has given freely of her time in interviews which have dealt mainly with biographical details, but have also included some discussion regarding the analyses of her works. On occasions when this writer's analysis differed from that of the composer, Pentland proved to be most flexible and agreeable, even in an instance in which the disparity occurred about the order of the notes of the row in a serial work. This may be an accurate indication of the degree of freedom which is involved in Pentland's approach to composition.

Interviews were not confined to Pentland. During a trip to Ontario several Canadian musicians were interviewed, and it was found that, though this activity did not yield much biographical data, it did lead to personal observations of Pentland and of her musical environment at various stages
of her career. Composers Harry Somers and Godfrey Ridout contributed much to a picture of life in Toronto in the 1940's, how Pentland reacted to it, and her place in the musical life there. Victor Feldbrill gave a conductor's point of view, while Ronald Napier of B.M.I. was able to give the observations of one who dealt with the composer in the publication of her music. Robert Turner, who was seen in Winnipeg, had been a producer for the C.B.C. in Vancouver, and had arranged performances and tapings of many of Pentland's works, and so was able to discuss such aspects as how the works are received by performers, and the difficulty of performing and producing them.

Rachel Cavalho, piano teacher in Toronto, and champion of Canadian teaching pieces who encouraged Pentland to write *Music of Now*, gave many details about the consultations between them about these works, and discussed at length her experiences with *Music of Now* as well as with other teaching materials, though most of this information is not included in the present study.

Robert Rogers' experiences with Pentland include three areas; as a performer of her piano works, as a student while she was teaching at the University of British Columbia, and as a piano teacher. Others who both perform and teach her works and who were consulted are Carol Jutte and Larry Thiessen.

Harry and Frances Adaskin were informative in several areas; as performers of her works from the early 1940's,
as personal friends and, on Mr. Adaskin's part, as first Head of the U.B.C. music department, where Pentland taught 1949-1963.

Among those this writer would like to thank are the Canadian Music Centre for making various scores available, and Robert Rogers for many hours spent in the analysis of Pentland's works. Deepest gratitude goes to Barbara Pentland, the determined and gracious lady without whose help this kind of study would not have been possible.
CHAPTER ONE
Born January 2, 1912 in Winnipeg, Manitoba, Barbara Pentland had an unusual childhood which affected her personality and intellect considerably. The beliefs and values of her parents, Charles Frederick and Constance Lally Pentland, had great bearing on her upbringing and development, though this was certainly not a supportive or encouraging influence, and Pentland was eventually to rebel against the imposition of a way of life which was not her own.

She was always closer to her father, manager of the head office of the Royal Bank in Winnipeg, a man who was ruled at home by his wife.

He would have been a different type of person with another wife. He was very conscientious, reliable, and honest - a simple person who could get along with simple people. My mother was ambitious, yet she would have held him back professionally by her reluctance to leave Winnipeg.

I feel the same way as my father did; I don't want power or a high position. I have no ambitions to be top dog. 1

Pentland's mother came from a family which was rather well-off financially and a household in which the 'literati' were frequently entertained. 2 Constance apparently

1Barbara Pentland in interview, January 22, 1972.
2Her maternal grandfather was Chief Justice of Manitoba.
found it difficult to accept living within smaller means.

She wouldn't allow friends to visit me if she didn't approve of them. And I envied girls who went to public schools and had friends of their own.

Mother always had maids in the house and never did any work. She must have been so bored. 3

Another problem which pursued her in early youth was a serious heart condition which caused her to spend many months in bed at the age of four, and which slowed her down considerably for several years. As a result of this she was rarely allowed outside to play, and had little contact with other children, so that she was separated from her own age group throughout much of her youth. Her brother Charles, who was two years older, had been sent to a boarding school in Montreal when he was ten, so that she saw very little of him. Her sister Christine, being eight years younger, and somewhat spoiled by her mother and the nanny of the Pentland household, also provided little companionship.

During her illness she studied various school subjects at home, including mathematics and reading, under the direction of her mother, and she did so well in her private studies that when she went to school at the age of six, she was placed in grade three. Being so much younger than her classmates did not make her communication with other children

3Pentland in interview, January 22, 1972.
any easier. "It was some years before I got along with other children." Rapert's Land College was an Anglican school for girls, and Pentland recalls:

The archbishop, who visited us once a year, had a long, grey beard, and we thought he was either God or Santa Claus. Music at the school was limited to singing songs, but Pentland was so anemic she could not sing without becoming dizzy. Her school day usually ended at noon, when she had to return home to rest for each afternoon. Pentland believes that this isolation and the long hours in bed tended to encourage the development of her mind and imagination beyond that of normal children.

She remembers waiting for years to take piano lessons, and her parents finally agreed she could start when she became nine years old. The lessons were taught at Rupert's Land College by Miss Lockhart, a young teacher there.

She was a good soul but she couldn't cope with a child out of the ordinary. Soon after starting the lessons Pentland began composing small pieces.

I remember waking up one morning with an idea for a piece of music which I tried to write down in a notebook that I drew manuscript lines on. I was terribly anxious to try it out on the piano, but had to wait all day until school was over. I was quite disappointed when I played the piece, and it made me realize it was not easy to write down music.

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4 Ibid.
5 Pentland in conversation, June 5, 1974.
7 Ibid.
She remembers that her first work was named "The Blue Grotto", because this title sounded good to the nine year old. Her earliest pieces, including *Twilight and Dawn*, *Berceuse*, *That Darling Dad O'Mine*, and *The Blue Grotto* reveal considerable notational confusion. Concerned even then with copyright, Pentland would have her mother or father sign each composition to prove that she had written it herself. Her piano teacher so discouraged these first efforts that Pentland recalls vividly the last time she ever showed her a composition. The piece, in E minor, stimulated a severe reprimand for her because it was written in a key she had not yet studied.

Her parents, even less co-operative about these unusual activities, were to prove to be a great obstacle for her to overcome in her pursuit of music.

They wanted a girl who would play pretty pieces, a child who would behave normally, but they were beginning to think I would be queer. They led me to believe that composition was morally wrong. 8

Because of their pressure she tried to stop composing, but after a few months she gave in to her need to write music.

I had to overcome a great deal of family opposition to my spending so much time at the piano and at composing, however, I persisted because music provided me with an escape into a fantasy world which seemed more meaningful to me than the real one. 9

8Pentland in the *Ulysses*, December 2, p.6, 1954.
The earliest influence on her music that she recalls was Beethoven whose piano sonatas she was playing in her early teens, and which inspired her to attempt to compose a sonata. Her interest in the music of Beethoven was further stimulated by a youthful fascination for the French Revolution. For help with the form of her compositions she would consult articles in the *Encyclopaedia Britannica*. She had just started harmony lessons at the age of thirteen, when it was discovered, while attending her first movie, that she had very bad eyesight. The harmony lessons were stopped, but Pentland, still armed with a harmony book, continued on her own.

As soon as I learned a little about harmony I felt very badly because I had been breaking the rules. My impressions of harmony then produced sterile works as I tried to follow the rules. This happened every time I studied a little and not enough. 10

The reading she had access to was limited to the books her parents had around the home. This included all of Dickens and as much Victor Hugo as she could find until her parents decided Hugo was too morbid for a young girl. Fascinated with European history, she recalls reading many historical novels and believing them to be the truth:

I didn't find the real world interesting at all. I didn't want to lead the kind of life my parents led. 11


Further musical influences were limited in Winnipeg. There were few radios or record players then, and the only music she heard was performed by touring artists who played the usual repertoire of the day; mainly works of Bach, Beethoven, Chopin, and some Debussy.

There was an orchestra of sorts which collapsed during the Depression, some standard recitals by touring artists but absolutely no contemporary music. 12

She recalls that there were a lot of showy pieces performed then, and comments "They'd have better taste today." 13

As with most Canadian cities in the nineteen-twenties, Winnipeg was largely dominated by English music and musicians. Robert Turner has given the following description:

Musical interest centered in the amateur choral societies, musical competition festivals, bands and orchestras, as well as on visiting virtuosi of all types; musical standards were mainly in the hands of "imported English organists" and choir directors brought over to conduct, adjudicate and train these various groups; and a large proportion of the repertoire was drawn from the choral works of composers such as Handel, Mendelssohn, Parry, Stanford and Elgar. But Winnipeg, at least, was unique in one respect, and that was in having at the doorstep a rich body of folk music indigenous to the French and Slavic groups that had settled in its environs, and, of course, the music of the Prairie Indians. Although Pentland has made little or no use of folk material in her music, this ethnic background, rather than the European, may have provided a vital, if unconscious stimulus in her later work. 14

12 Pentland in a letter to student Karin Doerksen, April 19, 1972.


Pentland, however, plays down the influence of Winnipeg's musical life on herself.

I was involved with composing years before I participated in any way in the city's musical activities, or even know that any existed. 15

At fifteen Pentland was sent for two years to a strict boarding school, Miss Edgar's and Miss Cramp's, in Montreal. She still resents the way her parents controlled her life with their plans, and recalls how helpless she felt in their grasp:

My parents had everything mapped out for me before I was born. I had no choice but to follow their plans. 16

Asked whether her family was wealthy, since the children were all sent to private schools and boarding schools, Pentland replied:

It never occurred to my family to consider themselves wealthy. A good middle class family saved for rainy days, never bought anything on time, even a radio, which I didn't have until I was grown up. They had to get a good one that would last. My father felt that he had to have enough money to support his wife in the manner to which she was accustomed. This meant there was someone to cook, a housemaid and a nanny. There were no frills because all this had to be paid for. 17

Going to boarding school was also part of the family image. Her parents felt that this was important, and gave their daughter no choice in the matter.

17 Ibid.
She recalls also that they hoped her desire to compose would be stifled there: "Someone said: 'If she goes to this Edgar School in Montreal, this will be the end of her music.' I remember thinking I wasn't going to let it be."\textsuperscript{18}

If Miss Edgar's and Miss Cramp's School provided little food or heat for the students, it did provide, with permission from Pentland's parents, piano and harmony lessons from Frederick Blair. An English organist, Blair turned out to be only a mediocre teacher, Pentland recalls, but he did give encouragement to go on studying music. Among the subjects each student studied at the school were Medieval History, French literature, Scripture, dancing and elocution. The school had a leaving certificate which was equivalent to Matriculation I, a further year of study being necessary for university entrance.

After a short return trip to Winnipeg in the spring of 1929 Pentland was sent to Paris to complete her education at a finishing school. It was hoped that there she would learn to speak French well, study literature, art, and all the pursuits which help refine a lady. However, her own interests took her much further than her parents had intended. Her parents and sister accompanied her on the ship going over. During the summer of 1929 Pentland and her parents toured England, Scotland and France, leaving Christine in England. Pentland's diaries, begun just before the trip, are full of details of her impressions of the museums and\textsuperscript{18} Ibid.
historical sights. "I had read the lives of the kings in Europe and was very interested in seeing all this history before me. I was especially fascinated with their mistresses. I was impressed by everything, and took many pictures." \(^{19}\)

When her parents returned to Winnipeg in September, Pentland, far from saddened, was eager to escape their influence and was looking forward to the new experiences which awaited her in Paris.

Before beginning the fall term at the Bertaux school, Pentland went with Jeanne Bertaux, one of the two sisters who ran the school, to Fontainebleau for a few weeks. Pentland remembers standing under the windows of the Fontainebleau School of Music, listening to rehearsals and performances within. While there she worked on her harmony, practised piano, and toured the countryside.

On her return to Paris she began a school program which included History, French, History of Art, Diction, and tennis lessons. The students were given a well-rounded cultural education, frequenting art galleries, museums and concert halls. When her parents gave their permission for her to study composition in Paris, the Bertaux School selected as her teacher Cecile Gauthiez, professor in theory and composition at the Schola Cantorum. Gauthiez, \(^{19}\)Ibid.
who had been a pupil of Vincent d'Indy, and who was a staunch follower of the Franckian school, wrote mainly church and choir music, being channeled in that direction by her profession as organist. Pentland remembers Gauthiez as a warm-hearted, full-figured motherly sort who emphasized old-fashioned training for her students. Very strict in an academic way, Gauthiez set Pentland to analyzing works of Vincent d'Indy, Cesar Franck, Beethoven, and others. In addition, she began basic counterpoint, wrote melodies in binary and ternary form, worked on cadence formulas, and harmonized given melodies. "She gave me everything in harmony, the way it was taught in France." 20

Pentland had her composition and harmony lessons at the home of Gauthiez after school, the walk there being one of the few occasions on which she was allowed to leave the grounds of the school alone. Until electricity was installed in Gauthiez' home during the fall of 1929, every night, when daylight began to fade, a maid would bring in gas lamps to the teaching studio, so that the lessons could be continued. Pentland thinks of Gauthiez with great affection, remembering the words the teacher used when encouraging her to continue with the study of music: "You have the flame, you must go on." 21

21 Ibid.
Gauthiez considered Pentland's largest work of this period, the four movement Sonate, to be worthy of performance, and found a pianist to learn the work and perform it in recital. Pentland considers this composition to be part of her learning process, not acknowledging it as a serious work. However, she does comment that it was influenced formally by Beethoven, and in other respects by Franck. Entries in her diaries reveal how impressed she was with the works of Franck which she was analyzing at the time.

During the year in Paris Pentland studied piano with Maurice Amour, as did several other girls from the school. He was a very nervous man who continually banged on the piano in time to whatever was being played, was demanding and sarcastic, often making Pentland cry. Already nervous about performing, Pentland probably became worse in this respect under Amour's tutelage. The works that she was playing at this time were generally Romantic, including d'Indy, Fauré, Chopin, Beethoven, and some Bach. Works she was hearing in concert were also mainly Romantic, with the most recent work being Honneger's Le Roi David. By frequent attendance at concerts and recitals, Pentland found her musical experience considerably widened.

Long before her projected departure from Paris Pentland became reluctant to return home. She realized that Paris held a great deal more for her than Winnipeg, both in concerts and in composition teachers. Gauthiez was making
suggestions that she return to study with d'Indy, and also that she go to the Eastman School of Music to study organ. Her parents were not to be persuaded, however, and, a little comforted by plans to continue her lessons with Gauthiez by correspondence, she left Paris for a rather bleak Winnipeg in July, 1930.

One consolation of her return was a new Steinway piano which her parents bought after her arrival. Unhappy as she was at home, Pentland decided it would be best if she remained there until she could support herself elsewhere. "I realized I had a lot of advantages in sticking it out." She was full of enthusiasm and drive to go on writing music.

During the first eighteen months after her return home, she continued her study with Gauthiez by correspondence, paying for her lessons with the dress allowance given to her by her parents. However, this arrangement proved to be unsatisfactory, since it took at least a month for the lessons to be returned, if they arrived at all through the unpredictable mails. Furthermore, she found that she was growing away from what she regarded as the narrow confines of the French style, and was no longer interested in the "accompaniment-plus-melody" manner of composition which she felt was advocated by Gauthiez. She remembers that in one work she was doing under Gauthiez' supervision, Aveu Fleuri (1930), the melody

was quite atonal until the teacher changed it. As a result of these difficulties, she decided to terminate her lessons.

One indication of how her parents' plans continued to interfere with her own was the 'coming out' party they planned for her in November 1930. Now that she had completed her year at a French finishing school, they believed her education to be totally completed, and felt it was time for her to marry and settle down. The purpose of the ball was, as Pentland puts it, "to launch me as a social butterfly." A rather reluctant butterfly, she turned down the few invitations that did result. Her mother, thinking Barbara would be more attractive without her glasses, would not allow her to wear them, and, as a result, she could barely see any of the 300 guests.

They invited people they thought I should meet and that I couldn't care less about. 23

Her diary includes a description of the early 19th century French gown she wore, and even the dance card with a few names (mostly "Dad") scribbled in it, but the debut had such an adverse effect on her that the entries in her diary, which she had still been writing in French, suddenly ceased, not to start again until her life began to improve in 1936.

If Pentland's social life was limited, her musical life in Winnipeg began to expand. At Gauthiez' suggestion she

23 Ibid.
joined a chamber group which performed occasionally. Though not of the highest quality, the trio, which consisted of violin, cello, and piano, at least gave her some experience playing with others, and a chance to observe the string instruments at close range. Having decided to write for violin, Pentland felt she should know more about the instrument, so bought one at a pawn shop for $3.50, and began teaching herself how to play it. Since her parents would not allow her to play the violin in the house, she practised in the basement sitting on an apple box, or upstairs if the family was out.

In 1931, Eva Clare, a well-known and influential piano teacher in Winnipeg, noticed Pentland's name in a newspaper article about a recital in which she had performed. Miss Clare then called to ask Pentland to study with her. Once again Pentland used her dress allowance money for her bi-monthly lessons, but this time her mother became aware of the situation and arranged to pay for the lessons. Pentland's attitude to clothing, unlike that of most young girls, was total indifference, though earlier her diaries had been full of descriptions of new clothing.

In the 1930's I refused to buy any new clothes, identifying myself with the left wing. I wanted to look like what I was; a musician unable to make a living. I wanted to be as drab as possible. The only thing that mattered was my mind and the pursuit of music. 24

24 Ibid.
In addition to her piano study with Eva Clare, she began organ lessons with Hugh Bancroft, a local teacher, following Gauthiez' advice that she should plan to make herself financially independent by becoming an organist. After three years of organ lessons, she heeded Eva Clare's suggestion that she concentrate her efforts on the piano, and terminated her lessons with Bancroft.

Eva Clare was a strong-willed and dominating teacher who demanded a great deal of her students, including frequent performances.

I was terrified of Eva Clare - everyone was. She used to sit there like a big fat frog and look at you with those beady eyes.

I don't think she played very well. Even then I used to be appalled at some of her playing.

While studying with her, Pentland took part in several joint recitals with other students, and received her L.A.B.\(^2\) in piano in 1933.

Quite isolated from the rest of the musical world in Winnipeg, Pentland was at the mercy of her environment. She was first introduced to the music of Vaughan Williams when an acquaintance brought some of his music from England, and found it to be interesting and very different from the

\(^2\)Ibid.

\(^2\)Licentiate of the Associated Board of the Royal Schools of Music, London.
French music to which she had been exposed. The lighter texture and the parallel fifths found here may have influenced some of her earlier works, but the influence of Vaughan Williams on her style has been overestimated, and the composer herself points out that his influence was neither very important nor very lasting.

During the early 1930's Pentland was continually composing. After the correspondence lessons with Gauthiez ceased, her only judgment was the yearly competition of the Manitoba Music Festival, and she found this expert criticism of her work generally constructive. She usually won the composition class, but confesses there were very few entries. More important than the rather small prizes she won in the competition was the attention she received in the press as a result.

