

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

The Piano Music of Jean Coulthard

By Glenn David Colton
B.Mus., Memorial University of Newfoundland, 1990
M.A. (Music Criticism), McMaster University, 1992

A dissertation submitted in partial fulfilment of
the requirements for the degree of

DOCTOR OF PHILOSOPHY (Musicology)

in the Department of Music

We accept this dissertation as conforming
to the required standard

~~Dr. Gordana Lazarevich~~, Supervisor (School of Music)

~~Dr. Ian Backus~~ (School of Music)

~~Dr. David Duke~~ (Dept. of Music, Vancouver Community College)

~~Dr. Bryan N.S. Gooch~~ (Department of English)

Dr. Erich Schwandt (School of Music)

Dr. William Bruneau (Dept. of Educational Studies, University of British Columbia)

© GLENN DAVID COLTON, 1996

University of Victoria

All rights reserved.
Dissertation may not be reproduced in whole or in part,
by photocopying or other means,
without the permission of the author.

Supervisor: Dr. Gordana Lazarevich

ii

ABSTRACT

“The Piano Music of Jean Coulthard” provides a musicological assessment of keyboard literature by one of the leading composers in the history of Canadian music. Coulthard’s piano works are discussed from aesthetic, historical, and analytical perspectives. Discussion of specific piano works is prefaced by a more general overview of aesthetic principles pertaining to Coulthard’s compositional style (including a comparative study between Coulthard’s music and the art of Emily Carr) and the question of a Canadian musical identity.

The historical focus of the study relates to three main fields of inquiry: the development of Coulthard’s distinctive style of piano writing from the early mature works of the 1940s to the more recent compositions of the 1980s and 1990s; the composer’s historical position in twentieth-century music; and her lasting influence upon Canadian culture. Analytical issues addressed include Coulthard’s innovative reworking of traditional musical forms and the characteristic features of her musical vocabulary and pianistic style. This study will demonstrate Coulthard’s vital role in the development of piano music in Canada as well as her overall significance in twentieth-century music.

Examiners:

Dr. Gordana Lazarevich, Supervisor (School of Music)

Dr. Joan Backus, Departmental Member (School of Music)

Dr. Erich Schwandt, Departmental Member (School of Music)

Dr. Brian W.S. Goch, Outside Member (Department of English)

Dr. David Duke, Outside Member (Department of Music, Vancouver Community College)

Dr. William Bruneau, External Examiner (Department of Educational Studies, University of British Columbia)

THE PIANO MUSIC OF JEAN COULTHARD

Abstract	ii
Table of Contents	iv
List of Tables	v
List of Plates	vi
List of Musical Examples	vii
Acknowledgements	xi
INTRODUCTION	1
PART I: ISSUES OF AESTHETICS AND IDENTITY	
CHAPTER ONE	
Toward A Canadian Musical Identity	10
CHAPTER TWO	
Jean Coultard, Emily Carr, and Metaphors of Motion and Spatiality	52
PART II: THE PIANO MUSIC OF JEAN COULTHARD	
CHAPTER THREE	
The Piano Music of Jean Coultard: An Historical Perspective	96
CHAPTER FOUR	
The Preludes	141
CHAPTER FIVE	
The Sonatas	205
CHAPTER SIX	
<i>Image Astrale</i> and <i>Image Terrestre</i>	229
CHAPTER SEVEN	
Conclusions	252
BIBLIOGRAPHY	267

List of Tables

Table 1: Inaugural Directory of Composers, Canadian League of Composers (1952)	20
Table 2: <i>The Pines of Emily Carr</i> (formal outline)	62
Table 3: Chronology of the Solo Piano Music of Jean Coulthard	97
Table 4: <i>Sketches From the Western Woods</i> , corrections to the manuscript edition	129
Table 5: General characteristics in the preludes of Jean Coulthard	193
Table 6: Jean Coulthard, Early Preludes	202
Table 7: Jean Coulthard, Present Set of Preludes	202
Table 8: <i>Sonata No. 2</i> , third movement (formal outline)	223
Table 9: <i>Image Astrale</i> , corrections to the manuscript edition	231
Table 10: <i>Image Astrale</i> , “star points” figure (12-tone matrix)	238
Table 11: Discrepancies between the manuscript and published edition of <i>Image Astrale</i>	239

List of Plates

- Plate 1: Emily Carr, *Grey* (1931-32, oil on canvas, private collection) 67
- Plate 2: Emily Carr, *Swirl* (1937, oil on canvas, private collection) 72
- Plate 3: Emily Carr, *Red Cedar* (c. 1931-33, oil on canvas, Vancouver Art Gallery) 77
- Plate 4: Emily Carr, *Tree* (1932-33, oil on paper, Vancouver Art Gallery) 83

List of Musical Examples

Example 1: <i>The Pines of Emily Carr</i> , mm. 77-79	70
Example 2: <i>The Pines of Emily Carr</i> , mm. 11-18	74
Example 3: <i>The Pines of Emily Carr</i> , mm. 184-86	81
Example 4: <i>The Pines of Emily Carr</i> , mm. 88-89	87
Example 5: <i>The Pines of Emily Carr</i> , mm. 73-74	91
Example 6: <i>The Pines of Emily Carr</i> , mm. 171-74	93
Example 7: <i>Etude No. 2</i> , mm. 1-4	117
Example 8: <i>Variations on BACH</i> , BACH motive	120
Example 9: <i>Aegean Sketches</i> , first movement, mm. 7-8	124
Example 10: <i>Aegean Sketches</i> , second movement, mm. 1-2	125
Example 11a: <i>Aegean Sketches</i> , third movement, mm. 1-3	127
Example 11b: <i>Aegean Sketches</i> , third movement, mm. 29-30	127
Example 12: <i>Sketches from the Western Woods</i> , first movement, m. 1	130
Example 13: <i>Sketches from the Western Woods</i> , second movement, mm. 1-2	131
Example 14a: <i>Sketches from the Western Woods</i> , third movement, mm. 1-2	132
Example 14b: <i>Sketches from the Western Woods</i> , third movement, mm. 18-19	133
Example 14c: <i>Sketches from the Western Woods</i> , third movement, mm. 33-34	133
Example 15: <i>Requiem Piece</i> , mm. 35-37	136