As 1935 approached Pentland's relationship with her family continued to deteriorate. The parents were unhappy about having an unemployed, unmarried musician around the house; and their daughter was unhappy about being there. "It was the Depression. No one could get jobs. I wanted to leave but I couldn't." Owing to this unpleasant situation, Pentland became emotionally depressed, and physically run down. Perhaps partly because of this she became very ill

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29Ibid.
in January 1935. After three weeks in the hospital she had a mastoid operation, and during her recuperation caught erysipilas, a highly contagious febrile disease which left her even more ill and isolated in quarantine. This was followed by thrombosis. She recalls that the doctors had given up hope for her life, but she did survive to leave the hospital in March. It was a full year later that she finally felt healthy again. One good outcome of this illness was that it gave her a new outlook on life and on the people around her.

I realized there were some nice people in the world and it gave me more courage. I felt freer, though I had little strength, and I started writing things that were more advanced. 30

In an effort to help her get away to a music school somewhere, Eva Clare suggested that she send compositions to Vaughan Williams and to Walter Cramer, editor of Musical America. Vaughan Williams sent some suggestions about her compositions, but no recommendations regarding further study. When Cramer advised her to apply to Juilliard, she sent her Sonate and Concert Overture for Symphony Orchestra to New York for their scrutiny, having written the orchestral work without knowing what all the instruments looked like. In the spring of 1936 she was told that she had been accepted for the Juilliard entrance examinations in September.

As one of the requirements for studying there, Pentland became an American immigrant and maintained her first citizenship papers until the early 1940's. Upon trying the entrance examinations at Juilliard, which consisted of ear tests (in which she was aided by her perfect pitch), sight reading, piano performance, and composition, she was awarded a tuition fellowship which was renewed each of the three years she was at the school. Delighted to be continuing her education at last, Pentland was an eager pupil:

"I would have done anything. I was so pleased to be able to study. I would have scrubbed floors down every morning." 31

She rented a room in an apartment at King's College Club, which was run by a southern woman of dubious character who would sweep through the dining room saying in a loud voice "Feed my chickens well," if she had won at the races, but offered little in the way of sustenance when she lost. 32 Pentland occupied the dining room of the apartment, while three other students shared the living room.

The place was jam-packed with students and prostitutes, probably. I was so ignorant of these things it didn't bother me. 33

Supported mainly by her father, who sent money to help out with living expenses, Pentland struggled along financially, and spent most of her money on concerts.

32 Ibid.
33 Ibid.
Among the classes she had at Juilliard were piano performance, score-reading, conducting, violin, orchestra-tion, and German. Most important to her were the composition classes. Frederick Jacobi (1891-1952) taught her composition during the first two of her three years at Juilliard. He introduced her to many Renaissance works and gave her a good contrapuntal training.

Jacobi got me looking up early music. I copied out Binchois, Palestrina, Weelkes, Gesualdo and Orlando di Lasso. I did a comparison study of chromaticism in pre-harmonic and post-harmonic music. The idea of more moving parts gave me a new way of looking at texture and I became more and more interested in horizontal line. 34

Though Jacobi helped expand her musical experience, she found that he hindered her freedom by imposing conventional harmony.

I used outrageous harmony in the eyes of Jacobi. He thought perhaps I didn't understand traditional harmony. 35

Pentland feels now that she should have fought Jacobi more, but was too eager to please because she had been denied so much previously. She found that she usually wrote her more adventuresome works in the summer, once she was away from the constraining influence of school. "Teaching shouldn't be like that but with Jacobi it was." 36

34 Ibid.
35 Ibid.
36 Ibid.
Jacobi's style did not have much effect on the works she wrote while studying with him, or on later works. His main interest was researching the life and music of the Pueblo Indians, whose themes he often used in his own compositions. He was held to be an important composer of Jewish sacred music, and often used Jewish themes in his non-liturgical music. Pentland's compositions, of course, reflect none of the Jewish influence, and though Indian music plays a minor role, the little that does appear is more likely a result of the proximity of the composer to the Indians near Winnipeg rather than being a reflection of Jacobi's Pueblan Indians.

Unusual as it was for composition students at Juilliard to change teachers after two years' study with Jacobi, it was decided she would benefit from a new teacher.

He was big enough to know he wasn't doing the right thing for me, but by then two years had gone by. 37

Bernard Wagenaar, (1894- ), was a teacher who encouraged her to develop her own style, and to write in a more contemporary idiom than Jacobi had advocated. He advised his students to "Take off your musical corsets and write what you feel." 38 Pentland recalls:

In my case the main thing was encouraging me to speak out. When I got with Wagenaar the final year the whole approach liberated me, though he could be just as critical as Jacobi. 39

37 Ibid.
38 Ibid.
39 Ibid.
Pentland's musical experience was widened considerably while she was in New York by her frequent attendance at concerts. While the works she heard still reflected an emphasis on Romantic music, contemporary works were generously interspersed. Among these were works such as Alban Berg's *Lyric Suite*, Hindemith's *Flute Sonata* and *Quintet for Woodwinds*, and Copland's *El Salon Mexico*. Partly as a result of hearing these works Pentland experienced a slow evolution of style, moving out of the more established harmonic system towards some interest in modality. She recalls that hearing and playing the works of Hindemith influenced her at this time. She was playing his first and second piano sonatas, and observed quite closely how the works were put together.

Hindemith enticed me for a while. He's so logical. He was a way of freeing myself from the traditional because he freed the interval from the chordal system. However, he was not a lasting influence. 40

One aspect of Hindemith's music that Pentland believes has remained is the impersonal, which she found to be a refreshing contrast to the thicker, heavier French style.

She was also intrigued for a while with the exciting rhythms she heard in the music of Stravinsky, as well as with his sense of humour. Among the works of Stravinsky she

40Pentland in interview, January 22, 1972.
heard while in New York were *Les Noces*, *Sacre du Printemps*, and *Firebird*. Bartok, a later and lesser influence, attracted Pentland in his easier works for piano students, and she later composed children's works extensively herself. Though Robert Turner has said:

> As a result of her study in New York more modern tendencies are absorbed into her work and we can note some of the stylistic earmarks of such composers as Bloch, Prokofiev, and Stravinsky. 41

Pentland heard very little Bloch, if any, and heard only a few works by Prokofiev. Her work did become more contemporary, but this may be because of her increased skill as a composer, new awareness of what other composers were doing, her studies at Juilliard, as well as the works she was playing at the time.

In May of 1939, to her surprise, she was notified that her studies at Juilliard were terminated and she was to graduate that year. This came as quite a shock for her since she was expecting to continue her studies there for at least one more year. Owing to financial difficulties, however, the school was asking all students who had been there for three years or more to leave. 42

In June and July of that year Pentland and a few other students went to Edgartown, Massachusetts, to continue


42 The teachers were losing one third of their salaries as a result of the financial problems.
studying with Wagenaar at his summer home. There for five weeks, and financed by her Aunt Bessie, she completed her Quartzet for Piano and Strings under Wagenaar's tutelage. Unsuccessful in attempts to find work in New York before leaving, and equally fruitless in Montreal, Pentland returned to Winnipeg once again after her studies were completed at Edgar Town. Though her Aunt Bessie offered to finance her return to New York, Pentland's father would not allow this. 

Work in Winnipeg was equally as scarce as it had been in other cities. Eva Clare used her influence to have Pentland appointed a theory examiner on the Western Board for the University of Manitoba, though this position did not bring in much income. Another friend, Agnes Kelsey, began sharing her downtown teaching studio with Pentland in exchange for theory lessons for some of her own students. However, Pentland had few students, and earned little money. Her diary, once full of musical activities at Juilliard, was then full of war news, or often completely blank, and once again ceased during the fall of 1940. She began her piano lessons with Eva Clare again, and worked on such pieces as the Schubert Fantasia.

A highlight of this year was a trip to Minneapolis, in January, 1940, where she met John Verrall, a composition teacher at the University of St. Paul, with whom she became good friends. As a coincidence, Verrall had been on the same ship as Pentland on her voyage to France in 1929, and
though they did not meet at that time, Pentland had heard him perform in a concert on board. Verrall was most interested in her work and tried to promote her compositions.

Spent the whole afternoon with Verrall going over my work, orchestral piece *Rhapsody*. Admires quartet, gives me his rhapsody for orchestra. He is an excellent modern composer. Wonderful to find understanding again. 43

Verrall later showed her *Lament* to Mitropoulos, then conductor of the Minneapolis Symphony, who, after looking over the work, sent Pentland a letter with suggestions for improvements. Verrall later arranged for the W.P.A. Orchestra to play over the *Lament* so that she could hear the work. She felt she benefited by discussing the work with the conductor:

Learnt a lot! Notice lack of single strong lines - too many obscure ones. 45

Verrall made efforts to find her a job in St. Paul but had no success.

Another important development came in August 1940, when the Winnipeg Summer Symphony performed her *Lament*, which was written as a reaction against political activities in Europe at the time.

Pentland was not pleased with the performance, but realized that the orchestra was not accustomed to playing contemporary works. The work caused a little furor, however, and

43 Pentland, diary entry, January 14, 1940.
44 Works Progress Administration.
45 Pentland, diary entry, May 24, 1940.
there were letters written to the editor of a local paper complaining about the feeling of hopelessness in the face of war which is expressed there.46

In July of that year she was approached to write the music for a radio drama written by Anne Marriott, poet from Victoria. Pentland was pleased to be working on Payload, and felt that the script was excellent. The work occupied her throughout the summer and early fall; she then met Anne Marriott to discuss the work, orchestrated it, and heard it performed on the radio in November. She was also working on a children's ballet called The Beauty and the Beast in conjunction with a local ballet teacher, and this work was choreographed and performed in December 1940.

Though musically she was enjoying increased recognition, her efforts to find work continued to go unrewarded. Typically, she was rather selective, and did turn down the occasional job which she felt would not be suitable:

Berenice King offers me a job at the Academy of Allied Arts. Much work, little pay, and very low standard. 47

Her letters to various agencies turned up nothing. Pentland, determined to be a musician and composer, would not consider

46 "Says Music Should Fan Spirit of Hope," Winnipeg Free Press, August 30 (?), 1940. This letter drew a response from Chester Duncan, who expressed support for Pentland's freedom to react to what she observed; "Barbara Pentland's Lament Sincere," Winnipeg Free Press, September 8, 1940.

47Pentland, diary entry, May 14, 1940.
any other form of work and continued to remain at home, looking for a dignified escape from her life there.

During the spring of 1940 she had applied to the Berkshire Music Centre to study composition during the summer, and the following spring she was accepted as the first female composition student there. With this development her life took a turn for the better, and a new direction for her style would be found.

MUSICAL DEVELOPMENT

Since Pentland has retained most of her works from early youth, it is possible to look at some of her first compositions and observe how her style evolved from the beginning. As may be seen in the list of works in Appendix A, Pentland has divided her works into several categories, classifying those written up to 1929 as childhood pieces, while the student works fall within two separate periods: 1929-1932, and 1936-1939.

The divisions made in the list seemed to me the only way to clarify these early works because I didn't go through a "normal" educational process: 8 years early struggle on my own, 1 year intensive study in Paris plus 18 months correspondence, many years again on my own, followed at 24 by 3 years at Juilliard.

The first group of student works were written in France at school (Fall '29 to July '30) and in Winnipeg while continuing lessons by mail (to Spring '32). The only large scale work worth listing is the Sonate in c# minor, which was my first "performed" piece, played by a Belgian pianist for a few listeners in Paris.
During the next period ('32 to '36) there was no composition study, but work in piano and organ, and a movement away from the French influence...

The Juilliard period, coming so late, played havoc with my developing personal style while providing formal discipline. The works of any interest during this time are those which I did during the holidays, trying to make more meaningful use of a more conventional idiom. I can't feel that they are much more mature (except perhaps in formal control) than the works in the second group, except the last two.

The regular list starts during the last year of the Juilliard period mainly due to the more than one performance accorded these works, and because they are also on transparencies. 48

The works from childhood to 1939 reveal several influences, including Beethoven, Franck, and Hindemith, as a result of her exposure to various teachers and to works she was hearing and playing in her youth. Several characteristics are common throughout the early works, including the use of simple triadic harmonies, running scale-like passages, and ornaments such as turns, trills and appoggiaturas. Melodic lines are generally diatonic, the harmony quite traditional, and the texture full. There are also excursions into more extensive chromaticism.

The first influence felt was that of Beethoven, and Pentland feels that her Revolutionary Sonata (1925-28) was a direct result of her exposure to his piano sonatas, which she was playing in her early teens. Certainly in its sonata form the work may be seen to reflect Beethoven's

influence. The work also illustrates the simple harmonies and the tendencies towards ornamentation found in the student works.

Example 1, Revolutionary Sonata, b. 1-9.
The strong influence of the Franckian movement is evident mainly in Pentland's works of the early 1930's, and later in the works written at Juilliard. *Ruins* (1932), written after the correspondence lessons with Gauthiez had stopped, reflects more adventuresome writing than any previous work in its increased chromaticism and harmonic freedom.


Teachers such as Jacobi and Wagenaar do not appear to have had any direct influence on her style, though a few isolated details from Wagenaar's own idiom may be found in works written by Pentland during her studies with him.

The extensive chromaticism found in the works of the late 1930's may be a result both of the Franckian tradition
and Wagenaar's influence as her teacher. It is interesting
to note this comment about his style:

Considered harmonically, Wagenaar, with his
free chromaticism over a solid diatonic bass,
should be classified as of French derivation. 49

Hindemith's influence may be seen both in the shorter
forms found in works of the later 1930's, such as in Five
Preludes (1938), and in the increased rhythmic vitality
found in such pieces as "Jest" from the above work.
Pentland herself has commented that "Jest" was directly
influenced by Hindemith in its rhythm, as well as in its
more impersonal approach.
Example 3, "Jest" from Five Preludes, b. 1-4:

This new impersonal approach would prove to be a character-
istic which would develop further in the 1940s.

It is difficult to isolate and illustrate all the
influences which must have appeared in Pentland's early
works, since, like any student, she was exposed to the works

49 Donald Fuller, "Bernard Wagenaar," Modern Music
XXI (1944), p. 228.
of many composers over the years. Some of the main influences at times overwhelmed the young composer, leaving her little of her own style, and she did not assert herself more strongly in her compositions until after her summers at Tanglewood.
CHAPTER TWO
The 1940's brought positive developments in Pentland's life, as well as changes in her musical style. Early influences now began to be supplanted by others which had a more lasting effect on her mature style, and, at this time she managed to leave what was for her a rather stagnant life in Winnipeg for more progressive surroundings.

During the summers of 1941 and 1942 she attended the Berkshire Music Centre at Tanglewood, Massachusetts, where she studied composition with Aaron Copland. One of six chosen to study with Copland, Pentland had submitted two works in advance for perusal: *Beauty and the Beast* (1940), and two movements from *Little Symphony for Full Orchestra* (1940). Pentland's musical knowledge was broadened considerably during these six-week summer sessions through her exposure to various teachers and lecturers, participation in choirs, and hearing her own works rehearsed by student orchestras.

In addition to the private composition lessons with Copland, she had classes with him in analysis and orchestration in which the group analyzed and heard various orchestral works, including some by Copland himself. The class discussed topics

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1 Much of the information on Pentland's summers at Tanglewood has been provided by the articles she wrote for the Winnipeg newspapers:


"Barbara Pentland Shares Experience at Berkshire," *Winnipeg Tribune*, September 13, 1941.


2 Among the other students in attendance that year were Leonard Bernstein and Lucas Foss.

3 When completed this work was renamed *Arioso and Rondo*. 
which would concern a young composer, such as performance rights, writing for high school music programs, and how to approach and influence a conductor with a score.

In 1941 the Boston Symphony was at Tanglewood, and, as well as rehearsing their winter programs and giving weekly concerts, members of the orchestra supervised chamber music groups and student orchestra. The principals of each section spent time with the composition class, demonstrating the possibilities of their instruments. This was a most valuable experience for Pentland, who had still a limited exposure to some orchestral instruments.

Paul Hindemith, who was also teaching composition at Tanglewood, organized and advised a chorus, conducted by Hugh Ross, which consisted of the composition students, and Pentland, the only female composer there, sang first tenor in the otherwise male chorus. Having brought a great deal of music from Berlin which was not generally available in North America, Hindemith exposed the students both to Medieval and Renaissance works, as well as to the more contemporary. Pentland recalls singing works ranging from Perotinus to Milhaud. The purpose of this chorus was not performance but rather to make available to the students music of various periods, and to try out works they had written themselves. Hindemith also taught a survey course of instrumental and choral music from the 12th to the 17th centuries, which Pentland attended.

In addition to the composers' chorus there was a large
choir in which she participated, conducted by Serge Koussevitsky, then conductor of the Boston Symphony. With the orchestra this group performed such works as the Missa Solemnis by Beethoven, and the Bach Magnificat. Student orchestras and the Boston Symphony performed frequently, and the students were encouraged to attend rehearsals of the groups, though Pentland found that the programs consisted of too much Brahms and Wagner to suit her.4

Certainly the most important influence on Pentland's style which resulted from the summers at Tanglewood was Copland, who, at that time was writing in what has been called his "Third period".5 This, his most popular style, is one in which he uses specific American folk songs, simple triadic or slightly polytonal harmonies, and melodies derived from ascending and descending scale patterns.

Copland led her towards a lighter style, and the clear, open texture found in his works is evidenced most strikingly in Pentland's works in a small group of pieces which have a definite folk atmosphere; From Long Ago (1946). Another area in which this same influence is felt is in film score, one of Copland's consuming interests, and, in fact, Pentland's sound track for a National Film Board movie The Living Gallery (1947) is very derivative of the Copland style.6

4"Barbara Pentland Shares Experience at Berkshire," Winnipeg Tribune, September 13, 1941.


6Pentland, who is aware of the similarity to Copland's style, has expressed some feelings of embarrassment with regard to this work.
However, the earlier "Abstract Period" of Copland's style had a more lasting effect on her than the folk element. This is most apparent in her *Variations* (1942), which seems to have been modelled after the teacher's *Variations* (1930). The formal similarities alone would lead one to believe that Pentland had thoroughly investigated his music, though she has denied analyzing his works in great detail. She does feel that he helped her develop her own style.

He was a great help at that period. He clarified my direction, my thinking, and gave me confidence. He also told me I didn't need to study any more - just go ahead. 8

Like Wagenaar, Pentland's teacher in New York, Copland did not encourage his students to write in his own style of composition, but corrected and commented on the work as it was submitted. It would seem obvious that in these sessions he suggested that she lighten the texture and work more carefully within specific forms. Speaking about Copland she has stated:

He uses form in a classical way, and his works depend on rhythmic drive. He was a very nonchalant teacher, affable but impersonal. 9

On her return to Winnipeg from Tanglewood in 1941 Pentland visited Toronto, where she met Canadian composers and performers such as Harry Adaskin, John Weinzweig and Godfrey Ridout. Ridout, recalling meeting her then commented:

Harry Adaskin, at that time president of the Vogt Society, an organization which was devoted to new Canadian music, had arranged for her Piano Quartet (1939) to be performed in Toronto in May 1941, and earlier that year her Five Preludes and Rhapsody (1939) were played at a Junior Vogt Society concert.

It was during this visit that Pentland met John Weinzwelg, who, since 1939, had been using twelve-tone technique in his compositions. At that time Weinzwelg expressed a belief that he and Pentland were the only ones writing contemporary music in Canada, and suggested that she move to Toronto. The two began corresponding and became good friends in the decade to follow. He kept her informed of developments in music in the larger centre, and about concerts such as a special presentation of Canadian music in New York in January 1942, which was sponsored by the League of Composers. Among works by Ridout, Louis Applebaum, Hector Gratton, and Andre Mathieu were Pentland's Studies in Line (1941), which, along with Weinzwelg's works, were said to "reveal unmistakably the impregnation of the more extreme modernistic school."
Both Adaskin and Weinzweig encouraged her to move to Toronto, where they felt she would benefit from contact with other composers, where her works would have a better chance for performance, and where there was a far more dynamic musical life than was found at that time in Winnipeg. Financed by her Aunt Bessie as well as by her father, she made the move to Toronto in September 1942, after her second summer at Tanglewood. This change in location came at a time when, owing to wartime difficulties, housing was at a minimum and students were few. She set up a studio in a second floor flat of an old house, living in the same quarters. It was so cold there that, still weak from earlier illnesses, she caught pneumonia that year. On a later move in Toronto she met Marguerite Boggs and her family, becoming such good friends that when Mrs. Boggs purchased a house in 1942, she arranged for Pentland to move in with them. She had a studio in a second floor verandah, slept there on a folding cot, and lived comfortably with them for the following five years.

In 1943 she joined the staff of the Royal Conservatory of Toronto where she taught theory and composition, sharing a studio with John Weinzweig. Teaching at the Conservatory was on a commission basis, and there were not many students until the end of the war. Pentland, always an individual who

13 Her daughter, Jean Boggs, is now director of the National Gallery.
pursued her own ways very seriously, did not find most of those teaching at the Conservatory very stimulating. As Ridout observed: "The average teacher at the Conservatory rubbed her the wrong way and she rubbed them the wrong way".  

Toronto was alive with musical activity in the 1940's. As Pentland recalls:

For the first time there was some interest in Canadian music. Culture becomes more intensified in a way during a war crisis and we had probably more newspaper publicity, more audiences and performances than at any other time.  

Pentland soon became part of the group of musicians who were at the centre of activity. Harry Somers, who joined the group a few years later, just at the beginning of his composition career, has this recollection:

When I came into the scene in 1945 or '46 there were just a few composers pioneering their way here: Barbara Pentland, John Weinzweig, Godfrey Ridout, then Murray Adaskin, but in the more contemporary vein, it was really Barbara Pentland and John Weinzweig. When I came into contact with Barbara's music of course I was impressed as a young person at that time, because there simply wasn't any other writing like this being done in the country. I was impressed with both things, the music and the person. She's always been a person of great integrity, and very clear and strong about her ideas, as her music has always been.

But they formed a kind of group in a way - as much as a group can be. They were all fiercely independent really when it comes down to it.

14 Godfrey Ridout in interview, September 27, 1972.
16 Harry Somers in interview, September 27, 1972.
Though the composers were progressive, it seems that the audiences of the day were not, English church musicians and English music in general dominating.

The general audience simply was not aware at all of what was going on in the wider world, and the concert repertoire was very restricted. 17

Toronto, as any other city in Canada, had audiences which, up to 1950, would not tolerate anything more recent than Sibelius, Debussy, and Ravel - all tonal composers. The most contemporary thing that was done around that time was Copland's *El Salon Mexico*. 18

One interesting aspect of the political developments during these years was the stress on cultural exchange with the Soviet Union. As a gesture of goodwill, music scores by composers of each country were exchanged in 1943, and among them were Pentland's *Arioso* and *Rondo*, *Rhapsody*, and *Studies in Line*. Pentland participated actively both as composer and performer in concerts sponsored by the National Council For Canadian-Soviet Friendship. She also arranged and orchestrated Russian works such as *The Birth of Russia* by Yuri Shaporin for performance by the Jewish Folk Choir which, with orchestra, appeared in Massey Hall. 19 Though friendly with the members of the Communist Party Pentland maintained her independence and felt she was never completely trusted by them. She was often asked by them why she did not write

17Somers in interview, September 27, 1972.
18Ridout in interview, September 27, 1972.
19February 12, 1944.
music that was more accessible to the 'people', but felt then, as she does now, that it was more important to write music in a way which pleased herself.

Publicity for Canadian music and performance was considerable in the 1940's, and Pentland appeared frequently in the newspapers, often joining Weinzweig, Somers, and Adaskin in speaking out for more performances of contemporary works as well as for a more sympathetic audience. She was especially concerned with these problems and voiced her opinions in several articles.

Canadian music needs an audience. Until the feeling is mutual, there can be no healthy state of music in our land.

Composers are naturally in the vanguard. They are the leaders of thought in music. As a creative force they break new trails. But if the chasm between what they write and what the public listens to is so great that there is no spanning of it, then they are working in a vacuum and are severed from their servicable role in the community. 20


Similar ideas were expressed by Pentland in such newspaper articles as:
"Music is an Opiate, Women's Club Told," Toronto Star, March 2, 1949.
Her opinions of audiences and their reactions to new music undoubtedly did not endear her to the public:

The music lover who screams like a wounded eagle at the first phrase of a modern classic gets scant sympathy from Miss Pentland. He is circumscribed in his musical appreciation by his pre-conditioning to standard familiar works. He listens and responds in terms of only one idiom. The alien corn to him is musically indigestible.

Through wider diffusion of modern music and its frequent repetition, tastes, beliefs and the scope of appreciation could be transformed. The unadventurous faithful could come to recognize some of today's experimental composers as variants from the known musical language and not orphans.

The onus would appear to rest with the public. Miss Pentland, as one outstanding Canadian composer is very obviously not one to compromise her musical ideal and, for the sake of the public's musical peace of mind, subdue her personal variant. 21

However, over the years she has learned to accept poor audience reception and unflattering reviews such as the following:

Barbara Pentland's Studies in Line were textbook things - musical anatomy and physiology and dissection of harmonic and rhythmic and physiologically disposed. 22

In fact, some have noticed that such reviews were not at all upsetting to her:

Barbara had a reputation as a leader of the avant-garde in the 1940's. She got stinging reviews but she thrived on it in a way. 23

23Ronald Napier in interview, September 26, 1972.
Ridout has another view of this:

Barbara's music very often appeared on ears that were not accustomed to it, and she took offense very easily. If a work was a failure she didn't try to take these things into consideration. She just said "Clods". They were clods. They still are. She was quick to take offense, which was unfortunate because it didn't endear her to a lot of people who didn't want to know her. For a lot of us, who liked her, we put up with that. We could see her point of view, although sometimes we wished she wouldn't be quite so vehement about it. A lot of people would say "Bah! Barbara Pentland, if she's going to be like that, yech!" 24

Although she had a teaching position at the Conservatory it provided few students until the end of the war when those in the armed forces returned and augmented enrollment.

The break came at the end of the was when the Re-Hab program started and all the boys from the army, navy and air force had a chance to study. Some of them were the best students I ever had, as they were happy to have such an opportunity; some had gone straight from high school to six years' service. 25

Her attitudes to her students were further expanded at the time in a newspaper article:

She waves away any notion that increasing returns in satisfaction to the instructor mean diminishing returns to the composer.

Because the students, particularly those studying under D.V.A. credits are promising, she is stimulated in her own creative work and supported in her belief in the future of composition in Canada. Particularly encouraging

24 Ridout in interview, September 27, 1972.

in this context was the quality of the students' compositions programmed on the final Conservatory concert, she claims. 26

Victor Feldbrill has the following recollection of meeting Pentland at this time:

I met Barbara for the first time just after the war in early 1946, when I was in the process of seeking a teacher in harmony and things I wanted to catch up in after three years in the service but she couldn't take me on because she was so booked. I found her very forthright. This was the first impression I got of her - as someone who was very honest and forthright. Not the type of person who held out the faint promise of something. She simply said, "Look there isn't a chance, I'm booked solid." And she made a very good suggestion of who to go to and that's what I did. It was rather a refreshing experience because this is not the kind of thing you usually find with teachers, they try to hang on somehow if they can. 27

In 1943 she began participating in a music course set up for children from families of lower incomes, in which she taught creative music to children who ranged in age from 5 to 8 at the University Settlement School, every Saturday morning. The classes did not consist of formal lessons but, rather, the children were encouraged to write their own songs in their own way, to be more aware of the sounds around them, and to respond to music and sounds with their bodies. Pentland found that they associated music with words, and would describe something that had happened to them, or tell a story.


27 Victor Feldbrill in interview, September 27, 1972.
At the end of the course each child conducted his own song in a closing program. She found this to be a rewarding and stimulating experience, and believes it was one of the first efforts in Canada to teach children composition.  

Interest in Canadian music flourished in Toronto at this time, and was reflected in the press coverage as well as radio shows. The C.B.C. International Service presented "Canadian Composers", a series of broadcasts about Canadian composers and their music, in the fall of 1946. In a show based on Pentland, she presented her Studies in Line, Song Cycle, and Sonata for Cello and Piano.

Harry Adaskin, who has been an industrious promoter of Canadian music, frequently included works of Pentland in his recitals and concert tours. Accompanied by his wife, Frances Marr, he premiered her Concerto for Violin and Small Orchestra January 20, 1945, at the Toronto Conservatory Hall. He performed her Violin Concerto in New York at Times Hall, February 15, 1948, and included Vista on the program of a tour in 1949. Adaskin recently commented:  

I've seen to it that she had performances, and could be considered a champion of her music.  

In 1947 and 1948 Pentland spent the summers at the MacDowell Colony in New Hampshire, where, for the first time,

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29She later more commonly used Frances Adaskin as her professional name.
30Harry Adaskin in interview, July 6, 1974.
she became seriously interested in an organized use of serial technique. A retreat for artists and writers, the colony consisted of acres of woodland where each participant could work alone all day undisturbed.

It was a great help to me then, as I was living in Toronto where the summers are usually very hot and humid. I was teaching at the Conservatory (on commission in those days), which did not enable me to have a place in the country, so the Colony provided an ideal spot to work in during the summer. In addition it gave me contacts with composers who were more aware of the world outside, whereas the war had isolated me from the mainstream. 31

It was at the Colony that she met Dika Newlin, once a pupil of Schoenberg, who was translating Schoenberg et Son Ecole by Rene Leibowitz. Absorbed in learning the basic concepts of the twelve-tone method, Pentland took one month to read the book, whereas Newlin had translated it in two weeks.

I got a lot out of the book. I was already using some of these techniques but

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31 Pentland in a letter to Dr. Arnold Schwab, June 1, 1972.
became more aware of this approach. It was Dika Newlin that really started me using the serial technique. 32

In addition to the Leibowitz book, Newlin had with her at the Colony all the available works of Schoenberg, as well as some of Webern.

We spent quite a lot of time on these works, playing things four hands and so on. This put the seal of the serial technique on my work. I had veered continually towards

32Pentland in interview, July 7, 1972. She reacts rather strongly against statements that she derived her use of the serial method from John Weinzweig, and feels that this is not at all accurate. Widely read articles such as Robert Turner's "Barbara Pentland," Canadian Music Journal, Vol. 2, #4, do not help correct this misconception:

The seven years she spent in the East saw the production of at least ten major works. It was in these that her mature style evolved and absorbed yet another trend, atonality. This new interest was undoubtedly a result of her association with John Weinzweig, professor of composition at the Royal Conservatory and one of the first practitioners of Schoenbergian precepts in Canada.

Pentland, however, was not interested in the Schoenberg style, finding his melodic lines tortured and the effect overly romantic, but rather in the technique itself. She deplores the frequent comments in various articles that she actually studied with Weinzweig and was influenced by him: "It did not occur to me to write in his style; I was not at all attracted by his use of the method." (Pentland in interview, July 7, 1972.)
more and more contrapuntal writing, and this is a direction I have continued. The melodic impulse is the kind of harmonic impulse I’m interested in. The last work to be written prior to my more conscious adoption of the serial technique was the Sonata Fantasy, and you can trace all the material to the opening introduction - and this was quite a long work. So it seemed necessary for me to find a complex of material that would provide the generating power for the whole work. And so I came to the use of the technique by this need to be horizontal in the sense of going forward from an initial source. 33

Though she heard and played the works of Webern at this time, his works did not make much of an impression on her until her trip to Germany in 1955.

While at the MacDowell Colony in 1947 she wrote Colony Music, a work for chamber orchestra which had been commissioned by the Forest Hill Community (in Toronto), for the New World Orchestra, and it was premiered in February 1948.

I had written a rather happy work there, a suite for string orchestra with piano, which I called Colony Music - the title of which needed some explanation to colonially conscious compatriots. 34

The following summer while there she wrote Wind Octet, her first serially organized work.

During the rest of the year her activities in Toronto continued. In March of 1948, Harry Somers played a recital of Pentland’s piano works, written from 1938 to 1947, which followed a recital of his own piano works.

33 Pentland in Music Scene, op.cit.

34 Pentland in a letter to Dr. Arnold Schwab, June 1, 1972.
He hopes through these two recitals to win a wider interest in Toronto, particularly for the Pentland piano music, which he believes to be distinctly Canadian, as well as being original and non-derivative in conception. 35

In 1948 one of her compositions, "Cities" from the Song Cycle, was sent along with several other Canadian works to the XIV Olympiad in London, England, and she was awarded a bronze medal for the work.

Pentland was represented in a special concert entitled "Chamber Music by Women of Five Countries" in Philadelphia, April 1949. Her String Quartet No. 1 was performed, and was received very well. 36 Holiday Suite received several performances by various orchestras from 1947 to 1949, 37 including a performance of the final movement by the Winnipeg Symphony, March 1949. It also appeared that year at the World Festival of Youth and Students in Budapest, Hungary, in an all-Canadian concert which was under the auspices of the World Federation of Democratic Youth.

In the summer of 1949, Harry Adaskin, who had recently become the head of the music department at the University

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36 Evening Bulletin, Philadelphia, April 21, 1949. The other four composers represented were Lili Boulanger, Grazyna Bacewicz, Louis Talma, and Peggy Glanville-hicks.
37 Among the performances were: Harold Sumberg's Symphony for Strings, June 16, 1947, radio broadcast, and Members of the Musicians' Union of Budapest, September 18, 1949.
of British Columbia, offered her a position on the faculty, teaching theory and composition. During the 1940's she had refused several university positions for several reasons; she did not want to go to an American school, nor would she accept a position which was for only one year, and, in addition, she was reluctant to leave Toronto, where she was making a name for herself, and where her works were being heard. However, later in the decade, when the Re-Habilitation programs were drawing to a close, Pentland began looking for a more secure position, and decided to accept Adaskin's offer. She moved to Vancouver in August, settling in a war-time army hut on the campus.

Now in her first university position, Pentland was given a free hand in forming her theory courses, and based it on a study of the developments which lead up to 16th century counterpoint, followed by an investigation into more advanced harmony, referring to the music of the period, and making studies of how techniques were used and developed. The composition students began with simple melodic lines and were expected to complete at least one movement of a sonata by the end of their second year of composition study. In the early years of the music department at U.B.C. there was not a Bachelor of Music program, so that students taking music courses were specializing in other fields. Pentland was not impressed with their level of musical knowledge:
I was horrified at how little they had learned. Unless they had studied privately they had no background. Students should know all the basics by the end of high school. This makes them more sensitive to sound. 38

Her interest in the problems of music education prior to university levels led her to working on a program in creative music for use in B.C. schools. Developed partly from her experience with the children at the Settlement School in Toronto, the course was intended to be started in the earliest grades, giving training of the whole person, and working towards a completely involved response. Pentland felt that this total response would help the child develop and make him a better student. Unfortunately, the course, which she prepared in the early 1950's, was met with indifference, and was never applied.

Initially, life in Vancouver was considerably quieter than it had been in Toronto for Pentland, and, though she enjoyed the pioneer spirit felt in Vancouver at the time, she felt the loss of others with the same interests as herself. Composer Jean Coulthard was on the staff at the university, and it was because he felt that Coulthard was rather traditional in approach that Adaskin had asked Pentland to come to U.B.C. "I felt the students ought to have a look at someone more contemporary in style." 39 The very difference

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in the two composers' styles seemed to hinder the development of a close relationship.

When I came out here I didn't know anyone. I didn't know how conventional people were and I thought there would be more people of my type. Here I felt quite alone. 40

The upheaval of moving was further complicated that year by an ear infection - a problem which has often plagued Pentland in recent years - and, having neither a phone nor an automobile, her sense of isolation was increased.

She did find some companionship with Harry and Frances Adaskin, and found that their interest in her music continued. Adaskin arranged a program of her music which was performed in January 1950 by soprano Frances James, the Steinberg String Quartet, and the composer. The works included on the program were String Quartet No. 1, Song Cycle, Sonata Fantasy, and Studies in Line. Sponsored by the Fine Arts Committee and the Department of Music, the concert was well received.

There is no doubt that Barbara Pentland has considerable creative genius. Her works portrayed a skill in composition, particularly in the fusing of one melody with another in true contrapuntal form. 41

Apparently pleased with the reaction to the concert, Pentland commented shortly afterwards about Vancouver:


Here they take it for granted you're a composer. They open their ears and listen! This is all we Canadian composers ask — that our music be given a chance to be heard. 42

As more of her works were performed, and, as she began to adjust to the new location, by 1952 she was able to be more optimistic.

Miss Pentland stated that the University of British Columbia Music Department has shown initiative in producing works unknown to the public.

"We have established a small centre for chamber music," she said, "and presented the whole cycle of six Bartok quartets, for the first Canadian and what is believed only the sixth performance in the world. The Juilliard Quartet played the works. Last season we did the Lyric Suite of Alban Berg, and this year we also performed in an all-student venture, Stravinsky's Les Noces." 43

In March 1950 she participated in a four day symposium of Contemporary Canadian Music which was sponsored by the Community Arts Council and the Vancouver Symphony Orchestra Society. Composers from across Canada attended, as did about 1500 listeners, and Pentland appeared as a speaker, composer, and performer. Compositions by 34 Canadian composers were heard, including two works of Pentland, the String Quartet No. 1, and the Sonata for Violoncello and Piano.

Her String Quartet No. 1 was later performed in July 1953 at Brock Hall, U.B.C., by the Juilliard String Quartet, ________


in a concert arranged by Harry Adaskin.

I asked the Juilliard Quartet to play her string quartet, and they liked the work, finding it clear and concise. When she'd finished what she had to say she stopped. 44

In 1950 she was commissioned by the "Youth Music League" of Vancouver to write an orchestral work for the Junior Symphony Orchestra. At its premiere November 8, 1952, only the first movement of the resulting work, Symphony No. 2, was performed, though it was heard in its entirety in February 1953 on C.B.C. radio. Written with the amateur youth group in mind, the symphony is not difficult technically, and constructed simply, on a smaller scale than a more advanced work.