Example 16: <i>Requiem Piece</i> , mm. 59-68	139
Example 17a: <i>Prelude No. 1</i> , mm. 1-2	143
Example 17b: <i>Prelude No. 1</i> , mm. 8-9	144
Example 18: <i>Prelude No. 2</i> , mm. 1-4	145
Example 19: <i>Prelude No. 3</i> , mm. 3-6	147
Example 20: <i>Prelude No. 3</i> , mm. 9-12	148
Example 21: <i>Prelude No. 3</i> , mm. 13-16	149
Example 22: <i>Prelude No. 4</i> , mm. 1-3	152
Example 23: <i>Prelude No. 4</i> , mm. 11-12	154
Example 24a: <i>Prelude No. 5</i> , mm. 1-3	155
Example 24b: <i>Sonata No. 2</i> , second movement, mm. 1-2	155
Example 25: <i>Prelude No. 6</i> , mm. 1-2	157
Example 26: <i>Prelude No. 6</i> , mm. 3-4	158
Example 27: <i>Prelude No. 7</i> , mm. 1-2	160
Example 28: <i>Prelude No. 7</i> , mm. 13-16	163
Example 29: <i>Prelude No. 7</i> , original ending	164
Example 30: <i>Prelude No. 8</i> , mm. 1-6	165
Example 31: <i>Prelude No. 9</i> , mm. 1-4	167
Example 32: <i>Prelude No. 9</i> , mm. 5-12	168
Example 33a: <i>Prelude No. 9</i> , original ending	171
Example 33b: <i>Prelude No. 9</i> , revised ending	172
Example 34: <i>Prelude No. 10</i> , mm. 1-3	174

Example 35: <i>Prelude No. 10</i> , mm. 4-6	174
Example 36: <i>Prelude No. 10</i> , mm. 10-12	176
Example 37a: <i>Prelude No. 10</i> , original ending	178
Example 37b: <i>Prelude No. 10</i> , revised ending	178
Example 38: <i>Prelude No. 11</i> , mm. 7-8	180
Example 39a: <i>Prelude No. 11</i> , mm. 5-6	181
Example 39b: <i>Prelude No. 11</i> , mm. 13-14	181
Example 40a: <i>Prelude No. 11</i> , mm. 17-18	182
Example 40b: <i>Prelude No. 11</i> , mm. 21-24	183
Example 41a: <i>Prelude No. 12</i> , mm. 1-5	186
Example 41b: <i>Prelude No. 12</i> , mm. 12-17	187
Example 42: <i>Prelude No. 13</i> , mm. 1-9	190
Example 43: <i>Prelude No. 13</i> , mm. 20-24	191
Example 44: <i>Sonata No. 1</i> , first movement, mm. 1-3	210
Example 45a: <i>Sonata No. 1</i> , first movement, mm. 140-43	211
Example 45b: <i>Sonata No. 1</i> , second movement, mm. 1-4	211
Example 46: <i>Sonata No. 1</i> , third movement, mm. 26-31	214
Example 47: <i>Sonata No. 1</i> , third movement, mm. 107-111	216
Example 48: <i>Sonata No. 2</i> , first movement, mm. 93-100	221
Example 49a: <i>Sonata No. 2</i> , first movement, mm. 3-4	222
Example 49b: <i>Sonata No. 2</i> , first movement, mm. 63-64	222
Example 50a: <i>Sonata No. 2</i> , first movement, mm. 1-2	225
Example 50b: <i>Sonata No. 2</i> , third movement, mm. 14-15	226

Example 51a: <i>Sonata No. 2</i> , first movement, mm. 31-34	226
Example 51b: <i>Sonata No. 2</i> , third movement, mm. 61-62	227
Example 52: <i>Image Astrale</i> , mm. 1-3	236
Example 53: <i>Image Astrale</i> , mm. 124	238
Example 54: <i>Image Astrale</i> , mm. 23-29	242
Example 55: <i>Image Astrale</i> , mm. 63-64	244
Example 56: <i>Image Terrestre</i> , mm. 1-2	246
Example 57: <i>Image Terrestre</i> , mm., 9-10	247
Example 58: <i>Image Terrestre</i> , mm. 26-27	249
Example 59: <i>Image Terrestre</i> , mm. 85-88	251

Acknowledgements

I would like to thank a number of people who have helped make this project possible, beginning with my dissertation supervisor Dr. Gordana Lazarevich (for generously taking time from her responsibilities as Dean of Graduate Studies to supervise my work). I likewise wish to thank the members of my dissertation committee - Dr. Joan Backus, Dr. David Duke (Vancouver Community College), Dr. Bryan Gooch, and Dr. Erich Schwandt - for their invaluable input. I also acknowledge the kind assistance of Mr. Colin Miles and the staff of the Vancouver office of the Canadian Music Centre, the staff of the University of British Columbia Library's Special Collections, and the staff of the University of Victoria Music Library.

I gratefully acknowledge the following composers for their thoughtful responses to my questions regarding aspects of Canadian music in general and Jean Coulthard's music specifically: Dr. Murray Adaskin, Dr. John Beckwith, Jean Ethridge, Dr. Jacques Hétu, Sylvia Rickard and Dr. Harry Somers. It has been an added reward of my research that these and other eminent figures in Canadian music have been so supportive of my endeavours. A special word of thanks goes to Dr. William Bruneau (University of British Columbia) and Dr. David Duke for helping me gain

valuable access to Jean Coulthard's manuscript sketchbooks and for facilitating personal meetings between the composer and myself.

Finally, I wish to extend my deepest gratitude to Jean Coulthard for her permission to work with and make use of her musical manuscripts, published works, and unpublished and published writings. Her gracious words of encouragement have been an inspiration throughout the course of my research.