In November 1950 she was flown to Toronto to participate in a C.B.C. broadcast entitled "An Investigation of Modernism in the Arts," a symposium designed to investigate the reasons for the split between the modern artist and his audience, and to outline some of the principles upon which artists base their work. Among other participants were Robertson Davies, Abraham Klein, and Jacques de Tonnancour.

Her interest in Canadiana was reflected in the chamber opera which she wrote in 1953. The work was based on an incident in the life of Susan Allison, the first white woman to pioneer in British Columbia's Similkameen county, and on the legend of Ogopogo at Lake Okanagan. Pentland and Dorothy

44 Harry Adaskin in interview, July 6, 1974.
Livesay, who wrote the text, visited the Allison cabin and surrounding district, and interviewed people who had known the family, as well as descendents. The work was written for radio, and was premiered on the C.B.C. in February 1954.

A prolific writer throughout her career, Pentland was able to hear premieres of several of her works in the early 1950's in Vancouver, including Ave Atque Vale, performed by the Vancouver Symphony. Her Octet for Wind Instruments (1948) had its concert premiere in December 1954 by the Cassenti Players. It had been heard on the C.B.C. in January 1949. Foreign performances included a broadcast of her Second Symphony on the B.B.C. in June 1954. The Sonatina for Solo Flute was performed by flautist Jean Murphy at the Vancouver Art Gallery in February, 1955, on a program that was otherwise mainly romantic.

In January 1955, Pentland performed her piano works in a recital presented by the Community Arts Council at the Vancouver Art Gallery, which was received with some reservations by the local papers.

Miss Pentland's music contains many original ideas but there was a seeming lack of development and continuity. However, there is much in her scores which reveal remarkable talent, and one has the greatest admiration of the musical aggressive-ness of this enthusiastic musician. 45

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Further activities included an appearance on a series of radio programs in which works of Canadian composers were presented. Pentland performed her Sonatinas I and II.

While concluding her activities and courses at the university that year, Pentland was preparing for a summer in Europe, her first trip abroad in 25 years. She was saddened that her plans could not include taking along her dog Dart, which she had acquired in 1951 and raised from a puppy. Dart remained with friends, while Pentland left the relative isolation of Vancouver for exciting developments in Europe.

MUSICAL DEVELOPMENT

Pentland's new interest in a more detached, slightly thinner style which followed her summers at Tanglewood can be largely attributed to Copland's influence, but it was also a result of the neoclassic trend which was evident in her music from the mid 1940's to the mid 1950's. Along with the neoclassic, there continued a tendency to romanticism in Pentland's works which was apparent until the late 1950's. The neoclassic aspect was manifested by the use of such devices as ostinatos, dotted rhythms, more simplified texture, and more concise forms, and Pentland feels that her interest in these characteristics was probably a result of several influences, including Stravinsky and Copland.
As I tended to escape the harmonic implications of the nineteenth century by my melodic or horizontal approach, so I escaped rhythmically through perhaps two main influences: the syncope via Copland (jazz?), Stravinsky, etc., and the non-metric rhythm of plain-song and other medieval music. Today I find myself being influenced also by new sounds and complex rhythms possible in electronic music. 46

Also of significance to Pentland's development was the music of Hindemith, especially in his use of smaller forms, as well as in his treatment of intervals. Though she feels that this was not a lasting influence (Copland had warned her against leaning on what he termed the Hindemith 'German' tradition), his more impersonal approach interested her so much that this aspect has been maintained throughout her mature style.

Now consciously trying to simplify the texture of her music, Pentland found that writing the String Quartet in 1944 helped her achieve this by forcing her to think carefully of how each part was used, and by making her more aware of essential notes. She recalls that a conflict between the neoclassic and the French-Romantic Style was felt as early as her student days in New York.

Her new concern for clear and concise formal outlines is evident in Studies in Line (1941), one of her best known

46 Pentland in a letter to Karin Doerksen, April 19, 1972.
and most frequently performed works, published in 1949 and recorded in 1950. By their titles alone, the studies illustrate Pentland's increasing concern for linear aspects. They were written in one week, and only after they were finished Pentland discovered that each formed a different type of line. She then assigned a sketch to each as a title, describing the type of contour which followed. Ronald Napier, of B.M.I., who was involved with the recording of the works, recalls that the recording company was unable to print the sketches that Pentland had given each study, and that a problem was encountered when she refused to have any verbal titles assigned to the works. In the end, the studies were simply numbered for the recording.

In these four short works is found an emphasis on clearer tonality which is illustrated most evidently in the cadences throughout. The opening movement 'Largo', for example, both begins and ends in c# minor, while in the body of the work, other tonalities are explored.

47 The popularity of the studies is attested to by their inclusion on the Royal Conservatory of Toronto Piano examination list for Grade X, and by a choreography in 1949 which was presented by seven members of the Winnipeg ballet.
The texture throughout this work is generally less full, though there are still strong leanings toward the chordal, especially in the opening "Largo", where the block chords in the left hand give a full texture, (see example 1). The melodic line is straightforward, with some octave displacement, and frequent octave doublings in the middle section.
Example 2, "Largo" from *Studies in Line*, b. 11-14.

The study consists of three phrases which are simple repetitions, with variations in range and dynamics, and some tonal exploration. These characteristics presage what will ensue in the remaining three studies, and in some of the other works of the 1940's.

It is interesting to note how Pentland's skill as a composer developed in this period. The repeated four-note accompaniment pattern in "Presto" of *Studies in Line* creates a flurry, but is relatively simple.

In "Flight" of *From Long Ago* (1946) a similar figure is made more interesting by rhythmic displacement.

Example 4, "Flight" from *From Long Ago*, b. 1-2).

The cadences of these two works also serve to illustrate some development. In "Presto" the final cadence is quite diatonic.
And that of "Flight" is less obviously so.

Example 6, "Flight" from From Long Ago, b. 19-20)

The Sonata Fantasy (1947) illustrates Pentland's interest in the longer forms and thick textures of the more romantic, and in an increasingly contrapuntal approach which was gradually developing as the 1940's progressed.

As my idiom evolved in a contrapuntal direction, the material seemed to stem from a source presented in the opening, as sort of generating impulse.

This is fairly clear in a piano work Sonata Fantasy, written early in 1947. I got acquainted with some of the music of Schoenberg and Webern during the summers of 1947 and 1948, but it was the technical ideas imparted by Rene Leibowitz in his book Schoenberg et Son Ecole which interested me,
not the actual Schoenberg idiom, which I found too Teutonic and tortured in a fin-de-siecle manner.

My Wind Octet was the first work where I consciously made use of the serial technique, but there was no abrupt change (as in a "conversion"); I simply used these methods of control which my music had reached almost on its own, and so I could apply them to clarify and unify the material and to give more freedom to the structure. 48

The Sonata Fantasy is regarded by Pendland as both a summing up of what preceded, and a looking ahead to what will come in its thematic derivations and intervallic development. The 12 bar introduction, which itself appears throughout either in fragments or in its entirety, provides material which is used in the rest of the work, though it is altered considerably in its later appearances.

Example 7, Sonata Fantasy, b. 1-6.

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The second theme at bar 13 is derived from bar 3, here inverted and with more emphasis on quartal harmonies. Example 8, Sonata Fantasy, b. 13-16.

A subsidiary theme which enters at bar 36 is a combination of material from bar 6 and bar 3. Example 9, Sonata Fantasy, b. 36-37, right hand.

The opening melodic line, which outlines an A minor triad, anticipates the predominance of the minor triad which appears frequently in this linear manner.
It is obvious from the outset that the treatment of intervals is an important element of this work, those in the upper voice of measures 1-3 playing a central role. Pentland feels that it was her exposure to the music of Hindemith which led her to a more logical use of intervals,\textsuperscript{49} and this more conscious approach was evident in works throughout the 1940's.

The influence of Copland may be seen in a subsidiary theme in the \textit{Sonata Fantasy}, in which the use of open fifths in the bass, and the more lilting rhythm results in a folk-type spirit which is quite reminiscent of the former teacher. Example 10, \textit{Sonata Fantasy}, b. 167-169.

This work illustrates common textural aspects such as decorative scale passages and running note patterns which are found in Example 7. Themes are occasionally obscured by a heavy texture, or by interweaving inner parts. There are few rests, and total silence is rare.

\textsuperscript{49}Pentland in interview, July 7, 1972.
Formally, the Sonata Fantasy is a combination of fugal and sonata elements, with the fugue appearing as a development section in which contrapuntal techniques, such as augmentation, diminution, stretto, and inversions are used. These are all techniques which will remain a part of Pentland's mature style in her use of serialism.

In contrast to this kind of writing are other works of the same period that are more concise and clear formally, and have a more transparent texture, such as the three short pieces in From Long Ago (1946).

Example 11, "Obstinate Tune" from From Long Ago, b. 1-4.

Here interesting developments on a limited amount of material, as well as Pentland's interest in rhythm, may be seen.

After her exposure to Schoenberg's music in 1947 and 1948, Pentland's leanings became increasingly more contrapuntal and more concise. The neo-classic trend continued into the 1950's, and Pentland developed more control over the texture and material in her works.
I was more consciously working towards a logical selection of tones. There has to be a reason behind the use of certain notes. And I was not cluttering the texture as much as earlier, in such works as the Sonata, or the Sonata Fantasy. I was trying then to let in the light. 50

These aspects may be seen in Sonatina I (1951), in which all three short movements are based entirely on the material presented in the cadenza-like opening. Though a 12-tone row is not clearly evident, ten notes of a row appear in bar 1, and there follows a rather free serial use of this material.

Example 12, Sonatina I, b. 1.

The work is very tightly constructed, as is indicated by the derivation of the theme of the third movement, which is a retrograde of the opening bar illustrated above.

\[\text{Example 12, Sonatina I, b. 1.}\]


The neoclassic aspect of the work, and of others at this time, is stressed by the kinds of intervals which predominate. Minor thirds are important throughout, both harmonically and melodically, as in the secondary section of the first movement, measures 13-30, which is derived from bar 2 material.

In the second movement of this work are found several variation techniques, such as theme inversion, retrograde, stretto, and diminution, once again, common both to neoclassic and to serial music.

The above trends continued until the mid 1950's, when a new stimulus would intensify and accelerate the directions Pentland's music was taking.
CHAPTER THREE
Pentland's trip to Europe in the summer of 1955 proved to be an important factor in the evolution of her mature style. Upon landing, she went directly to the new music festival in Darmstadt (International Ferienkurse für Neue Musik), which was taking place from May 29 to June 6, and in which special emphasis was given to experimental music. It was there that she had a more prolonged exposure to the works of Webern, and to what had resulted from his influence.

It consolidated the direction in which she had gradually been moving - toward a more simple and transparent texture. "I realized you can say as much with two notes as with twenty if you use the right two in the right place." 1

In addition, during that summer she heard a great deal of contemporary music, including works by Boulez, Stockhausen, Nono, and Berio, and she was especially interested in the electronic works. Having been confined to the more traditional music that was available in Canada at that point, Pentland found these new developments exciting and stimulating.

Following the festival at Darmstadt, she travelled to Brussels for a concert of her music on June 14, which was sponsored by the Business and Professional Women's Clubs of Brussels. Pentland, always having called for more support for the artists and musicians of Canada, was impressed with what she witnessed in European countries.

Miss Pentland was 'amazed' to learn that a non-musical organization had undertaken sponsorship of her performance in the Belgian capital. She feels that similar business and professional societies could do much to further the work of this country's composers.

This concert included a premiere of her *Solo Violin Sonata* (1950), played by Louis Thienpont, and a performance of her *Cello Sonata* (1943) by Antoinette Dethoor, as well as several piano works, including *Variations*, *Sonatinas I and II*, *Sonata-Fantasy*, and *Aria* which were performed by the composer.

From Brussels she went to Baden-Baden to the I.S.C.M. conference, which was held that year from June 17 to 21. Having joined the Canadian League of Composers in 1954, and, having informed the League that she was planning on going to the festival at Baden-Baden, Pentland was asked to act as the Canadian delegate. As part of her duty as a delegate she sent a report on the festival to John Beckwith, then secretary of the Canadian League of Composers. Germany impressed her with its interest in new music, the support given to its musicians, and with its highly developed modern radio stations, which she toured, which provided ample facilities as well as opportunities for new music to be performed and heard.

Pentland feels that the first real result of the European trip was *Interlude*, begun in Konstanz, and written as she was travelling that summer.

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It is the first piano piece where direct use of octaves is avoided. The texture is more opened up than in the Dirge (1948) where I depart from the more neo-classic attitudes of Sonatinas I and II. 3

She has also stated that this work was influenced by electronic music as well as by the music of Webern.

From Baden-Baden, and after some travelling to other centres where she continued to hear new works, Pentland went to London, England, where she spent an active summer. In June she was approached by the B.B.C. to record some of her piano works for radio broadcast, and she presented a program of her piano music on July 5 at the Institute of Contemporary Arts.

When Pentland returned to Vancouver in the fall of 1955, she could not help comparing Canadian musical resources with what was available in Europe: "I realized I was completely cut off from everything and made plans to get a year of absence so I could return for a longer period." 4

She departed for Europe the following spring, this time with anticipation of playing a more prominant role at the I.S.C.M. festival, which was being held in Stockholm June 3 10 that year. She had been informed in February of 1956


4Ibid.
that her Second String Quartet (1953) had been one of 27 works selected for performance in Stockholm by an International Jury which had considered 140 different works. It was actually in the fall of 1954 that the Canadian League of Composers had asked her to submit her First String Quartet for consideration for the 1955 I.S.C.M. It was among six other Canadian works which were sent to the International Jury for selection. Pentland, however, surprised the League by sending them her Second String Quartet instead, feeling it was more indicative of her present style. That year the scores failed to arrive in time for the Jury meetings, but the following year proved to be more fruitful for Pentland, since her quartet was the only Canadian work selected for performance. This was a highly prestigious and exciting development for her, but there were difficulties to come which led to Canada's resignation from the I.S.C.M. in 1956.

It was in the fall of 1955 that the Canadian League of Composers began questioning the validity of its affiliation with I.S.C.M., Canada then going into only its third year of membership. The annual fee of $125 was more than it felt able

5The String Quartet No. 2 was written in 1953 in memory of Pentland's brother, a jet pilot, who was killed that year in an air crash in Pakistan. The first of its five movements contains a brief quotation from the "Requiem Aeternam."
to afford, and there had not been any performances of Canadian music at the festival to that point. The League was not pleased to have missed what it felt was an early deadline for submission of works the previous year.

The Canadian League of Composers was informed in February of 1956 that the Pentland work had been chosen, and, not having read the I.S.C.M. constitution was astonished to learn that it was responsible for paying for the performance of the Quartet, a further fee of $160. It then decided to withdraw from the international organization rather than be obligated for past fees as well as the performance. Now it was Pentland's turn to be astonished, but she was supported by the president of the University of British Columbia, who had found out about the situation and soon arranged for sufficient funds to finance the performance. At the same time, Karl-Birger Blomdahl, then secretary of I.S.C.M., informed the Canadians that since the work was sent, and selected in good faith, unless it was withdrawn by the International Jury it would be performed, no matter what the Canadians decided. Blomdahl then arranged for Swedish Radio to finance the performance of the Quartet by a Swedish group. However, Canada withdrew from I.S.C.M. anyway, fearing

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6 In fact, the Canadian delegation had not yet paid any of its 1955 fees, and so owed the I.S.C.M. for two years of membership as well.
future financial obligations, and feeling quite conscious of the fact that another country was sponsoring the performance.

Pentland was deeply hurt by the actions of her fellow Canadian composers, and feels that there was some professional jealousy involved in the decision to withdraw. Because of this, a permanent rift developed between her and John Weinzweig, then the president of the Canadian League of Composers and who, she felt, had led the league to its decision. She recalls that Canada's announcement of withdrawal came in a cable just after the delegates had been assigned rooms and meal tickets, and that she was then asked to return her meal ticket since she was no longer a delegate. She felt let down now only by her fellow composers, but also by the Canadian government, having witnessed at the festival other delegates from smaller poorer countries who were given more support.

In 1956 she also returned to the festival at Darmstadt, where she began the Symphony for Ten Parts. She also went to Venice for the Festival Internazionale di Musica Contemporanea, and to the Unesco conference in Salzburg.

She settled that year in Munich, from October of 1956 to May of 1957.

My main objective was to live for a while in an active musical centre, and to hear contemporary music and performances of high calibre, and orchestral and operatic performances that could not be heard at home. 7

While in Munich she lived with a German family, in what had been the drafting room in their large house. She became good friends with the eldest daughter of the family, Amsel Bembe, as well as with Marion, who became a very well-known artist in Germany. She recalls playing two piano works with Amsel, each at a piano in opposite rooms, with the hall doors open so that they could hear one another. She ate her meals with the family, and, though there was little meat available in post-war Europe, Pentland remembers pleasant meals of good bread, yoghurt, and lots of eggs. She still corresponds with the family and, on another trip to Europe in 1963, introduced them to her husband.

While in Europe, Pentland went to many centres and heard a great deal of new music, each of her three summers there being full of new music festivals. Among her activities in 1957 was the I.S.C.M. Festival which was in Zurich that year. Her Organ Concerto was performed at the International Congress of Organists at a concert presented in Westminster Abbey by the Canadian College of Organists. Conducting the work was the C.B.C.'s director of music Geoffrey Waddington, with organist Gordon Jeffrey, who had commissioned the work, and had performed it in Ontario in 1951.

Only a few weeks after she returned from Europe to resume her teaching responsibilities at the university she met John

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8 Herr Bembe, at that point deceased, had been an architect.
Huberman at a Sunday afternoon tea. This meeting was quite by chance since neither of them generally attended events of this type. They were married a year later in Vancouver, on October 10, 1958. Pentland recalls:

Previous to this time I had always been too busy to get involved with others, and I think that most men sensed this—that I just wasn't interested. And I didn't meet anybody, certainly not in Toronto. It had never occurred to me that I would ever marry. Early in my life this was the only thing that my parents meant me to do, so I had an innate guard against this happening. The idea that you could get married and still have a career was completely out of my mind. I had a concept of being first a composer and lastly a woman.

Hally had wanted an independent self-sufficient wife. I had never met anyone who wanted a professional wife. Hally is delighted with my successes. 9

An industrial psychologist who was the first recipient of a Ph.D in psychology at the University of British Columbia, Huberman is from a musical family.

His father was Bronislaw Huberman, an internationally known violinist, and his step-father, the pianist and composer Ernst von Dohnanyi. His mother, Elza Galafrés, a well-known actress on the Berlin and Vienna stages, had lived in Vancouver since the end of World War II.

Huberman is certainly of a more romantic inclination in his musical taste than Pentland, one of his favourite

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9Pentland in interview, June 8, 1974.
composers being Carl Maria von Weber, and there are those who have felt that marriage has lent a more romantic touch to her music, though Pentland has reservations about this:

A lot of people think my music has warmed up and is more romantic since my marriage, but I think it is just a more natural, freer expression. 10

While Pentland was in Europe, Harry Adaskin decided to step down as the head of the music department at the University of British Columbia so that he would have more time for teaching and performance. He remained on the teaching staff there and was replaced by an American, G. Welton Marquis, in June 1958. Devoted to Canadian interests, Pentland was dismayed to find that someone from another country was now head of the music department. She felt that Marquis brought in a whole staff of Americans who were immediately ranked above the Canadian instructors, and was quite conscious of how the 'outsiders' were put in positions of power over the Canadians.

In addition, she felt that lower standards were now being accepted for the music degree. She had begun her program for creative music in the British Columbia school system in the early 1950's because she was not satisfied with the background of the students she taught at the university. Always striving for higher standards, she found anything less intolerable.

10 Ibid.
I had students who weren't getting any counterpoint and were getting a Bachelor of Music in composition. I resigned - I wasn't going to put up with that kind of standard. All the basic fundamentals were missing. 11

Her resignation in 1963 ended her connections with the university and her teaching. Those who knew her as a teacher recall that she was demanding, expecting as much work and enthusiasm from the students as she put into the subject herself, and she responded especially well to those who showed interest and were willing to work. Harry Adaskin recalls from dealing with her as a staff member: "She was inflexibly of the highest standard."12 Robert Rogers, who studied harmony, counterpoint, composition and analysis with her during the school year of 1954 to 55, recalls:

She was particularly strong analytically. We did a great deal of analysis of Beethoven Sonatas. In the composition class she was more concerned with how we were organizing the material than with whether or not we were using a contemporary idiom. 13

Adaskin also commented on her role as a teacher:

She was a successful teacher if the pupils were motivated. She is a very dedicated musician and expected the students to be dedicated as well. 14

After her resignation she went on a trip to Europe with her husband before devoting her full attention to composition.

11 Ibid.
12 Harry Adaskin in interview, July 6, 1974.
14 Harry Adaskin in interview, July 6, 1974.
I was lucky that at that time of my life
I was able to resign without financial hardship
and continue my own career. 15

Pentland's musical activities during the late 1950's had continued to expand and flourish in spite of her unhappiness at the university. Her Concerto for Piano and Strings (1955-56), which was premiered in March 1958 at a concert presented by the Canadian Music Associates in Toronto, with Mario Bernardi as soloist, and Victor Feldbrill conducting, drew considerable comment from the press. Hugh Thomson of the Toronto Star said he would rather "take the gas-pipe and end it all" rather than hear the work again.16 Pentland finds this kind of reaction to her music humorous, and was delighted when her husband threatened to send Thomson a gas-pipe.17 The comment of Leslie Bell that the work was "extremely bad,"18 prompted John Beckwith to write him a letter questioning this judgement, and explaining why he thought it was a good work.

One of the most obvious features of her Concerto is its constant variational invention - the varieties of texture and melody within its idiom amount to an admirable demonstration of creative skill. 19

17Recently, when referred to by Christopher Dafoe as a "decadent running dog", Vancouver Province, February 18, 1974, p. 33, Pentland exclaimed "I just love to be called a decadent running dog."
18Leslie Bell, Globe and Mail, March 13, 1958.
This led to a second review by Bell which could hardly be said to have demonstrated any tempering of his opinion:

In the first movement the soloist's part consists of tortuous leaps from one end of the keyboard to the other, or handfuls of notes clutched from the piano in a vicious, brutal manner. Behind this unpleasant demonstration the strings wander about in a bewildered fashion, finally bringing the movement to an end with a vulgar crunch. 20

Pentland is undaunted by such condemnations, and has become, in fact, rather used to them, referring to the clippings she has gathered over the years as her "collection of invective."

When *Vista* (1945) was performed in November 1958 in Vancouver by Jeanette Lundquist, a pupil of Harry Adaskin, it was more generously received. Other activities in this period included a chamber music recital of her works in London, England during Canada Week in May 1959. This was a week set aside by the B.B.C. for a "selection of music, drama, light entertainment and talks" 21 from a Commonwealth country. In November 1959 her *Two Piano Sonata* was performed at a Canadian Composers Festival at the "Institute of Contemporary American Music" at the Hartt College of Music at the University of Hartford.

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Early in 1959 she was commissioned to write a work for the Winnipeg Symphony Orchestra, which was conducted at that time by Victor Feldbrill. This was part of a program sponsored by the Canada Council, in which several orchestras were invited to select composers and to commission works.

Victor Felbrill recalls:

We commissioned her to write her Symphony No. 4. She has an uncompromising kind of approach to her music making; she's very honest. When she wrote for our orchestra, she knew what the possibilities of the orchestra were, since I had written her. And she came up with a very fine work.

When she arrived in Winnipeg in February of 1960 for the premiere performance, she had already received considerable attention in the press, having already supplied program notes for the work which were printed in both local papers. She was finally being received with some notice in her home town, though at least one of the local reporters seemed to be more concerned with her personal grooming habits and the size of her feet than with her music:

Barbara's strong immaculate hands, unadorned nails clipped short, moved in an eager wave . . . . She wore a daffodil tailored blouse, full skirt of black and white checked wool, black suède walking shoes on surprisingly small feet.

As Feldbrill observed:

I think it was a very strange occasion for her. It was her native city and I don't think

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she had been back there except for occasional visits, but never in a special capacity. The local natives were a strange bunch. I think they always wondered about Barbara - she was a real renegade in her own community.

Anything new in Winnipeg was approached with suspicion. Many people wondered about the symphony, but nevertheless we performed it. I remember we received some very interesting notices about it - outside the city of all things, from people who had heard the radio broadcast. They were very taken with it. 24

In May 1960 her Sonata for Solo Violin (1950) was performed at the Vancouver Art Gallery by Jeanette Lundquist in a Concert of Canadian Music which was presented by the Alumni and Associates of the Royal Conservatory of Music of Toronto. The work was performed again by Lundquist at the Canadian Music Festival at the University of British Columbia in July 1960 in one of three concerts of contemporary Canadian music.

Harry Adaskin continued to give Pentland's works exposure, basing one lecture in a series of ten in the fall of 1960 on her Duo for Viola and Piano (1960). During the series, "A way of listening to Music - European, Canadian, and American Music between 1920 and 1960," Adaskin, who illustrated his lectures with musical examples, was accompanied at the piano by his wife Frances.

At the week-long Festival of the Contemporary Arts in February 1961 Pentland performed with Robert Rogers in a duo

recital of contemporary works. It included Stravinsky's Sonata for Two Pianos (1944)\textsuperscript{25} and two works by Pentland: Duets after Pictures by Paul Klee (1958-9), a premiere, and Sonata for Two Pianos (1953), a Canadian premiere. Rogers, who is now teaching on the faculty of the Department of Music at the University of British Columbia, subsequently became very interested in Pentland's piano works, which he frequently performs in recital, and has recorded for the C.B.C. transcription services.

In May 1961 she took part in the Canadian Conference of the Arts in Toronto, appearing on a music panel, for which the topics for discussion were "The Composer and the Public" and "The Composer and the Performer." Beckwith commented on the success of the discussions:

> It seemed everyone at the conference was more interested in when the bar would be open than in where the talk was heading.\textsuperscript{26}

Pentland's Symphony No. 4 was heard at a concert of "recent works by Canadian composers" which highlighted the conference, this being the first program held in Toronto which was wholly made up of Canadian works for full orchestra since 1955,\textsuperscript{27} and the first concert in the new O'Keefe Centre. The work received a thoughtful review from John Beckwith, and a boo from one member of the audience.

\textsuperscript{25}This was probably the last performance Pentland gave of a work other than her own.


Her Fantasy (1962) was premiered in Vancouver by pianist Leonard Stein in February 1963 at the Festival of the Contemporary Arts, and in a C.B.C. Wednesday Night Concert on radio.

Invited by composer Violet Archer to take part in Canada Music Week in November 1964 at the university in Calgary, Alberta, Pentland performed her Fantasy, Toccata, and Dirge. Robert Rogers, who recalls first playing Pentland's Studies in Line as a student in 1953, performed the work at the C.B.C. Spring Music Festival in April, 1965. At the 1966 Festival of the Contemporary Arts in Vancouver, she performed her works on an all-Pentland program which included Fantasy, Shadows, Caprice, and Duo for Viola and Piano, with violist Smyth Humphreys. This recital was well received:

In Miss Pentland's hands, her music fairly dances with life; it has rhythmic vitality, a sense of purpose, and a very direct power to communicate. 29

Pentland's connections with the I.S.C.M. since her trips to Europe in the 1950's had been confined to her participation in a concert in December, 1963, when she performed her Toccata and Fantasy for the Pacific North-West Chapter in Seattle. In 1965, when she was invited to be vice-president of the North-West Chapter, she refused, never having been interested in participating at the executive level in such organizations.

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With the Canadian Centennial in 1967 came renewed interest in Canadian music and musicians, and there was a rather sudden demand for new works. Pentland received three Centennial commissions, and was fully occupied in 1966 and 1967 fulfilling these obligations. *Trio con Alea*, a work commissioned by the University of British Columbia with the collaboration of the Canadian Music Centre under a grant from the Centennial Commission in Ottawa, was the first composition in which Pentland made use of the aleatoric sections which have become a part of her mature style. It was Eugene Wilson, faculty member in the Music Department at the University of British Columbia, and cellist in the U.B.C. Faculty String Trio, who had requested some aleatory freedoms in the work. Wilson had been a performer in the Lukas Foss Improvising Ensemble in Los Angeles before coming to British Columbia. The U.B.C. Faculty String Trio premiered the Trio during the Festival of the Contemporary Arts, February 8, 1967, and, awarded a grant by the Centennial Commission to give a series of concerts in Ontario, featured the work in several centres in that province.³⁰

³⁰When *Trio con Alea* received its radio premiere with the U.B.C. Trio, the C.B.C. producer cut eight bars from a statement of the main theme of the first movement. Pentland wrote letters of complaint, but received little satisfaction, and no reassurance that this would not happen again.
Septet was commissioned by the Centennial Committee for the Hugh McLean Consort, although this work was not premiered until February 1968.

One of the largest piano works of her mature output, Suite Borealis, was commissioned by Vancouver's A.R.T.C. Association and premiered at the annual spring recital in March 1967. Pentland's slightly programmatic approach in this work is the closest she has ever come to an expression of nationalism in her music:

The five pieces of the Suite Borealis rose as an imaginative journey across Canada as our forefathers might have experienced it; the approach to an unknown land on the East Coast in the Maritimes, moving westward through Quebec, Ontario, and the Prairies to the Mountains and the Pacific. It is a brief "A Mare Usque ad Mare" Panorama, a sort of "Pioneers Progress". It does not intend to convey any pictorial impression of Nature, but rather expresses various feelings, collected sensations, which the changing regions symbolize both in a past and present sense. 31

The work was performed by four members of the A.R.T.C. Association.

Also in honour of the Centennial year, Murray Adaskin organized a festival in Saskatoon, which was a series of six concerts spanning several months given by Canadian composers. Pentland performed some of her piano works, Shadows, Caprice, and Fantasy, and played her Sonata Fantasy in Adaskin's class of 250, analyzing and discussing the work for the group. The

31 From the program notes.
Trio con Alea was performed by the U.B.C. Faculty String Trio, and the String Quartet No. 1 was presented by the U.B.C. Faculty String Quartet. In addition to the recital, there were exhibitions of materials which concerned the composers, and included in Pentland's exhibition were some paintings, tapes of her work, as well as scores which showed the development of her present style and works she had written as a child.

In January of 1968, to her delight and surprise, she received a Centennial Medal from the State Department of the Canadian Government. In her letter of thanks she said:

At first I felt I should at least have been under fire on the front line for such an honour, and then it occurred to me that perhaps as a contemporary composer I have been in similar situations.\(^{32}\)

To this writer she commented:

It's absolutely huge. I haven't got the chest for it.\(^{33}\)

The Purcell String Quartet, performed her String Quartet No. 2 in May of 1969 at the Vancouver Art Gallery, and in December of the same year at the Unitarian Church of Vancouver. In the summer of 1969 the group commissioned her String Quartet No. 3 and premiered it in June 1970. This quartet also contains aleatoric zones, though here they are not used as extensively as in the Trio con Alea. The Purcell Quartet have performed her music frequently in recent years, and Pentland

\(^{32}\) Letter from Pentland to Judy LaMarsh, then Secretary of State, January 28, 1968.

is always very pleased with their interpretation of her works. The *String Quartet No. 3* has been performed by them at the National Arts Centre in Ottawa, at Wigmore Hall in London, England, at Mount Orford, and they recorded it for the C.B.C. International Service. It was one of 11 works selected from the 92 which were submitted for performance at the Canadian League of Composers Conference in Victoria in February 1971. Pentland refers to this work as the Lunar Quartet since "midway through the first movement the astronauts made their historic landing on the moon and the sounds of their first steps seem to have crept in!"\(^3\)\(_4\) This work has been quite well received, and has stimulated such comments as the following:

> Her compositional style is stark and intellectually demanding - she acknowledges a large debt to many of the modern composers from Webern on, and it is not difficult to see these influences in her writing.

> But, as with Webern, all the surface harshness and angularity of the style cannot cloak the romanticism of the things she expresses . . . It is a compound - slight, sad resignation; a fragile sense of humour; an undercurrent of sorrow, and warmth for the world.

> Miss Pentland builds the work according to certain structural principles, and these are strictly adhered to - there is evidence of much formal thought and logical development of pure musical ideas.

> But there is also this rare exquisiteness and delicacy - the signs of emotions at work,

\(^3\)\(_4\)From the program notes of the June 25, 1970 performance.
as well as intellect - that quite beguiles and disarms. 35

In 1971 she was commissioned to write Variations Concertantes, for piano and orchestra, a concert work for the International Piano Competition in Montreal, which was given to the contestants for preparation only one week before the final competition. A special $500 prize was awarded to the pianist who gave the best performance of the work. Received very poorly by the press, the major complaint against the work was that it was not interesting pianistically, and held few challenges for the concert pianist.

In December 1969 she was approached by John Roberts, Radio Network Supervisor of the C.B.C., who wanted her to write an orchestral work of dramatic character, related to the "human condition." As a coincidence, she had begun a work in 1968 entitled News, for virtuoso voice and orchestra, which originated as a protest against Vietnam, and became, more generally, "a protest against man's endless violence to himself and his environment."36 Based on reports and headlines from various newspapers and newscasts, with the New York Times' motto "All the news that's fit to print" as a chorus, it was meant to be treated with satire, scorn and flippancy, but Pentland, always deeply affected by world events, had become so involved with the horrors portrayed in the work that

36 From the composer's program notes.
she had to set the work aside and turn to more cheerful writing.\textsuperscript{37} The Russian invasion of Czechoslovakia was a development which led her to abandon the work when it was about one third done. Roberts felt it was just what he was looking for, and so, after some hesitancy, Pentland completed News. It was premiered at the C.B.C. Summer festival in Ottawa on July 16, 1971, with Mario Bernardi conducting the National Arts Centre Orchestra, and Phyllis Mailing, mezzo-soprano, as soloist. Though it has had limited exposure, the work was received very favourably in Ottawa, and subsequently when heard on a radio broadcast. As a result, Pentland received some correspondence from others interested in world peace.\textsuperscript{38}

Performances in the early 1970's included the Symphony for Ten Parts by the National Arts Centre Orchestra in Ottawa in January 1972. This work had also appeared on the winter program of the Vancouver Symphony in November of 1970. Phyllis Mailing included three of her works on a C.B.C. radio broadcast on November 13, 1972: Ruins (Ypres 1917) (1932), Midnight Among the Hills, Sung Songs \#4 (1971), The Tune of the Stream, Sung Songs \#5 (1971).

\textsuperscript{37} This diversion was writing the piano music for young pianists.

\textsuperscript{38} In 1949 she had been a sponsor of the Peace Petition which was launched in Massey Hall. Following the performance of News Pentland received a letter of support from Mrs. Edith Holtom, who had been involved in the same event.
At the request of Eugene Wilson and Robert Rogers, Pentland wrote *Mutations* (1972), which was subsequently commissioned by the C.B.C. Premiered in February 1973, the work includes aleatory passages, and one section which was inspired by the starlings which were squabbling outside her studio window when she was composing. In this work Pentland has attempted to evoke various moods of mystery and drama, humour and caprice.

Approached by Joseph Macerollo, accordionist from Toronto, in 1970 to write a work for accordion and string quartet, Pentland was unable to turn her attentions to the work until 1971, owing to illness and to previous commitments. The work was later commissioned by the C.B.C. for Macerollo. To gain a better understanding of the accordion she spent an afternoon with Macerollo, who demonstrated the possibilities of the instrument. She completed *Interplay* in 1972, but

39 This brings to mind comments of Godfrey Ridout in an interview in Toronto, September 27, 1972:

An English organist had arrived in town about 1945 to perform a work of mine. At the reception he came over to speak to me, and Barbara was there. And he said "And when are you going to write a work for organ for me, Miss Pentland?" She said "I don't know, I haven't developed any theories about writing for organ yet."

Presumably she felt she had to work out the medium completely and develop some kind of theory.

I think that was quite revealing of her method of workmanship. That sounds like a Hindemithian approach.
considerable delay ensued before the work was performed. The original intention had been for Macerollo to premiere the work with the Orford String Quartet; however, this group subsequently decided it preferred to expand its repertoire with more established and romantic works. The Pentland work went unperformed until the Vancouver New Music Society requested to include it in its spring program, and, with this new impetus, Interplay was finally premiered in May 1974 by Macerollo and the Purcell String Quartet.

MUSICAL DEVELOPMENT

Pentland attributes the development of her mature style to both Hindemith and Webern:

Hindemith gave me clarity. He preferred the classic to the romantic. Webern was a clear summing up of what Hindemith was striving for. Webern put it into a nutshell. 40

She also feels that electronic music has had considerable effect on her music:

I think electronic music has had an influence on the colour and texture of my later music. 41

In its compact form and transparent texture, the Symphony for Ten Parts (1957) clearly demonstrates the influence of Webern on her style. The three tightly knit movements are built on melodic shapes and rhythms which are presented in the short introduction.

40 Pentland in interview, January 22, 1972.
41 Ibid.
My philosophy is the expression of my ideas through the clearest and most economical means, with little redundancy. This lends towards transparency of texture and generally horizontal writing with clear lines. 42

A new interest in sonority, also stimulated by Webern, may be seen in Pentland's instrumental combinations in the above work, which include such combinations as flute, xylophone and cello.

42Pentland in a letter to student Karin Doerksen, April 19, 1972.
Example 1, Symphony for Ten Parts, third movement, b. 48-49.
Example 1 also illustrates the imitative entries which are found frequently in Pentland's work. She often alternates dry, percussive sections with those that are more lyric.

Example 2, Symphony for Ten Parts, second movement, b. 9-12.
Now much more conscious of texture, she substitutes silence for the scale passages and arpeggios which previously appeared more frequently.