Introduction

Jean Coulthard (b.1908, Vancouver) remains one of the foremost composers in the history of Canadian music. Her compositions are among the most widely performed and recorded works in the Canadian repertoire, and she has received numerous awards and honours for her music (both nationally and internationally). Excluding awards received for piano compositions (to be discussed in Chapter Three), she has been the recipient of international awards from the London and Helsinki Olympiads (for the *Sonata* for oboe and piano, 1947, and *Night Wind*, 1951); the Australian Broadcasting Commission (for the *Symphony No. 1*, 1950); the British Women Musicians' Society (awarded Capriani Prize for *Music for Midsummer*, 1971), and several other institutions. In addition to CAPAC awards and CBC commissions, honours Coulthard has received in Canada include the following: Freeman of the City of Vancouver (1978), Performing Rights Organization of Canada Composer of the Year (1984), Order of Canada (1988), *MacLean's Magazine* Honour Roll of outstanding Canadians (1990), Order of British Columbia (1995).

From her earliest years, the piano has been germinal to Coulthard's activities as a composer. Her mother, Jean Blake Coulthard (née

Robinson) (1882-1933),¹ a noted singer and pianist, was one of few Canadians at the time to graduate from the New England Conservatory of Music in Boston and is credited with introducing the music of Debussy to Vancouver audiences as early as 1908.² Not coincidentally, Coulthard would later identify Debussy as one of the "hero-gods" of her formative years.³ As a piano student of her mother during her childhood years, Coulthard developed a deep love for the instrument which manifested itself through a series of early piano pieces based on household events and numerous "family performances" (often accompanied by her mother and sister Margaret Isobel (b. 1911).⁴ As she developed and matured as a pianist, Coulthard studied with Jan Cherniavsky in Vancouver and later with Kathleen Long at the Royal College of Music in London (1928-30).⁵

¹ Her father, Walter Coulthard (1872-1937), was a physician.

² See Janice Butler, "Jean Blake Coulthard." *Encyclopedia of Music in Canada*, 2nd ed., ed. Helmut Kallmann and Gilles Potvin (Toronto: University of Toronto Press, 1992), 319.

³ Jean Coulthard, "Music Is My Whole Life" (recorded monologue), *Radio Canada International Anthology of Canadian Music*, 1 (1982).

⁴ Coulthard tells of her early musical experiences in the Coulthard household: "All our life was music. This was a fine atmosphere for a young composer to mature in. There never was a day when music was not being performed in the Coulthard house. At one time we actually had four pianos and they were usually all going at once." (Ibid).

⁵ During her studies in London, Coulthard also studied composition with Ralph Vaughan Williams and theory with R.O. Morris.

The piano has remained a central stimulus in the creative life of Coulthard as a mature composer. In addition to composing extensively for solo piano (to be discussed in Chapter Three), she has utilized the instrument in a multiplicity of chamber and orchestral works, including the *Concerto for Piano and Orchestra* (1963) and the *Sonata for Two Pianos* ("Of the Universe") (1978), among many others. The very act of composition, moreover, appears for Coulthard to be intrinsically linked to an inherently pianistic approach. Composer and former Coulthard pupil Sylvia Rickard, for example, has observed that even in her orchestral works, Coulthard typically works out her compositional ideas at the keyboard.⁶

As the first Ph.D. dissertation devoted to Coulthard's piano works, it is hoped that the present study will complement existing studies of her piano music by Vivienne Rowley (DMA diss., Boston University, 1972), and Barbara Lee (DMA diss., Catholic University of America, 1986); David Duke's assessment of her orchestral music (Ph.D. diss., University of Victoria, 1992); and William Bruneau's forthcoming biography. Although biographical considerations will be discussed as they apply to specific works, an extended biography of the composer will not be part of the present study since this type of research has already been undertaken by Duke and Bruneau.

⁶ Sylvia Rickard, conversation with the author, March 1993.

The present dissertation represents the first extended study to examine Coulthard's late period piano works, including the *Three Preludes for Piano* (1986), the *Piano Sonata No. 2* (1986), and *Image Terrestre* (1990), compositions which represent the culmination of her mature pianistic style.

To gain a thorough understanding of Coulthard's oeuvre and her position in contemporary music, Coulthard's music will be examined from aesthetic, historical, and analytical perspectives. Aesthetically, I will explore aspects of Coulthard's compositional philosophy, including music as emotional expression, music as communication with the listener, and music as a manifestation of (and contributing force behind) a Canadian cultural identity. Historically, this study will assess the development of Coulthard's individual style, her historical significance in twentieth-century music, and her lasting influence on Canadian culture. Finally, I will take an analytical approach to examine the defining features of Coulthard's musical language, including her idiosyncratic treatment of musical forms, her tonally-based pitch organization, and the evolution of her piano writing techniques from the early mature works of the 1940s to the recent works of the 1970s, 1980s, and 1990s.

Chapter One addresses the question of a "Canadian Musical Identity" by exploring the features which define Canadian music (as revealed through the writings and compositions of Canada's leading composers), and comparing these findings with manifestations of a Canadian cultural identity in the visual arts and literature. Chapter Two focuses on matters of identity and aesthetics relating specifically to Coulthard's music. These issues (and others) will be addressed through a comparative study of Coulthard's music and the art of Emily Carr, with reference to their shared emphasis on space, movement, and an intuitive sense of the Western Canadian landscape.

After establishing an aesthetic framework for approaching Coulthard's oeuvre, the remaining portion of the dissertation will focus specifically on the composer's piano works. Chapter Three establishes a historical context for Coulthard's piano music by providing an overview of her piano works and discussing aspects of her unique position within the stylistic spectrum of twentieth-century Canadian music. The remaining chapters will focus specifically on detailed historical and analytical assessments of selected works. In selecting works to be analyzed in detail, I have chosen those which a) have not been analyzed extensively in existing studies of the composer's music, b) reveal the development of Coulthard's piano writing techniques and stylistic idiom from the early works of the

1940s to the recent works of the 1980s and 1990s, or c) reflect the scope of her formal approach, tonal vocabulary, and treatment of various genres. For these reasons, works for piano and orchestra, chamber works, and teaching pieces will not be dealt with extensively in the present study (although such works may be referred to in the course of discussion). The main focus, rather, will be on the concert literature for solo piano, a body of music extending from the early *Four Etudes* (1945) to the recent *Image Terrestre* (1990).