The twelve note system is not applied rigidly by Pentland, but rather as a means of control. The rows are treated quite freely after the initial statement, which is itself often characterized by a delay in the presentation of the final notes. Almost invariably the importance of the first part of the row is stressed, while the remainder of it is obscured or omitted entirely.

I start with a melodic impulse from which the material unfolds, sometimes quite gradually, and forms the series with which the work evolves. The melodic impulse contains as well the harmonic material: melody is harmony "lying down," as I frequently say! I am not rigid in my use of the system; any system which becomes a strait jacket kills its contents. If the thematic material is strong it often forms its own (largely unconscious) relationships which can turn out to be far more logical than anything the conscious mind could dream up. 43

She uses various polyphonic devices such as inversion, augmentation and canon, and her interests in the effects of retrograde on material is evident in her frequent use of the technique, whether it is with short motives, or with longer sections. An entire work, or a segment of it, is often concluded with an exact retrograde of the initial statement of the row, thus providing material for a coda, or even a

43 Pentland in a letter to student Alan Shanoff, February 3, 1969.
recapitulation. In News she even retrogrades the words used in the vocal line, here with the purpose of expressing disgust. The notes are retrograded (freely) at the same time. Also observe here the use of sprechstimme.

Example 3, News, b. 10-14, vocal line only.

\[ \text{All the news that's fit to print?} \]

\[ \text{If Iath shwen Enh (w)I1 -()- A} \]

Another distinctive feature is a touch of humour which occurs in the form of syncopation or jazz rhythms. As Harry Somers commented:

She had a very hard edged lyricism in her writing, and somewhere there always appeared a buoyancy, a rhythmic thing that is closer to a metrical conception. This existed in the Symphony for Ten Parts and, if I'm not mistaken, had always existed in her earlier work. 44

Frances Adaskin, who has performed many of Pentland's works, remarked:

There is a strong rhythmic drive in her works, and her rhythm is tricky because she uses unevenly metered bars, and the rhythm doesn't fall in the bars. Rhythmically she has a real sense of fun. 45

44 Harry Somers in interview in Toronto, September 27, 1972.

45 Frances Adaskin in interview, July 6, 1974.
This rhythmic element was used to emphasize the satirical aspect of *News*. Here syncopated jazz-like rhythms accompany words of war.

Example 4, *News*, b. 23-25, strings and vocal line only.

Several distinctive characteristics have appeared in Pentland's works in recent years, including the use of aleatoric zones, quarter tones, harmonics, and rapping on the body of the instrument. Aleatoric zones first appeared in *Trio con Alea* where there were as many as nine zones, and have since been employed in such works as *News* and *String Quartet No. 3*. 
I have made use of this additional means to heighten the dramatic effects and for other expressive purposes, to give flexibility to the performance and give more opportunity to the player to be more personally involved. The pitch material is provided and the direction controlled, but there are areas of freedom in rhythmic choice, tone production, repetition and combination, dynamics and colour... so that the chance element is used without style, idiom and structure being altered. 46

I never allow performers to invent material - I'm not a chance composer. I have to control the directions the music takes. But this situation allows for flexibility in tension and tempo - it's stretchy music. This intrigues me a great deal - to combine the features of measured sound with the flexibility of unmeasured portions. It gives the instruments a chance to come to the fore rather than just the music - I like to treat instruments as personalities. 47

In the aleatoric sections one instrument may maintain the rhythm while the others react freely, within the limits set by the composer.


47 Pentland in "Composer's Trick is to Know Just Where One is Going," by Max Wyman, Vancouver Sun, Weekend Section, p. 10A, June 19, 1970.
In other cases, all instruments move freely at once.
As in the final movement of the Trio, the zone may function as a cadenza.

Quarter tones are found chiefly in the string parts of recent works and are used here effectively as decorative device.
Example 7, *String Quartet No. 3*, First Movement, b. 79-83.

In the vocal line of *News*, quarter tones are used for colouring and expression.
Example 8, *News*, b. 45-46.

Harmonics are found extensively throughout her later works, especially in those for strings.
Example 9, **Trio con Alea**, Second movement, b. 1-9.
Performers feel that her use of these special effects is effective.

She has adopted some of the devices - aleatoric sections, rapping on the instrument, but she won't use a device unless she's comfortable with it. Her music is constantly changing. She's very aware of what's going on. 48

She's always up to date. She's aware of the sounds of the jazz type of influence on the brass players and used that in her Symphony No. 4. She wasn't afraid to use it in the context of her composition - wah-wah mutes and all kinds of things, it's all incorporated into her writing. Her ears are open, she hears the sounds, she's always listening. She's always working on new techniques. 49

Pentland rarely writes for large groups, News and Variations Concertantes being exceptions that were commissioned. She has found it to be difficult to get works requiring large resources performed. The largest part of her output has been piano works, and this was, at one time, partly because it was easier to get these works performed, even if it was the composer herself in recital.

Since one way of getting performances is to "do it yourself", I write frequently for the piano for that purpose. 50

She has found it difficult to get good performances from large numbers of instruments:

The more instruments, the less sensitivity there is. Great bodies of instruments cannot be sensitive. 51

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However, her increasing use of smaller groups is perhaps indicative of more than just her desire for sensitivity. Recently, upon entering a concert hall in which the stage was overflowing with instruments she grumbled:

"You can always tell a composer who hasn't lived through the depression - there are so many instruments used. No economy of means." 52

She enjoys writing for small string groups such as the string quartet, and has built up considerable rapport with the Purcell String Quartet:

"It's a very personal way of writing. The strings are so much a part of each other."

"Writing for piano and strings is a problem - but an interesting problem. I try to integrate it. You want to avoid getting in the way of the string sound." 53

Pentland no longer writes within the strict neo-classic forms that were earlier a part of her style. She has developed a very liberal approach to form, and feels that Webern helped direct her away from a more limited neo-classicism to a more open style. For her it is important that the material be allowed to dictate its own formal implications.

"Old forms hamper us. The music must develop its own form. You must allow for expansion on an intuitive level, and follow the logic of the music." 54

Pentland feels that, in addition to the use of devices discussed earlier, some change in her music has occurred since

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52 In conversation with the author, June 1, 1974.
53 Pentland in interview, June 8, 1974.
54 Ibid.
the 1950's. She observed that her works were more abstract then, her definition of abstract being "A sound disassociated from something more tangible or visible, independent of any art form." 55

She has also noted a change in her treatment of range:

The spectrum has considerably widened since the 1950's - so that melodies may soar and dive to a greater degree, making the texture even more transparent at times. 56

Pedagogical works for piano represent a significant part of Pentland's output since the early 1960's. This new emphasis on contemporary student material was partly a result of the encouragement given by Ronald Napier of the Toronto division of B.M.I. Most of the teaching pieces are published, and more copies of these are sold than of her other works.

After she had written several short pieces for young pianists, she was approached in 1966 by Rachel Cavalho, a piano teacher in Toronto who is well versed in Canadian teaching works in a contemporary idiom. Cavalho wanted her to write a graduated series for the beginner. In the three books of Music of Now (1969-70) which grew out of Pentland's communication with Cavalho, the student is gradually introduced to such difficulties as accidentals, tone clusters, harmonics, and changing rhythms and meters, while canons in retrograde and inversion encourage an independent use of the hands.

55 Ibid.

56 Pentland in a letter to Karin Doerksen, April 19, 1972.
Pentland feels that except for its texture, *Music of Now* is her present style in a nutshell, and her approach here is strictly linear and has few chordal implocations. At times there is a suggestion of the modal and bitonal.

Example 11, Book II, page 3 #2, b. 1-4.
The tone row is applied much more simply here than in her more advanced works, and the emphasis tends to be on intervallic relationships. She often uses a series of only five notes in each hand, and these are always stated at the outset of each piece. The rhythmic aspects, as well as the contrapuntal represent the greatest challenge for the student.

Example 12, Book III, page 6, #1, b. 1-4.

Teachers agree that the works are extremely successful.

Larry Thiessen, piano and accordion teacher observed:

The works in Music of Now, and her other teaching pieces are short, cohesive and effective. The titles are very well thought out, and have immediate appeal to the student.

Robert Rogers points out:

Kids are fascinated with things like tone clusters played with the fists in Music of Now, just as they are with the quasi-harmonics in Echoes...

57 Larry Thiessen, in interview, July 10, 1974.
they really enjoy the rhythmic vitality which is so prevalent in Barbara's music. The rhythmic clapping that she advocates, and the way she presents single melodic lines before combining them contrapuntally really pay off, I think. 58

Carol Jutte, piano teacher on the staff at U.B.C. who has used Music of Now extensively with adult beginners remarked:

All my beginners at U.B.C. have finished Music of Now, and have worked hard to master it. No complaints about the juvenile quality of it! I know it worked out wonderfully well for me - having such beautifully simple material that offered so much rich instruction in the composition of the music as well as in the teaching of rhythmic and linear feeling. 59

The style found in Pentland's mature works can be summed up by the composer herself:

The "still, small voice" means more to me than the pompous and full-blown. 60

The "right note in the right place" simply concerns my attention to the inner logic of the music itself, which is more aural judgement than an intellectual one. What I compose has to satisfy my judgement in both aspects or I wouldn't be interested in committing it to paper. This applies as well to pieces for children: I don't write anything for them that I don't enjoy playing myself. 61

Though reviewers are still generally rather unsympathetic towards her works, performers have more receptive views:

58 Robert Rogers in interview, July 12, 1974.
59 Carol Jutte in a letter to Pentland, November 13, 1969.
60 Pentland in interview, June 8, 1974.
I think her present style is certainly a lot more economical than in her works of the 1940s, but I don't think she has had to sacrifice any of the lyrical or rhythmic features. She is still getting great variety in her music, and using fewer notes to get it. 62

They say her music is angular and hard, but nothing could be further from the truth. It's very simple and romantic. People don't like her music because they only hear a work once. The slow movements are always charming, and especially romantic. But her style has a kind of lyrical romanticism which is not sensuous because it's too lean. 63

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62 Robert Rogers, op.cit.

63 Frances Adaskin, op.cit.
CHAPTER FOUR
Pentland's role in Canada as one of its first female composers, and certainly the first of any stature, is an interesting one which was fraught with difficulties in earlier years. Time and time again she found that being a woman interfered with the success of her composing career.

When I was struggling to be a composer, the fact that I happened to be also a female didn't at first concern me, because just to get the education I needed occupied all my attention. About the age of 19 I was signing my compositions using my initials with the surname (and was referred to as "Mr." until someone advised me to use my first name), so I must have been aware, but the real impact came later. I was naive enough to believe that if I wrote good music that was what mattered, and I was so absorbed in putting music first in my life, I thought others would too. It only came to me poco a poco that others thought differently, and the discrimination was very real. It is much more subtle, less obvious than racial discrimination, and therefore more lethal in its effect. I keep hoping that nowadays all this is dying out, and that your generation will be treated more fairly. 1

Those who knew her in the 1940's recall it as a time of struggle for her and, in retrospect, are quite sympathetic to the problems she encountered. 2 Mrs. Naomi Adaskin remembers:

We would have tea together and talk about the problem of women in the arts. It was doubly hard for her. It was her struggle to be accepted as a female composer in a male world. She felt she was not taken seriously because she was a woman. None of them was taken seriously. 3


2 The women seemed to be much more sensitive to this aspect of Pentland than the men. Perhaps a natural response.

Helen Weinzweig, wife of John Weinzweig, and once a good friend of Pentland, stated:

Her warmth, and her spirit, and her friendship were very deep. She had a rough time as a woman in a man's world. Her music was never received objectively. 4

Godfrey Ridout puts it this way:

Let's face it - Barbara's unique. I don't intend to sound like a male chauvinist or whatever the hell it is, but some of the women composers may have been composers because they were women at a time when there wasn't an entirely equal right. A woman composer was something of a phenomenon, consequently she got attention. And that accounts for some pretty bloody awful music. Barbara was different. Barbara could meet anybody on anybody's ground. She was different stuff, and a fighter as well, but she didn't fight as a feminist, she fought as a person. 5

Pentland went to Europe in 1955 with hopes of finding a more enlightened situation, but was soon to be disappointed.

I felt the discrimination in Europe, but I had this delusion that women there were freer. I hadn't counted on the influence of Hitler, which had changed things considerably. I was not prepared for the change in attitude that being a woman brought about. I thought only of myself as a composer, not as a woman. I was a professional. I would have breakfast with the Yugoslav composers, eager to discuss what they were doing musically, and then get a frigid reception from the British. I was horrified to find my interest in the music was entirely misinterpreted, so after that I kept more to myself. 6

Finally establishing herself in the field of composition, Pentland feels that at this point in her career she has overcome this problem, and that it no longer affects the number

4Helen Weinzweig in conversation, September 28, 1972.
5Godfrey Ridout, in interview, September 27, 1972.
6Barbara Pentland in interview, June 8, 1974.
of commissions or performances she receives. She does not place that blame for the difficulties women encounter entirely on the males:

There are not enough women in politics, but they prefer to stay at home rather than face the rough and tumble of the world. 7

However, she does feel that some improvement is still needed.

In Canada I hope things are getting better. I always felt the States were 'way ahead of us in that respect. A woman still has to be very much better than a man to achieve attention. 8

Though Pentland is very proud of being a Canadian, this has only rarely been expressed in the form of nationalism in her works. How this was seen in Suite Borealis was illustrated previously. A much earlier work, Violin Sonata (1946), is built on three French-Canadian folk songs; however, Pentland states that this was done mainly because a performer requested such a work. Commenting on the Violin Sonata she says:

There are certain basic sounds in all very old folk songs from almost any land which transcend race, color, or creed, and make it the common heritage of all peoples. My share of French ancestry may make me rather partial to these particular songs of our early settlers and voyageurs, but it was their purely musical qualities and possibilities which made my choice . . .

If there is also a suggestion here of Indian colour, it is perhaps due to the fact that the earliest and closest exposure I had to the expression of a people's culture in folk-song was at the occasional Indian pow-wow during my childhood in the

7 ibid.
8 ibid.
mid-west. In retrospect the flavor of these occasions is made up of monotonous but exciting shouting and the pounding of many feet circling the camp-fire in the dark. These early impressions were probably aroused by the more primitive and universal elements contained in the tunes, and create a sort of fusion of our Canadian background. 9

Pentland has more recently stated that the Indian music heard in her youth contained nothing memorable for her, though she recalls:

The pow-wows were held in a field near our summer cottage. I can remember hundreds of grasshoppers hopping up my bare legs under my full skirt. 10

Nationalism, then, has little place in Pentland's music, and she feels it has little place in Canadian music as a whole.

A composer may still make good use of folk-song in appropriate places, but to found any valid musical expression on it today seems to me impossible at the stage we have reached in the development of our music. For emerging nations, who may be able to find their own techniques independent of the mainstream of European culture, it may still be viable, but extremely doubtful, as we are all too closely involved. 11

As to the future of music in Canada she feels:

The near future of music in Canada will probably be dominated as much as the present with the works of the past, which will gradually include a little more of the XX century. It is hard to believe that the concert form as such will die out, as symphony, opera and ballet here are continuously sold out - at high prices. There may be more electronically produced

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10 Pentland, in interview, June 8, 1974.

music in the home, but the future of the human race itself appears so dim to me that I can't foresee what will happen to serious music. 12

Pentland is very aware of the support given to Canadian composers and performers by the C.B.C., and feels that it has been necessary for the survival of serious music.

The plight of the Canadian composer would be vastly more precarious - if not impossible - were it not for the C.B.C., whose home service and overseas network broadcast programs afford most of the opportunities for the music of Canadian composers to be heard. 13

As a composer who no longer performs her own works, Pentland is now at the mercy of those who choose to play them; however, she feels that her works get better readings than they once did.

I think the whole calibre of performance has risen considerably and we get very good performers in Canada. Players are willing to try different things, they are more experimental, and they are better trained. I couldn't get a Canadian group to even read my First Quartet and now it's been recorded. 14

She has found that it is very important for a composer to hear his own works:

If you write something and it isn't well performed you are never sure if it's the work or the bad performance. But you can learn so much from hearing a work performed. 15

In the performance of her works she stresses the importance of the rhythm, which she feels must always be precise, even in the more romantic sections. "Precision is so often lacking in

13 Vancouver Province, Friday, January 6, 1967.
14 Pentland in interview, June 8, 1974.
15 Ibid.
performances of my work." In 1971, when she was sent a tape of a performance of her Variations for Viola which was about to be included on a C.B.C. International Service recording, she was so displeased with the interpretation that she decided the work should not appear on the recording at all. "His lack of rhythm destroys the meaning of the work." Because she felt the rhythm lacked precision in a performance of her Fantasy, she changed the notation, adding rests to the original, in an attempt to make her wishes more clear. "It is important that the exact quantitative rhythm should be observed." I think rhythmic phrasing is even more important than the melodic and, when pianists play my music without this rhythmic quality, its character is missing. In addition to a precise rhythmic interpretation, Pentland hopes for some sensitivity:

Sensitivity is so often lacking that I've given up expecting it; when it does happen it's a rare and treasured experience. With large ensembles, such as an orchestra, it seems to occur in inverse proportion to the number of players.

Pentland no longer performs her works, finding that practising the piano takes too much of the time she would rather use to compose, and she also finds her energy more limited now than it used to be. When she was performing, she discovered that she

16 Ibid.
18 Ibid.
could not prepare a program and compose at the same time. "It seems to use different parts of the brain." 21

The role of performer and composer are not completely compatible. The composer wants to isolate himself and get at things from the inside, whereas the performer then takes this inward searching and examination and brings it alive for others. The performer is an externalizer. 22

Performers generally agree that Pentland's works are very difficult technically to play, but well worth the effort required in learning them.

It doesn't yield itself right away but it is very rewarding to work at. It gets more beautiful as you play it more. 23

They also agree that the rhythm increases the difficulty of her works.

I'm fascinated by the rhythmic complexities in her music, especially when strict adherence to the notated rhythm gives the music a wonderful sense of rubato. I don't think the listener is really aware that two tempi are combined in that one section of the Fantasy - if it's played properly, he should just get a short-lived sense of rhythmic freedom. It's all very simple - once you can do it! 24

Victor Feldbrill recalls working with an orchestra on one of her works:

Her music is very difficult to play. Barbara's music in particular is very clean; there's very little waste in it and everything has to sound. I recorded her Symphony for Ten Parts and every player had to learn his part as if he were learning a concerto. It was difficult, but anything that's worthwhile is difficult, and has to be mastered. 25

22 The Sheaf, Tuesday, November 28, 1967.
23 Frances Adaskin, in interview, July 6, 1974.
24 Robert Rogers in interview, July 12, 1974.
The economic style of Pentland's music is reflected in her approach to life. As Feldbrill remarked:

I think the music that she writes is really an extension of herself, the type of person she is - very direct. She doesn't use fifty thousand words where ten words will suffice, and the music doesn't use fifty thousand notes where ten will suffice. It's a complete carry-through of her complete character. Uncompromising, direct and honest. 26

Pentland agrees with this assessment:

In my whole life I was stripping out the unessentials that weren't me. I was caught up in a way of life and society that I didn't feel part of. This is why it took me so long in a way. Giving up things that were not a part of my life, stripping the unessentials and the things that were not true for me was very hard. It takes a while to break out of the mold on your own.