Chapter Four discusses one of the major components of Coulthard's catalogue, the thirteen piano *Preludes*. Composed between 1954 and 1986, the disparate chronology of these works provides the basis for an examination of how Coulthard's approach to small-scale piano compositions (particularly the prelude) has changed and evolved as her compositional style has matured. The cyclic qualities of the set, a recurring tendency in Coulthard's compositions, will be discussed, as will the composer's approach to the genre's potential for monothematic development within a condensed framework.

Chapter Five deals with two of the landmark works in Coulthard's catalogue, the solo piano sonatas. As archetypes of Coulthard's large-scale formal procedures, these compositions embody the fundamental precepts of sonata form structure, variation technique, and cyclic principles

characteristic of many of her large-scale compositions (most notably the symphonies, string quartets, and sonatas for varying instrumental combinations). Chronologically, these works represent a fascinating cross-section of Coulthard's compositional career and reveal the expanded tonal language, harmonic resources, and growing eclecticism of the composer's recent works in comparison with the early mature works of the 1940s and 1950s.

Chapter Six focuses on two of Coulthard's most recent piano works, *Image Astrale* (1981) and *Image Terrestre* (1990). Conceived as a set, these works are, in many respects, the most innovative and eclectic works in Coulthard's entire body of piano literature. The eclectic tendencies in the *Images*, comprising the juxtaposition of neo-impressionistic, serial, and aleatory elements, will be discussed in relation to other works from this period, including the *Sonata for Two Pianos* ("Of the Universe") and other works. Formally, the *Images* will also be examined as two of the primary examples of Coulthard's sonata form piano works, invoking comparison with the two piano sonatas. Chapter Seven, the final chapter, will draw conclusions based upon the preceding discussion.

While a comprehensive discussion of Coulthard's personal impact on the Canadian music scene is beyond the scope of the present study,

her pre-eminent stature as one of the greatest musical figures in the history of this country can not be overstated. This well deserved recognition may be attributed both to her remarkable compositional achievements (to be discussed presently) as well as several biographical themes which run concurrently throughout Coulthard's life: 1) her integral role in the mid-century development of Canadian Music as a founding member of the Canadian League of Composers (the only woman and west coast representative of the founding members);⁷ 2) her pioneering role as a woman composer from Western Canada in a field largely dominated by her male colleagues from the east (especially in the 1940s and 1950s);⁸ 3) her role as a music educator,⁹ and 4) her enduring legacy as a teacher and mentor for a new generation of composers, many of whom have subsequently established themselves on the national and international stage.¹⁰

⁷ The inaugural Directory of Composers published by the Canadian League of Composers is dated 15 April 1952 (the charter incorporating the league was received on 29 February 1952). This directory lists a total of 21 composers, of whom Coulthard was the only one to reside west of Winnipeg.

⁸ Given the fact that three of Canada's pre-eminent composers - Coulthard, Violet Archer, and Barbara Pentland - are women, it is hoped that an extended discussion of Canadian women composers with respect to issues of gender, feminism, marginality, and other related questions may soon be undertaken.

⁹ Coulthard lectured in theory and composition at the University of British Columbia from 1947 to 1973. During the 1970s, she also taught at the Shawnigan Lake Summer School for the Arts on Vancouver Island, the Victoria Conservatory of Music, and the Banff Centre Composers' Workshop.

¹⁰ Among Coulthard's eminent pupils are the composers Michael Conway Baker, Chan Ka-Nin, David Gordon Duke, Jean Ethridge, Joan Hansen, Sylvia Rickard, and Ernst Schneider.

I feel it therefore appropriate to conclude my introductory remarks by quoting the words of composer and former Coulthard pupil Jean Ethridge. Her remarks summarize well the view shared by many of Coulthard as a composer, teacher, and person of the highest calibre:

She encouraged, nurtured, shared knowledge and enthusiasm, but did not impose her style on others.... Her demeanour was almost regal, as she exuded a quiet dignity, reserved but warm. I have felt nurtured and encouraged by her throughout my life.... Jean Coulthard is a truly inspired composer backed by impeccable musical taste and craft. She has remained true to herself and written music that is authentic and timeless.¹¹

¹¹ Jean Ethridge, unpublished letter to the author, 31 August 1993.

CHAPTER ONE

Toward A Canadian Musical Identity

The existence of a Canadian cultural identity is an oft-postulated aesthetic ideal which has long held a fascination for writers and cultural historians of this country. The writings of the eminent Canadian authors Margaret Atwood and Northrop Frye on this subject are just two illustrations of the persistent pre-occupation in this century for coming to terms with the essence of Canadian culture and, by extension, the Canadian people. Vincent Massey, chair of the Royal Commission on National Development in the Arts, Letters and Sciences, once offered the following remarks on Canadian art and literature (not music, curiously) as a reflection of the nation's people:

If life in Canada has a pattern of its own, to whom can we look to explain the design? The artist and the writer have a special role of interpretation. In a recent study of Canadian literature it is said that "one of the forces that can help a civilization to come of age is the presentation of its surfaces and depths in works of imagination in such a fashion that the reader says: 'I now understand myself and

my milieu with a fullness and a clearness greater than before."¹

Frank Watt has expressed a similar notion in discussing the role of Canadian literature in evoking a sense of national consciousness:

Literature is then seen as a force which, quite apart from its motives, contributes to the articulation and clarification of Canadians' consciousness of themselves and of the physical, social and moral context in which they live their lives.²

As John Beckwith has suggested, music is perhaps an even more relevant medium than art or literature as a gauge of the culture and spirit of a nation's people:

Anthropologists and behaviourists are said to regard music as one of the best indices to a culture: perhaps because of its inability to convey concepts, music is in an unusually good position to reveal feelings –the feelings of the individual artist, the feelings of a period, of a region, of a society.³

¹ Vincent Massey, *On Being Canadian* (Toronto: Dent, 1948), 33.

² Frank Watt, "Nationalism in Canadian Literature," in *Nationalism in Canada*, ed. Peter Russell (Toronto: McGraw-Hill, 1966), 236.