My philosophy is one of stripping in music, to keep away from unpleasant situations as much as possible, to create as few as possible, and to create a pleasant atmosphere in the home. I'm essentially a passivist in every respect. 27

Though Pentland has long been recognized on the international level at such festivals as the I.S.C.M. in 1956, and with frequent performance of her works abroad, it is undoubtedly recognition in Canada which she cherishes the most. For example, she was delighted when, in 1972, she was informed that Pentland Place, an area in Kanata, a town near Ottawa, Ontario, had been named after her. The town was then setting up a museum to honour the various famous Canadians after whom it was naming

26 Ibid.
27 Pentland in interview, June 8, 1974.
its streets and area, and requesting a manuscript from her to put on permanent display there, received a short duet for young pianists.

However, this rapport with Eastern Canada is rare, and one soon senses in Pentland a feeling of isolation and loneliness. In Vancouver she is cut off from the musical activities in Ontario, where the Canadian Music Centre (which houses most of her scores on transparencies), B.M.I., and C.B.C., as well as many composers are located. She is aware that Vancouver does not aid her in keeping up with developments in music:

> It takes all my time and energy to keep myself afloat in the vacuum of Vancouver . . . . and go on composing. 28

However, she does not appear to feel any desire to return to Ontario, and seems to find travelling there a chore:

> I do hope you had a more pleasant time here than I have in Toronto. 29

Those who know and care for her in Toronto feel that the sheer vastness of Canada interferes with their communication with her, and with her participation in the music scene. Harry Somers stated:

> She tended to feel a little isolated from the main musical activities in the country but was still very alert and perky. 30

And Feldbrill commented:

> 29 Pentland in a letter to Bruce Mather, October 19, 1969.
> 30 Harry Somers in interview in Toronto, September 27, 1972.
I found her a woman with a tremendous sense of humour and a sense of humanity too. She's a fine person. I only feel sorry in a sense that she's locked up behind the Rocky Mountains. There's a terrible feeling for me that the Rockies do cut off the rest of the country, whether one is living on that side looking eastward, or this side looking westward. But professionally, from the standpoint of keeping in the stream of what's going on, I'd love to see her here. I think she could make a tremendous contribution to the hub of activity where so many of the composers are centred - in Toronto and Montreal. \(^{31}\)

The theme of loneliness prevails:

There's a touch of sadness somewhere in Barbara. It's just something I sense sometimes, but that's perhaps another word for sensitivity. \(^{32}\)

I feel there's a kind of loneliness - maybe I'm reading into it, but none like to be forgotten by her colleagues. I don't think she's really been forgotten but I think she feels she has been forgotten. Barbara challenges people, she confronts them. People don't like to be confronted, they have to answer questions they don't want to answer. But I'm glad she's the way she is. I hope she never changes, it's important to have that kind of strength. I'm just sorry she's been cut off from so many of the activities that are going on. \(^{33}\)

Though a very serious musician, Pentland is very accessible to those who approach her.

An interesting characteristic of Barbara as I recall her (and she may never forgive me for making this particular comment), is that very often she would appear as tough as nails, and perhaps even a little crusty to the public and sometimes to her colleagues when she was holding forth on a principle, or an idea, or was under attack, but to anyone who evidenced any real

\(^{31}\) Victor Feldbrill in interview, September 27, 1972.

\(^{32}\) Somers, op. cit.

\(^{33}\) Feldbrill, op. cit.
interest or response she melted as fast as
the spring snows, and revealed a tremendously
warm and responsive person. And this indicated
that she really had a pretty strong defensive
crust which was very quickly melted with any
kind of warmth or enthusiasm. 34

That she is certainly responsive to interest in her and
her music is evident in the care she has given to answering
the many letters she has received, especially during Centennial
year, from students enquiring about her life or music. Each
one was given special attention and an individual reply. As
well, in 1974 she spent considerable time preparing and
delivering lectures for a group of piano teachers in Parksville,
British Columbia. The lectures, in which she discussed
piano teaching music of the past hundred years, culminated in a
presentation of one of her own teaching works. Though the
attendance was small, Pentland was willing to try to help those
in more isolated areas keep up with developments in music.

The economy of means found in her music and philosophy
of life is carried out in the more practical aspects of her life.
Both she and Huberman show considerable concern for the en-
vironment by recycling bottles, cans and papers, and they never
buy anything new when something old can be mended and used
again. Huberman, both inventive and practical, has designed
furniture in their home which is modern and functional. In
Pentland's studio, one finds straight lines and bright colours,

34Somers, op.cit.
with such contemporary art works as an abstract painting by Marion Bembe, a work by Bert Binning, and a print of Paul Klee's Fish Magic on the walls. Her full bookshelves, scores, manuscripts, letters, tapes and records are all organized in their respective cabinets with precision.

The house, completely sheltered on all sides by high trees, is surrounded with bird feeders, and small tables spread with such delicacies as nuts and sunflower seeds. Conversations are periodically interrupted by the appearance of a small feathered friend who is then viewed with delight. Pentland has doctored several injured birds back to health after they have flown into the large glass windows which face the garden. Her free time is also spent in tending the many flower beds which surround the house, and she usually sends a visitor away with a bouquet.

Between works she likes to keep her mind active by doing problems in algebra and geometry; another indication of her interest in abstract thinking.

When on holidays, Pentland and her husband set out to do serious bird watching, and recently have become interested in tropical fish. In the fall of 1965 they went to Hawaii for five weeks, and it was there Pentland began to study tropical fish, becoming fascinated with their changing designs. In 1967, when they went to Grand Cayman, an island south of Cuba, one of the Klee Duets was based on this print.
she first started snorkeling, and was astonished to see beneath her "a whole world of fishes." At first she had her glasses taped on her face beneath the mast, and later, Huberman had a mast especially made for her with the lenses built into it. Her doctor always sends her to a warm climate for her health, and the trip is generally taken in the winter to escape Vancouver's rain.

The main part of Pentland's time and attention continues to be occupied by composition.

When I am working on something, I work on it almost every moment. I like to hear it in my mind away from anything concrete. It's a very good way to assess the work and clarify it in my mind. It's a kind of abstract thinking that I've always indulged in, even as a child. Though I find copying a strain on my eyes, I like writing notes on five lines - the feel and look of musical notes. Because she finds the time and energy required by commissions has become too demanding she does not plan to accept many of them in the future.

Commissions don't mean that much to me any more. They require a deadline and only give one performance. Commissions would have meant a lot more to me when I was young. Now, I may have to stop something I'm working on to start a commission, yet, I really need the time now to "do my own thing" so to speak. I would much rather they commissioned a younger person - or used the money for more performances.

36 Pentland in interview, June 8, 1974.
38 Pentland in interview, June 8, 1974.
Her future plans include a revision of *The Lake*, and she has some other works in mind she hopes to have time to compose. Undoubtedly she will continue writing to please only herself.

You have to write because you love it and you need it, not because you are writing for someone else. All those people who are so ambitious are so pompous and dull. It makes me want to do something wicked. 39

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*Catalogue of Canadian Chamber Music at the Canadian Music Centre*. Toronto: Canadian Music Centre, 1963.


Letters and Articles by Pentland


APPENDIX A

LIST OF WORKS
Childhood Pieces:

The Blue Grotto (1921) (lost)
Twilight (December 1922)
Dawn (February 1923)
Berceuse (April 1923)
That Darling Old Dad o'Mine (1922? 3?)
Book of early pieces destroyed
"Revolutionary" Sonata (Fantasia), written, rewritten and unfinished in early teens (1924-9?)
The Cottager to Her Infant, voice and piano (Spring 1929)

Student works:

From "French period":
Bergers et vous, Bergrères, for a capella chorus, also voice and piano ('29)
Sonate, c# minor, 4 movements, for piano (1930)
Trio for Flute, Cello and Piano, 4 movements, (1930)
Aveu Fleurir, voice and piano (1930)
Numerous motets (Latin) with and without organ accompaniment - pieces for organ, and chamber music (1930-1)
Reverie, for piano (1931)
Sonatine, piano, 3 movements, (February 1932)
Piece in B minor, piano (March 1932)
A Lavender Lady, voice and piano (1932)
Ruins, voice and piano (1932)
Pastorale, piano (1933)
Lament, for voice and string quartet (December 1934)
Invocation, for violin and piano (1935)
Two Preludes, piano (1935)
They Are Not Long, voice and piano (1935)
Concert-Overture, for symphony orchestra (November 1935 - January 1936)
Sonata, piano, 2 movements, (1936)

From "Juilliard period": 1936-9
Academic Allegro, violin and piano (Spring 1937)
Mazurka, piano (Summer 1937)
Starless Night, voice and piano (Summer 1937)
Little Scherzo for Clavichord (Summer 1937)
Ballad of Trees and the Master (chorus) (Summer 1937)
Prelude, Chorale and Toccata for Organ (Fall 1937)
Two Pieces for Strings (early 1938)
Leisure, A Picture, Cradle Song, A Piper, for a capella chorus (Spring 1938)
Ostinato for Organ (summer 1938)
Sonata Allegro, piano (summer 1938)
The Mask, voice and piano (1938?)
Elegy, for piano (July 1938)
6 Pieces for Children (Fall 1938-1939)
Five Preludes, for piano (1938)
Quartet for Piano and Strings (1939)

Mature Works

Lament, symphony orchestra (summer 1939)
Dirge for a Violet, a capella chorus (1939)
Rhapsody 1939, for piano (Fall 1939)
The Devil Dances, for clarinet and piano (December 1939)
Unvanquished, for tenor and piano (February 1940)
Promenade (in Mauve), for piano (1940)
Fantasy, for piano and orchestra - unfinished (1940?)
Payload, score for radio-drama (1940)
Beauty and the Beast, ballet-pantomime for 2 pianos (1940)
The Wind Our Enemy, score for radio-drama (Anne Marriott) (1941)
Sinfonietta, 1st movement dropped, became: Arioso & Rondo (1941)
Studies in Line, for piano (1941)
Holiday Suite (summer 1941), version for strings (1947)
Variations, for piano (1942)
Concerto for Violin and Small Orchestra (1942)
Payload, suite for orchestra (1943)
Marriott Song Cycle (1942-4) completed with Cities (1945)
Sonata for Cello and Piano (1943)
Air-Bridge to Asia, for CBC radio-drama (November 1944)
String Quartet No. 1 (1944-5)
At Early Dawn, for tenor, flute, cello (January 1945)
Piano Sonata (1945)
Vista, for violin and piano (May 8th, 1945)
Symphony No. 1, (1st movement December 1945, 2nd and 3rd movements Fall 1946, 4th movement Fall 1947-1948)
Sonata for Violin and Piano (1946)
From Long Ago (Lone Traveler, Obstinate Tune, Flight) for piano (1946)
Sonata Fantasy, for piano (1947)
Colony Music, (Overture, Chorale, Burlesque), string orchestra, piano (1947)
The Living Gallery, score for film (NFB) (September 1947)
Variations on a Boccherini Tune, orchestra (flute, oboe, horn, strings) (June 1948)
Octet for Winds (1948)
Dirge, for piano (1948)
Sad Clown - Song of Sleep, 2 pieces for piano (early 1949)
Weekend Overture, for resort "combo" (clarinet, trumpet, piano, percussion) (summer 1949)
Concerto for Organ and Strings (1949)
Solo Violin Sonata (1950)
Cadenzas for Mozart Violin Concerto K.207 (1950)
Symphony No. 2 (1950)
Ave atque Vale, for symphony orchestra (1951)
Sonatina 1, for piano (June 1951)
Sonatina 2, for piano (July 1951)
Epigrams and Epitaphs, for 2, 3, 4 voices (July 1952)
Mirror Study, for piano (1952)
The Lake, one-act chamber opera, 4 voices, flute, oboe, trumpet, strings (1952)
String Quartet No. 2 (April–November 1953)
Two-Piano Sonata (August 1953)
Aria, for piano (summer 1954)
What is Man? – Salutation of the Dawn, 2 choral pieces, a capella (1954)
Sonatina for Solo Flute (1954)
Ricercar for Strings (1955)

Interlude, for piano (summer 1955)
Concerto for Piano and Strings (1955–6)
Symphony for Ten Parts (No. 3) (1957)
Toccata, for piano (1958)
Three Duets after Pictures by Paul Klee (1958–9)
Symphony No. 4 (1959)
Duo for Viola and Piano (1960)
Canzona for Flute, Oboe and Harpsichord (1961)
Cavazzoni for Brass, 3 organ hymns transcribed for quintet (1961)
Ostinato and Dance for Harpsichord (1961 and 1962)
Fantasy, for piano (1962)
Trio for Violin, Cello and Piano (1963)
Freedom March, for young pianists, 4 hands and piano (1963)
2 Canadian Folk-Songs for piano duet (1963)
Signs (Angles, Curves, Dashes, Dots) for young pianists (1964)
Three Pairs, for young pianists (... 1964)
Puppet-Show, 1 piano, 4 hands (1964).
Shadows – Ombres, for piano (1964)
Echoes 1 and 2 (1964) for young pianists
Puzzle (1964) (see Maze)
3 Sung Songs, voice and piano (1964)
3 Sung Songs for a capella chorus (April, August 1964, January 1965)
Strata, for string orchestra (1964)
Caprice, for piano (1965)
Hands Across the C, for young pianists (1965)
Variations for Viola (1965)
Trio con Alea (1966), violin, viola, cello.
Suite Borealis, 5 pieces for piano (1966)
Septet for Brass, Organ and Strings (1967)
Ten for Ten, for young pianists (1967) (pub. in Music of Now, book 3)
Space Studies, for young pianists (1967)
Songs of Peace and Protest, for young pianists (1968)
Maze, for young pianists, to pair with Puzzle above (1968)
Cinescene, for orchestra, 3 solos (1968)
(News – 1st third only – 1968)
Music of Now, Book 1 and Book 2, Stages X–XIV (1969)
String Quartet No. 3 (1969)
Music of Now, Book 2 and Book 3 completed (1970)
News (final 2/3), for virtuoso voice and orchestra (1970)
Variations Concertantes, for piano and orchestra (1970)
Reflections - Reflets, for free-bass accordion (1971)
Midnight among the Hills - The Tune of the Stream, Sung Songs 4 and 5, for medium voice and piano (1971)
Arctica for young pianists: 1) Ice Floe, 2) Thaw (1971-2)
Interplay, for free-bass accordion and string quartet (1972)
Mutations for cello and piano (1972)
Arctica for young pianists: 3) Snowy Owl (1972); 4) Tuktu 1972–January 1973)
Vita Brevis for piano (1973)
Occasions for brass quintet (1974)
APPENDIX B

LIST OF FIRST PERFORMANCES
Listed in order of performance

THEY ARE NOT LONG
A LAVENDER LADY
RUINS

Agnes Kelsey, soprano
Anna Hovey, piano

TWO PRELUDES
SONATA ('36), first movt.

Barbara Pentland, piano

Recital by Barbara Pentland, Royal Alexandra Hotel, Winnipeg, September 21st 1936.

PRELUDE, CHORALE AND TOCCATA FOR ORGAN - Ashley Miller, organ.
Juilliard Concert Hall, New York, May 9th, 1938.

LITTLE SCHERZO FOR CLAVICHORD MAZURKA (in mem. George Gershwin) Snjolaug Sigurdson, piano

BALLAD OF TREES AND THE MASTER - chorus, Filmer Hubble, conductor.
Wednesday Morning Musicale, Fort Garry Hotel, Winnipeg, October 12th, 1938.

A PICTURE - LEISURE, two pieces for a capella chorus - vocal trio.

SUITE OF 4 PIECES (later "FIVE PRELUDES") - Snjolaug Sigurdson, piano.
Wednesday Morning Musicale, Fort Garry Hotel, Winnipeg, March 28th, 1939.

FIVE PRELUDES FOR PIANO - Earle Voorhies, piano.
WPA Composers' Forum-Laboratory, Carnegie Chamber Music Hall, New York, April 12th, 1939.

LAMENT, FOR SYMPHONY ORCHESTRA - Winnipeg Summer Symphony,
Geoffrey Waddington, conductor, Walker Theatre, Winnipeg, August 21st, 1940.

PAYLOAD, ORCHESTRAL SCORE TO RADIO DRAMA - CBC from Montreal,
Jean Marie Beaudet, conductor, November 8th, 1940.

BEAUTY AND THE BEAST - ballet-pantomime for 2 pianos, Barbara Pentland and Marjorie Dillabough, Winnipeg Ballet Club,
Auditorium Concert Hall, Winnipeg, January 3rd, 1941.

QUARTET FOR PIANO AND STRINGS - B. Pentland with Mary Gussin,
Mary Graham, Bruno Schmidt, Wednesday Morning Musicale,
Fort Garry Hotel, March 12th, 1941;
- Eugene Kash, violin; Cecil Figeliski, viola; Philip Spivak, cello; Reginald Godden, piano; Vogt Society,
Toronto, May 2nd 1941.
RHAPSODY 1939 - Barbara Pentland, piano, Wednesday Morning Musicale, Winnipeg, March 12th, 1941.

STUDIES IN LINE - Marjorie Dillabough, piano, Winnipeg, December 3rd, 1941.

VARIATIONS (AND FUGUE) - Barbara Pentland, piano, Women's Musical Club, Auditorium Concert Hall, Winnipeg, March 16th, 1942.

CONCERTO FOR VIOLIN AND SMALL ORCHESTRA - Harry Adaskin, violin; Frances Marr, piano; Toronto Conservatory Concert Hall, Toronto, January 20th, 1945.

TRACKS (FROM SONG CYCLE) - Frances James, soprano, and composer, piano, Toronto, December 3rd, 1944, (Conservatory Concert Hall).

RONDO (FROM "ARIOSO & RONDO") - (BBC Orchestra, Sir Adrian Boult, conductor, BBC London, March 19th, 1942) CBC Orchestra, conductor Hersenhoren, from Toronto, January 1st, 1942.


SONG CYCLE (Wheat, Forest, Tracks, Mountains, Cities), Frances James, soprano, with composer, Harbord Collegiate Auditorium, Toronto, April 17th, 1947.

PIANO SONATA - Marie Knotkova, piano, Prague, Czechoslovakia, July 26th, 1947.


ADAGIO from Symphony No. 1 - CBC Dominion Concert Hour, Alexander Brott, conductor, from Montreal, October 14th, 1947.

THE LIVING GALLERY, orchestral score to film (NFB) - UNESCO conference, Mexico City, November 1947.
COLONY MUSIC – New World Orchestra, Samuel Hersenhoren, conductor, Bessborough Hall, Forest Hill, Toronto, February 9th, 1948.