³ John Beckwith, *The Canadian Musical Repertoire* (Sackville: Centre for Canadian Studies, Mount Allison University, 1993), 14.

While issues of "Canadianism" have been discussed at length in literary and artistic circles, there has been a conspicuous absence of extended discourse regarding the question of a Canadian **musical** identity.⁴ The few existing studies to approach the topic have tended to focus solely on the more tangible manifestations of Canadian identity, such as the nationalistic appropriation of indigenous subject matter (e.g., works based upon Canadian literature, history, and art), folk-based music, and the interpretation of Canadian places, persons and events.⁵ A far more elusive concept is the extent to which Canadian composers exhibit a sense of identity which derives not from explicit nationalistic impulses but rather from the internalization of certain aspects of this country's diverse geographic, psychological and cultural configuration. The question, then, becomes less one of how composers consciously strive to **express** Canadianism in their music, but rather one of how an innate sense of Canadian identity is revealed as a natural outgrowth of the creative act. As Rodolphe Mathieu once wrote,

⁴ Beckwith, in a recent letter, writes: "In my experience cultural historians, for the most part, ignore music." (John Beckwith, unpublished letter to the author, 4 September 1994.)

⁵ One notable exception, *Canadian Music: Issues of Hegemony and Identity*, ed. Beverly Diamond and Robert Witmer (Toronto: Canadian Scholars' Press, 1994), gathers together many diverse strands of this topic in a collection of essays focusing on specialized aspects of the Canadian identity. Issues of Canadian musical nationalism are discussed at length by George Proctor in *Twentieth-Century Canadian Music* (Toronto: University of Toronto Press, 1980), while musical works designed as representations of the Canadian landscape form the focus of a Master's Thesis by David Parsons ("Landscape Imagery in Canadian Music," M.A. Thesis, Carleton University, 1987).

It is not particularly by seeking to describe the customs of a country that the art of a collectivity will be recognizable. On the contrary, by being able to express all things with a special, as it were, national sensibility, the latter will have even more opportunity to shine.⁶

The present study will examine each of these aspects with the hope of providing a meaningful step toward the conceptualization of a Canadian musical identity. As the following discussion will illustrate, these issues are of particular relevance to the creative life of Jean Coulthard. It is therefore hoped that examination of these questions will represent a useful first step toward understanding the aesthetic framework upon which Coulthard's compositional style is founded.

⁶ Rodolphe Mathieu, quoted in Lucien Poirier, "A Canadian Musical Style: Illusion and Reality," in *Canadian Music: Issues of Hegemony and Identity*, ed. Beverly Diamond and Robert Witmer, 249.

*I. Canadian Musical Nationalism*⁷

(A) THE HISTORICAL CONTEXT

Nationalistic tendencies in Canadian culture may be traced to the late nineteenth century in the decades following confederation, a period in which poetry served as the primary stimulus behind a sense of national identity. Works such as Charles G.D. Roberts' *Orion and Other Poems* (1880), Archibald Lampman's *Among the Millet* (1888), and Bliss Carman's *Low Tide on Grande Pre* (1893) were pioneering in their depiction of a distinctly Canadian flavour.⁸ In the 1910s and 1920s, nationalist tendencies proliferated in the visual arts as well as literature. By the late 1920s, the Group of Seven had defined a Canadian art with their boldly coloured depictions of Canadian landscapes, while Emily Carr's art, rooted in native Indian culture and the West Coast landscape, reflected similar ideals.⁹

Equally significant was the fact that Canadian artists and writers were beginning to inaugurate organizations devoted to the

⁷ By Canadian musical nationalism I mean the conscious expression of nationalistic sentiment through compositional means such as the appropriation of folk material, the setting of texts by Canadian poets, and the musical portrayal of themes from Canadian history. This definition is consistent with the nineteenth and twentieth-century usage of the term in the music of other nations, as documented by works such as Mussorgsky's *Boris Godunov* and Dvorak's *Slavonic Dances*, to cite just two of numerous examples.

⁸ Proctor, 18.

⁹ Denis Reid, *A Concise History of Canadian Painting* (Toronto: University of Toronto Press, 1973), 156.

dissemination and preservation of Canadian culture. One such group, the Canadian Authors' Association (founded in 1921), was comprised of academics, professional and amateur writers, and was dedicated to "the proposition that a national literature was essential to a true sense of Canadian nationhood."¹⁰ The CAA published its own journal entitled *The Canadian Bookman*, which was devoted almost entirely to commentary on Canadian literature.¹¹ Two members of the Group of Seven, J.E.H. MacDonald and Lawren Harris, served on the editorial board of an arts journal entitled *The Canadian Forum*, a publication founded in 1920 to "trace and value those developments of arts and letters which are distinctly Canadian."¹²

Canadian music, unlike the other arts, displayed few signs of nationalism until the 1940s, with the exception of a number of works from the 1920s and 1930s derived from the folk songs of Quebec, Atlantic Canada, and Canada's native peoples. Many of these, such as Ernest MacMillan's *Vingt-et-une chansons canadiennes*, were simple arrangements of traditional folk melodies, while others, such as Claude Champagne's *Suite canadienne* (1927), used folk material as a point of departure for new compositions.

¹⁰ Mary Vipond, "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s," *Canadian Review of Studies in Nationalism*, 5 (Spring 1980): 32-52.

¹¹ *Ibid.*, 268.

¹² Editorial, *Canadian Forum*, 1 (October 1920): 3.

Champagne's suite, for chorus and orchestra, is derived from four French Canadian folk songs: "C'est pinson avec cendrouille," "Nous etions trois capitaines," "Et moi je m'en passe," and "Le Fils du roi s'en va chassant."¹³

In the 1940s, however, the musical climate had begun to change. Nationalistic sentiment was becoming increasingly evident in the works of Canadian composers, as exemplified by the quantity and variety of nationalistic works produced during that period (to be discussed presently). This situation may be largely attributed to two factors: 1) the sense of national pride (in music and all of the arts) fuelled by World War II, and 2) the return to Canada of young composers who had studied abroad (such as Barbara Pentland, Jean Coulthard, John Weinzweig, John Beckwith, Jean Papineau-Couture and others), a group which formed the nucleus of the first generation of modern, self-consciously "Canadian" composers.

The expression of nationalism in Canadian music during the post-war years was especially meaningful as an artistic voice for the prevailing nationalistic spirit of the era amongst the Canadian people. As Paul Litt has observed, "Cultural nationalism was of particular importance in the postwar period because Canadians thought that their nation was coming of

¹³ Proctor, 21.

age and defining its mature national character in the process."¹⁴ Stylistically diverse,¹⁵ this group of composers was united in its quest to forge a place for new Canadian music amidst the nineteenth-century European tradition to which the Canadian public at large was accustomed. Aside from folk-based works, these composers displayed nationalistic impulses by selecting texts by Canadian poets, drawing upon themes from Canadian history, and interpreting aspects of the Canadian landscape. Beckwith has described the nationalist aspirations of this group as follows:

I belong to the buoyant post-WWII generation who felt urged forward towards a cultural nationalism by the development of new artistic ventures; the founding of national societies in the arts; the excitement of new creative directions in music, literature, and painting.¹⁶

Artistic journals and cultural institutions played a major role in the promotion of Canadian music in the 1940s. The *Canadian Review of Music and Art*, established in 1942, served as a forum for the views of musicians, artists, and writers on Canadian cultural issues. Among the views

¹⁴ Paul Litt, *The Muses, The Masses and The Massey Commission* (Toronto: University of Toronto Press, 1992), 109.

¹⁵ The stylistic orientation of these composers will be discussed in greater detail in Chapter Three.

¹⁶ Beckwith, *The Canadian Musical Repertoire*, 9.

expressed in the journal's first editorial were the need for post-war direction for the arts and the establishment of national cultural institutions, such as a national library, orchestra, opera, and theatre.¹⁷ During the war years, the Canadian Broadcasting Corporation was particularly vital as both a supporter of native musical talent as well as a source of national unity and patriotism.

As Gordana Lazarevich has noted:

The CBC... assumed another important function within Canada's cultural history: over a period of five years the medium served as a forum for the composition and performance of music by Canadian composers.... The feelings of nationalism generated by the social climate of the war years were expressed in numerous... broadcasts of music by Canadians. A phenomenon unique to the times, these programs in a sense reflected the necessity for the country to take stock of its native talent.¹⁸

Since 1950, several important developments have taken place to ensure the continued promotion and dissemination of Canadian music. Paramount among these was the establishment of the Canadian League of

¹⁷ Gordana Lazarevich, *The Musical World of Frances James and Murray Adaskin* (Toronto: University of Toronto Press, 1988), 159.

¹⁸ *Ibid.*, 77.

Composers in 1951, with John Weinzweig as its first president. Initially comprised of 21 members, the league set forth its mandate as follows:

1. to provide an organization and facilities by means of which Canadian composers may advance their joint and several interests.
2. to promote the composition and playing of creative music.
3. to stimulate the interest of the people of Canada in the work of their composers.¹⁹

While the league was stylistically and geographically centred around the Toronto group of composers with Weinzweig as their leader, Coulthard was also in the forefront of early efforts to establish such an organization. In October of 1949, for example, she presented a brief to the Royal Commission on National Development in the Arts, Letters, and Sciences, outlining the unique challenges faced by the Canadian composer in promoting and disseminating his/her music. These sentiments were later echoed in a letter to Kenneth Ingram of the Canadian Music Council, concluding with the following remarks:

¹⁹ Unpublished memorandum of agreement, Canadian League of Composers, 15 April 1952. The source for this and other archival documents (e.g. unpublished correspondence) cited in this dissertation is the the Jean Coulthard Collection, University of British Columbia Special Collections.

I feel that it is most important that a Canadian League of Composers should be formed. You may count on my closest collaboration for I think it is most necessary if Canadian music is to be promoted.²⁰

As the league's lone female founding member and only representative west of Winnipeg, Coulthard's role in the formative stages of the league acquires an even greater significance. Considered in this light, her often overlooked role as a leader in the founding process was not only important and timely but also pivotal to the organization's establishment, growth, and development as a cultural entity. Table 1 lists the founding members of the league and the place of residence of each.

Table 1: Inaugural Directory of Composers, Canadian League of Composers (1952)

COMPOSER	PLACE OF RESIDENCE
Jean Coulthard Adams	Vancouver, British Columbia
Murray Adaskin	Toronto, Ontario
Louis Applebaum	Toronto
John Beckwith	Wells, Austria

²⁰ Jean Coulthard, unpublished letter to Kenneth Ingram, 16 November 1949.

Lorne Betts	Hamilton, Ontario
Maurice Blackburn	Ottawa, Ontario
Alexander Brott	Montréal, Québec
Samuel Dolin	Toronto
Robert Fleming	Ottawa
Harry Freedman	Toronto
Walter Kaufman	Winnipeg, Manitoba
Oskar Morawetz	Toronto
Philip Nimmons	Toronto
Jean Papineau- Couture	Montréal
Kenneth Peacock	Ottawa
Clermont Pépin	Vincennes- Seine, France
Eldon Rathburn	Ottawa
Godfrey Ridout	Toronto
Harry Somers	Toronto
Andrew Twa	Toronto
John Weinzweig	Toronto

The year 1951 also marked the release of the Report of the Royal Commission on National Development in the Arts, Letters, and Sciences. Named after the chair of the commission, Vincent Massey, *The*

Massey Report exerted a profound impact on the arts in Canada.²¹ One important result was the founding of the Canada Council in 1957 as a support mechanism for the arts, humanities and social sciences. Among the many programs undertaken by the council, two were of special significance for Canadian composers: commissions for compositions and subsidies for Canadian publications of music.²² Equally significant was the founding of the Canadian Music Centre in 1959 as a library and information centre for the dissemination and promotion of Canadian music.²³

Canadian music has likewise been the focus of a number of national and international events since the 1950s. The first Symposium of Canadian Music took place in Vancouver in 1950, while Canada's Centennial celebrations in 1967 (and the concurrent staging of The World Exposition in Montreal) resulted in more commissions for Canadian works and produced a heightened awareness of Canada's heritage amongst its composers. Due to the nature of the event (and, to a certain extent, the commissions) the subject

²¹ Proctor, 33.