SONATA FOR VIOLIN & PIANO – Irene Thorolfson, violin, Chester Duncan, piano, St. John's College, Winnipeg, May 15th, 1948.

SONATA FANTASY – Harry Somers, piano, Conservatory Concert Hall, Toronto, March 20th, 1948.

VARIATIONS ON A BOCHERINI TUNE – CBC Orchestra, Hersenhoren, conductor, Toronto, June 30th, 1948.

VISTA – Harry Adaskin, violin, Frances Marr, piano, Brock Lounge, University of British Columbia, Vancouver, August 10th, 1948.

OCTET FOR WINDS – TSO wind players, Pentland program, (Harold Sumberg, conductor), CBC Wednesday Night from Toronto, January 12th, 1949.

STRING QUARTET NO. 1 – Diana Steiner, Nancy Heaton, violins; Sarah Cossum, viola; Jaqueline Eppinoff, cello; Art Alliance, Philadelphia, April 20th, 1949.


SYMPHONY NO. 2, (1st movement only – Vancouver Junior Symphony, Colin Slim, conductor, West Vancouver Senior High School, November 28th 1952.) – (complete) CBC Symphony Orchestra, Ettore Mazzoleni, conductor, CBC from Toronto, February 9th, 1953.


AVE ATQUE VALE – Vancouver Symphony Orchestra, Irwin Hoffman, conductor, Orpheum Theatre, Vancouver, November 15th, 1953.

SONATINA 1 – composer, piano, University of B.C., Vancouver, April 5th, 1954.


INTERLUDE - composer, piano, CBU Vancouver, Pacific region, February 13th, 1956.


RICERCAR FOR STRINGS - CBC Chamber Orchestra, cond. Goldschmidt, Vancouver International Festival, Brock Hall, University of British Columbia, and CBC, August 14th, 1958.

SYMPHONY FOR TEN PARTS - CBC orchestra (solo strings), Hugh McLean, conductor, CBU Vancouver, September 18th, 1959.

SYMPHONY No. 4 - Winnipeg Symphony Orchestra, Victor Feldbrill, conductor, Civic Auditorium, Winnipeg, February 25th, 1960.


DUETS AFTER PICTURES BY PAUL KLEE - composer with Robert Rogers, piano, Fine Arts Festival, University of British Columbia, February 8th, 1961.

CANZONA FOR FLUTE, OBOE, HARPSCICHORD - Baroque Trio, CBC from Montreal, October 15th, 1962.


CAVAZZONI ORGAN HYMNS FOR BRASS QUINTET - Vancouver Brass Ensemble, West Point Grey Baptist Church, Vancouver, February 27th, 1966.


SUITE BOREALIS - pianists Carol Jutte (Unknown Shores, Rapids), Genevieve Carey (Settlements), Wilfred Renard (Wide Horizons), Richard Kitson (Mountains), Queen Elizabeth Playhouse, March 5th, 1967.

SPRING DAYS COME SUDDENLY - le Petit Ensemble Vocal, George Little, conductor, Pavillon de Canada, Expo, Montreal, September 26th, 1967.

SEPTET FOR BRASS, ORGAN & STRINGS - Hugh McLean, organ; Kenneth Hopkins, trumpet; Robert Creech, horn; Ian McDougall, trombone; Campbell Trowsdale, violin; Smyth Humphreys, viola; Ian Hampton, cello; Ryerson United Church, February 20th, 1968.

THREE SUNG SONGS (Divining, Life, Let the Harp Speak), Winona Denyes, soprano, Harold Brown, piano, CBC from Vancouver, April 16th, 1968.

STRATA FOR STRINGS - CBC Chamber Orchestra, John Avison, conductor, CBC from Vancouver, September 15th, 1968.

STRING QUARTET NO. 3 - Purcell String Quartet (Norman Nelson, Raymond Ovens, violins; Philippe Etter, viola; Ian Hampton, cello), Art Gallery, Vancouver, June 25th, 1970.

VARIATIONS CONCERTANTES - (9 finalists in Concours International de Montreal, piano, June 11th-13th) - Zola Shaulis, piano, with Montreal Symphony Orchestra, Franz-Paul Decker, conductor, Gala Concert, Salle Wilfred Pelletier, Place des Arts, Montreal, June 15th, 1971.

NEWS - Phyllis Mailing, mezzo-soprano, with National Arts Centre Orchestra, Mario Bernardi, conductor, Opera House, July 15th, 1971.


INTERPLAY FOR FREE-BASS ACCORDION AND STRING QUARTET - Joseph Macerollo, Purcell String Quartet, Vancouver New Music Society, Vancouver East Cultural Centre, May 22, 1974.
APPENDIX C

INDEX OF NEWSPAPER ARTICLES
The articles listed here include such weekly reports as the C.B.C. Times, and Saturday Night. Except for a section which is devoted to references to the composer, the articles are arranged chronologically within an alphabetical listing of works. Especially informative articles are marked with an asterisk, and are followed by short annotations.

ARIA


AIR BRIDGE TO ASIA


ARISOSO AND RONDO

"Miss Pentland to Study in U.S." Winnipeg Tribune. June 28, 1941.


AVE ATQUE VALE


"New Music Premiere Sunday." Vancouver Province. November 9, 1953.


"Music This Week." CBC Times. November 15, 1953.


BEAUTY AND THE BEAST


"Miss Pentland to Study in U.S." *Winnipeg Tribune*. June 28, 1941.


**CAPRICE**


**COLONY MUSIC**


"No Committee to Please." *Saturday Night*. February 21, 1948.


CONCERTO FOR PIANO AND STRINGS

Composer's notes.

Review.

Review.

"Young Artists Show Fine Form." Vancouver Province. November 29, 1958.


CONCERTO FOR ORGAN AND STRINGS


CONCERTO FOR VIOLIN AND SMALL ORCHESTRA

Review.

Review.


"Laud Harry Adaskin Also Francis Marr." Toronto Star. February 16, 1948.


DIRGE


"New Music." Community Arts Council News Calendar. February 1955, Vol. 7 No. 5.


DUO FOR VIOLA AND PIANO


FANTASY


"Saturday Concert of Canadian Music."  Edmonton Journal.  
November 20, 1964.

"Canada Music Week Observed Saturday."  Edmonton Journal.  


"Pentland Precision Proves Music to Our Critic's Ear."  
Saskatoon Star-Phoenix.  November 18, 1967.

"Fifth Exhibition Concert."  The Sheaf (Saskatchewan).  
November 28, 1967.

"Barbara Pentland in Recital and Interview."  CBC Times.  


FIVE PRELUDES

"Barbara Pentland Piano Works Will Be Heard Monday."  
Winnipeg Free Press.  March 14, 1942.


"Composer and Violinist Win Success."  Winnipeg Free Press.  
March 17, 1942.

HOLIDAY SUITE

"Canadian Music Equal of Any in Budapest Concert."  Canadian 


"Pentland Music At Gallery."  Vancouver Province.  December 4, 
1954.

INTERPLAY


May 23, 1974.
KLEE DUETS


"Composer Pentland Well Received at UBC." *Vancouver Province*. February 9, 1961.


THE LAKE


*Dorothy MacNair. "Chamber Opera in Okanagan Setting."* *Vancouver Sun*. February 21, 1953.

This lengthy article includes a description of the plot of the opera.


"This Week." *CBC Times*. Pacific Region, February 28 - March 6, 1954.


Lengthy review.


LAMENT

"Local Composer Wins Success." *Winnipeg Tribune*. June 22, 1940.

"Local Musicians Given Ovations With Symphony." *Winnipeg Tribune*. August 22, 1940.

"Winnipeg Composers are Represented in Final Concert." *Winnipeg Free Press*. August 22, 1940.

"Pentland's Lament Sincere." Winnipeg Free Press. Letter to the editor, September 8, 1940.


MUTATIONS


NEWS

Lengthy article containing a description of News, Pentland's reactions to music, her opinions on world issues.


OCTET FOR WINDS


PAYLOAD


"Payload."  Winnipeg Free Press.  Editorial, November 13, 1940.


"Asserts Young Composers Lack Proper Hearing."  Winnipeg Tribune.  September 2, 1944.


PIANO QUARTET

"Vogt Unit May Disband; 'Final' Concert Notable."  Globe and Mail.  May 3, 1941.

"Miss Pentland to Study with Copland in U.S."  Winnipeg Tribune.  June 28, 1941.


PIANO SONATA


"BP Piano Recital Shows Skill in Her Creative Work."  Vancouver Province.  February 8, 1955.

RHAPSODY


"BBC Broadcasts A Programme of Canadian Works." Winnipeg Tribune. May 2, 1942.

"Two Winnipeg Girls are Musicians Here." Toronto Daily Star. October 17, 1942.

Globe and Mail. October 20, 1942.


"BP Piano Recital Shows Skill in Her Creative Work." Vancouver Province. February 8, 1955.

SEPTET


SHADOWS


SONATA FANTASY


"Northwest Composers' Works to be Heard."  *Seattle Times*. January 5, 1953.


**SONATA FOR TWO PIANOS**


"Composer Pentland Well Received at UBC."  *Vancouver Province*. February 9, 1961.
SONATA FOR CELLO

"Asserts Young Composers Lack proper Hearing." Winnipeg Tribune. September 2, 1944.


SONATA FOR SOLO FLUTE


SONATA FOR SOLO VIOLIN


SONATA FOR UNACCOMPANIED VIOLIN


SONATINAS NO. I AND II


"BP Piano Recital Shows Skill in Her Creative Work." Vancouver Province. February 8, 1955.

**SONATINA II**


**SONATINA FOR SOLO FLUTE**


**SONG CYCLE**

"James Artistry has Subtle Drama." Toronto Star. December 4, 1944.

Toronto Telegram. December 4th, 1944.


STRING QUARTET NO. 1


"Toronto Composer's Number is Praised." *Toronto Star*. April 20, 1949.


"Laud Quartet by Composer From Canada." *Toronto Telegram*. April 21, 1949.


STRING QUARTET NO. 2


Vancouver Province. June 11, 1956, p. 5.


STRING QUARTET NO. 3


"New Works Convincingly Played by Vancouver's Purcell Quartet." 


"Purcell Quartet in Great Form." Vancouver Province. May 6, 1972.


STUDIES IN LINE


"Local Musicians Win Applause." Winnipeg Tribune. March 17, 1942.


"Canadian Works Heard at Saskatoon Concert." Winnipeg Tribune. June 27, 1942.

"Festival in Berkshires Inspires Local Musician." Winnipeg Tribune. October 3, 1942.

Globe and Mail. October 20, 1942.


SYMPHONY FOR TEN PARTS


SUITE BOREALIS


SYMPHONY NO. 1


"As We Hope to Hear."  Winnipeg Tribune. October 16, 1947.


SYMPHONY NO. 2


SYMPHONY NO. 4

CBC Times.  September 12 - 18, 1959, p. 4 and p. 16.

"It Couldn't be Done (But He Did It)."  CBC Times.  May 1 - 7, 1960, p. 35.


"VSO Pot-pourri to Exercise the Mind." Vancouver Sun, January 21, 1974.

TOCCATA


TRIO CON ALEA


"Pentland Precision Proves Music to Our Critic's Ear."  
Saskatoon Star-Phoenix. November 18, 1967.

"Fifth Exhibition Concert."  The Sheaf (Saskatchewan).  
November 28, 1967.

TRIO FOR VIOLIN, CELLO AND PIANO


VARIATIONS


"Local Musicians Win Applause."  Winnipeg Tribune.  March 17, 1942.

"Canadian Works Heard at Saskatoon Concert."  Winnipeg Tribune.  June 27, 1942.

"Festival in Berkshires Inspires Local Musician."  Winnipeg Tribune.  October 3, 1942.

Globe and Mail.  October 20, 1942.


"BP Piano Recital Shows Skill in Her Creative Work."  Vancouver Province.  February 8, 1955.


VARIATIONS CONCERTANTES


VARIATIONS ON A BOCCHERINI TUNE


VISTA


"Young Artists Show Fine Form." Vancouver Province. November 29, 1958.

BARBARA PENTLAND

"Local Composer Wins Success." Winnipeg Tribune. June 22, 1940.

*Lillian Gibbons. "An Album of Winnipeg Women." Winnipeg Tribune. Saturday, April 5th, 1941. An interesting picture of the young composer, some personal details, and comments on her activities at the time.

"Miss Pentland to Study in U.S." Winnipeg Tribune. June 28, 1941.

**"Six Weeks of Work at the Berkshire Music Centre." Winnipeg Free Press. Saturday, September 6th, 1941, p. 14. Written mainly by the composer, this is a long article full of details of her experiences at Tanglewood.

**"Barbara Pentland Shares Experience at Berkshire." Winnipeg Tribune. September 13, 1941. Similar to the above article.


"Canadian Works Heard at Saskatoon Concert." Winnipeg Tribune. June 27, 1942.


"Festival in Berkshire Inspires Local Musician." Winnipeg Tribune. October 3, 1942.
Details of Pentland's second summer of study with Copland.


Lengthy article containing Pentland's comments on the reception of contemporary music.


This concert included Pentland's orchestration of Birododyaner Freilechs, a humoresque on a theme by Shtreicher.


Pentland's comments on the need for audiences for contemporary music.


Pentland orchestrated the Yellow River Cantata by Hsu Hsing-hai which was performed in this concert.


Pentland's opinions, discussion of her music.


Pentland mentioned as a sponsor of the American Continental Congress for Peace.


Vancouver Province. March 14, 1950.


Announcement of her return from Europe.


CBC Times. Wednesday, August 29, 1956.
Short biography.


A long and very critical review of her Piano Concerto.


"World Premiere X 2." CBC Times. September 18, 1959, 1. 4.
Some biography and opinions, her notes about the music.

Concerning the commission of Symphony No. 4.


*"City Symphony to Perform New Work." Winnipeg Free Press.
February 20, 1960.
Pre-performance announcements, some biography, her program notes.

Pre-performance announcements, some biography, her lengthy program notes.

Biographical details and her opinions.
Rather frivolous and long women's page article.


Some biography and Pentland's opinions.


Biographical detail and opinions.

Mentioned in connection with the recording of Duets After Pictures by Paul Klee, Trio for Viola, Cello and Piano, and solo piano works.

Some biography and description of her musical style.

Pentland's opinions of the music scene in Vancouver, and her comments on her style.

Review of her style.

Mention of a commission for Hugh MacLean.


Lengthy article describing works she is writing and giving some of her opinions.

Good Biography.**


"Purcell Quartet in Great Form."  Vancouver Province.  May 6, 1972.
Review of String Quartet No. 3.

"Quartet Better Second Time Around."  Vancouver Province.  
May 17, 1972.

"Purcell String Quartet Begins New VAC Series."  Vancouver Sun.  
May 17, 1972.

Review of Mutations.


"Cellists Join Applause for Soloist."  Vancouver Province.  
January 21, 1974.


Reference to Pentland as a "decadent running dog."


May 23, 1974.  
Review of Interplay.
APPENDIX D

OUTLINE OF THE BIOGRAPHY

1918-27  Attended Rupert's Land College in Winnipeg.
1927-29  Attended Miss Edgar and Miss Cramp's private school in Montreal.
1930-36  Studied piano and organ in Winnipeg. 18 months correspondence lessons with Gauthiez. Serious illness.
1931    Received A.T.C.M. (Association of the Toronto Conservatory of Music).
1933    Received L.A.B. (Licentiate of the Associated Board of the Royal Schools of Music, London).
Sept. 21, 1936  Formal debut as pianist.
1936-39  Attended Juilliard Graduate School of Music, New York.
1941-42  Summer study with Aaron Copland at Berkshire Music Centre, Massachusetts.
1942    Moved from Winnipeg to Toronto.
1943-49  Teacher of theory and composition at the Royal Conservatory of Music, Toronto.
1947    Met Dika Newlin at the MacDowell Colony.
1949-63  Instructor in harmony, counterpoint, and composition at U.B.C.
1955    Summer months in Europe.
1956-57  Leave of absence from U.B.C. 18 months in Europe. String Quartet No. 2 selected for 1956 I.S.C.M.
1958  Marriage to John Huberman.
1963  Resignation from U.B.C.

**MEMBER**

- B.M.I. Canada Affiliate
- Canadian League of Composers
- Juilliard Alumni Association
- MacDowell Association Fellow
- Musicians Mutual Protective Union, Vancouver

**AWARDS**

- Winnipeg local competitions, prizewinner, 1931-41.
Ms. Joan Selby  
Special Collections  
The Library  
U. B. C.

Dear Ms. Selby,  

As you suggested on the telephone,  
I am enclosing a copy of errata in the biography  
by Sheila Eastman Loosley. This might be helpful  
to anyone wishing to borrow it. Unfortunately, it  
is impossible to list all the mistakes in the music  
examples; anyone interested would have to refer to  
the music (which is in the library).  

Sincerely yours,  

/ Barbara Pentland LL.D.(hon.)
ERRATA: Barbara Pentland: A Biography by Sheila Eastman Loosley
(Thesis for MM degree – Department of Music, U.B.C., 1974)

page 8, par. 2 - not his position until many years later.

9, "3 - not "Montreal when he was ten" but "Port Hope, Ont. when he was twelve".

11, "1 - The Blue Grotto is lost.

18, footnote 8 - wrong source.

18, par. 1 - not a recital: a performance in the "salon" for a few listeners.

18, par. 2 - more Debussy (only one d'Indy)

19, line 1 - not d'Indy himself (who was near 80) but one of his group (Dukas or other).

21, par. 2 - not "recital" but "Manitoba Competition Festival".

22, line 1 - earlier ("began organ....").

30, line 7 - Edgartown.

31, line 5 - "orchestral piece" and "Rhapsody" (piano) - 2 works.

35, Ex. 1, bar 4 - A-flat not B-flat – ties omitted in bars 5, 7.

37, Ex. 3 - ties omitted.........

Remainder of examples contain too many errors to list specifically; pages listed separately below.

45, line 15 - 1942 date for house is incorrect. Mrs. Boggs actually bought it in 1944 and we moved in in Jan./45.

footnote 13 - Dr. Jean Sutherland Boggs.

49, no. 22 - line omitted; should read; "dissection of harmonic and rhythmic cadavers. Delightful stuff for those anatomically and physiologically disposed".

50, no. 25 - "war" not "was".

69, no. 48, line 3 - "a" not "as".

74, par. 2 - theme proper has all 12 tones (end of bar 1 to 5), followed by inversion.

78, last par.- Club.

84 - par. 1 - incorrect - eldest daughter is Marion Bembe, the artist; Amsel was a piano student in the master class at the Akademie.

102, quote 42 - "leads" not "lends". Other type. errors p. 52, 70, 117, 134....

125, no. 10 - not "near our summer cottage" - many different places.

In addition to above examples, errors occur in music copy on ps. 72, 103, 106, 109, 110, 111, 112, 113.