²² Timothy J. McGee, *The Music of Canada* (Toronto: Norton, 1985), 112.

²³ The Canadian Music Centre has its national headquarters in Toronto and regional offices in Montreal, Vancouver, and Calgary. The centre houses an exhaustive collection of bound manuscripts of compositions by Canadian composers after 1940, an extensive library of research materials on Canadian music (e.g. articles, reviews, programme notes, etc.), published scores and recordings of Canadian music, and biographies and catalogues of numerous Canadian composers.

matter for many of these compositions was nationalistic.²⁴ More recently, Canadian music received increased international exposure in 1986 with the proclamation of that year as the International Year of Canadian Music by the International Organization of Music Information Centres. Initiated by the Canadian Music Centre, the IYCM resulted in many concerts and commissions for Canadian music which greatly enhanced the profile of the Canadian composer both internationally and at home.²⁵ A second beneficial consequence of the IYCM was the increased dissemination of information on Canadian music to an international readership.²⁶

(B) WORKS BASED ON FOLK MUSIC

As previously mentioned, one of the primary ways in which Canadian nationalism was manifested musically was through the appropriation of elements from indigenous folk music. Like the folk song arrangements of the 1920s and 1930s, folk-inspired works from the 1940s to

²⁴ Works composed for the centennial celebrations will be discussed in greater detail presently.

²⁵ As was the case with the Centennial celebrations of 1967, the International Year of Canadian Music coincided with a World Exposition in Canada, this time in Vancouver.

²⁶ Elaine Keillor, in an exhaustive article on this topic, notes that "more than thirty-five embassies and consulates from Beijing to Lima to Rabat and Melbourne received copies of the *Encyclopedia of Music in Canada, Celebration*, brochures and recordings. This stimulated a large number of inquiries, particularly from universities in places as diverse as Zaire and New Zealand." Keillor likewise notes that the International Year of Canadian Music resulted in an unprecedented number of articles on Canadian music in publications such as the *New York Times*, *Piano Time Magazine* (Italy), and *Music and Dance* (Netherlands). See Elaine Keillor, "1986: The International Year of Canadian Music," *Fontes artis musicae*, 34/4 (October-December 1987): 203-07.

the present day draw primarily (although not exclusively) upon three indigenous sources, namely the folk music of Québec, Atlantic Canada, and Canada's native peoples.²⁷ Unlike most earlier examples, however, the folk-based works of many recent composers are much more than mere literal arrangements but rather acts of recomposition in which the original folk tune is subjected to a variety of twentieth-century compositional techniques, transforming the character of the original into a new composition. A prime example of this type of treatment is Harry Somers' *Five Songs of the Newfoundland Outports* (1969), an arrangement for chorus, piano, dancers, SATB soloists, flute, harp, and percussion of five songs from Kenneth Peacock's 1965 collection *Songs of the Newfoundland Outports*: 1. "Si j'avais le bateau," 2. "The Banks of Newfoundland," 3. "The Old "Mayflower", 4. "She's Like the Swallow," 5. "Feller from Fortune." In his setting of the haunting "She's Like the Swallow," Somers not only introduced small melodic changes and newly composed two-part writing to the original folk melodies, but also created an entirely new melodic idea which takes on a developmental life of its own.²⁸

²⁷ Some of the many such folk-based works include the following: Violet Archer's *Four Canadian Folk Songs* (mezzo-soprano and piano, 1958), *Four Newfoundland Folk Songs* (chorus, 1975), *Three French Canadian Folk Songs* (chorus, arr. 1953), and *Three Folk Songs of Old Manitoba* (solo voice and piano, 1966); John Beckwith's *Five Songs from Canadian Folk Collections* (solo voice and piano, 1970); Robert Turner's *Five Canadian Folksongs* (chorus, arr. 1973) and *Ten Canadian Folksongs* (voice and piano, arr. 1973) and John Weinzweig's *To the Lands Over Yonder* (chorus, 1953).

²⁸ Of Somers's piece, Brian Cherney writes: "...during interludes between verses, and within the verses themselves, another melodic idea appears, a conjunct tetrachord consisting of tone, semitone,

Other composers have attempted to capture the essence of the poetry, music and languages of Canada's native peoples. Harry Freedman's *Anerca* (1966), inspired by three Inuit poems, uses aggressive, rhythmic sections to suggest a traditional drum dance and employs a half sung/half spoken soprano line similar to the incantational style of Inuit music.²⁹ Coulthard's orchestral suite *Canada Mosaic* (1974), for winds, brass, timpani, percussion, harp, piano (celesta) and strings, integrates two fragments of Coast Salish music with folk music from a diverse array of sources, including Québec, the Ottawa valley, and the Ukrainian settlers in Saskatchewan.³⁰ A much earlier work, the *Two Songs of the Haida Indians* (1942), attempts to evoke the character of Haida music through the use of parallel fifths.³¹

and tone.... It first appears in the piano at the beginning and then in the male voices directly after the first verse. Subsequently, this tetrachord (*t*) is associated with the words 'swallow fly so high' (in various permutations) which recur between verses in the manner of a refrain. But in addition, both the words and the melodic idea occur within all the middle verses except the fourth. In the second verse, for instance, while tenors (and for a while basses) sing the original tune, sopranos and altos accompany them in flowing lines using *t* and its words, rising in the sopranos to high melismas twice during the verse. In the third verse, *t* grows into a new tune which carries the words of that verse (in female voices), while bass and tenor punctuate it with short interjections, using only the first two notes of *t* set in parallel fifths (to the words 'swallow fly now')." See Brian Cherney, *Harry Somers* (Toronto: University of Toronto Press, 1975), 118-19.

²⁹ Parsons, 52-62. A similar theme is explored in Serge Garant's composition for voice and orchestra of the same name (*Anerca*, 1961-63).

³⁰ Composed on a commission from the Vancouver Symphony Orchestra and intended for a planned tour of China, the commission entailed certain stylistic restrictions. The Chinese authorities asked for a new work "drawn from the folk-music of the Canadian people, and one in an 'accessible' idiom." See David Gordon Duke, "The Orchestral Music of Jean Coulthard," Ph.D. diss. (musicology), University of Victoria, 1993, 104.

³¹ Written before Coulthard had attained extensive knowledge of the native peoples of British Columbia, the work is somewhat naive in its clichéd depiction of native music. Coulthard would later learn more about this style of music from the lectures of Ida Halpern in the 1960s.

Coulthard also makes use of indigenous Canadian folk music in the early *Canadian Fantasy* (1939), for timpani, percussion, harp and strings, and in the *Three Ballades from the Maritimes* (1979), for SATB chorus.³²

(C) WORKS BASED ON CANADIAN LITERATURE AND HISTORY

Many recent Canadian composers have expressed a growing sense of national cultural awareness by taking Canadian literature and history as a source of inspiration. Coulthard, for example, has frequently set texts by Canadian poets, most notably in the following works: *Three Love Songs* (1946),³³ *Québec May* (1948),³⁴ *More Lovely Grows the Earth*, (1957),³⁵ *Spring Rhapsody* (1958)³⁶ and the *Choral Symphony: This Land* (Symphony

³² Set to text from traditional Maritime folk songs, the *Three Ballades* are as follows: 1. Dirge, 2. Serenade, 3. Music for Dancing. To further enhance the local flavour in the third movement, Coulthard has indicated an optional part for spoons.

³³ The *Three Love Songs* – "Stand Swaying Slightly," "I Often Wonder," and "There is no Darkness" – were set to text by Canadian poet Louis A. McKay, a colleague of Coulthard at the University of British Columbia. As David Duke notes, "These are personal and, for the most part, introspective songs with no great dramatic climaxes and a somewhat muted range – certainly not the virtuoso idiom of the *Spring Rhapsody* or the *Five Medieval Love Songs*, yet nonetheless subtle and suffused with quiet intensity." See David Duke, notes to "Jean Coulthard," *Radio Canada International Anthology of Canadian Music*, 1 (1982): 6.

³⁴ *Québec May*, set to text by the poet Earle Birney, resulted from the friendship and mutual admiration between the two artists (Coulthard and Birney were colleagues at the University of British Columbia in the late 1940s) (Ibid., 9). In addition to *Québec May* and the *Choral Symphony*, Coulthard also sets text by Birney in *Vancouver Lights (A Soliloquy)* (1980).

³⁵ *More Lovely Grows the Earth* (1957), for SATB chorus based on text by Toronto poet Helena Coleman (1860-1953), was conceived in a chromatic, tonal idiom. Cast in ternary form, the piece was composed in 1957 as a showcase for the Montreal Bach Choir, which had been invited to perform at the 1958 Edinburgh Festival.

³⁶ *Spring Rhapsody* is a cycle of four songs for alto voice and piano set to text by Bliss Carman, W.E. Marshall, L.A. McKay, and Duncan Campbell.

No. 2, 1966-67), a work composed for Canada's Centennial Year on a commission from the Vancouver Symphony Orchestra.³⁷ Among the many other compositions employing Canadian texts are the following (author of text in parenthesis): *Madrigals II, III, and IV*' (for chamber ensemble, 1968-72) by Bruce Mather (Saint-Denys Garneau), *Les Clartés De La Nuit*, Op. 20 (soprano with piano, 1972) by Jacques Hétu (Emile Nelligan), and the one-act chamber opera *The Lake* (1952) by Barbara Pentland (Dorothy Livesay).

Themes from Canadian history have likewise inspired numerous works, including Murray Schafer's orchestral work *Brébeuf* (1959) and Somers' landmark opera *Louis Riel* (1967).³⁸ Schafer's work is inspired by seventeenth-century texts dealing with Father Brébeuf's long voyage on foot from Quebec to the Huronia mission.³⁹ Somers' *Louis Riel*, widely regarded as one of the greatest operas in the history of Canadian music, was composed on a commission for Canada's Centennial Year and was first

³⁷ Duke characterizes Symphony No. 2 as "lavishly scored for large orchestra, choir, and four vocal soloists, settings of an anthology of texts by eight Canadian authors. Conceived as a two-part composition, the work is essentially a choral/vocal cantata with orchestra..." (Duke, "The Orchestral Music of Jean Coulthard," 194).

³⁸ Some other notable works in the Canadian repertoire inspired by historical themes include the vocal work *La Tourangelle* (for three sopranos, tenor, and bass, with instruments, 1975) by Istvan Anhalt and the chamber piece *The Journals of Susanna Moodie* (incidental music for the poem-cycle by Margaret Atwood, 1973) by John Beckwith.

³⁹ John Beckwith, *Music in Canada* (Ottawa: Minister of Supply and Services Canada, 1979), 5.

performed by the Canadian Opera Company in Toronto in September 1967. The plot centres around the 1869 execution of Thomas Scott by Métis leader Louis Riel and Riel's subsequent execution by the Canadian government.⁴⁰ In many respects, *Louis Riel* may be viewed as the quintessential "Canadian" opera: its libretto is by Canadian Mavor Moore, the characters sing in English, French and Cree (as well as Latin), and one of the main characters is Sir John A. MacDonald (Canada's first prime minister).⁴¹ In commemorating significant moments in Canadian history, the music of Schafer, Somers, and others represents an important link with nationalistic tendencies in recent Canadian literature. John Weinzweig's "Bonds of Steel," for example, the central movement of the orchestral piece *Our Canada*, is a depiction of the Canadian Railway, a subject invoking comparison with E.J. Pratt's epic poem *Towards the Last Spike*, a work described as "patriotic and nationalistic: it celebrates a central heroic event in Canadian history."⁴²

(D) LANDSCAPE WORKS

A vast number of twentieth-century Canadian compositions fall under the heading of "Landscape Works" (i.e., works which to some

⁴⁰ McGee, 132.

⁴¹ Ibid.

⁴² Watt, 243. The Canadian Railway would later inspire Murray Schafer to compose the instrumental work *Train* (1976).

degree function as explicit interpretations of the Canadian environment). The word "interpretation" acquires added significance in this context, since many of these works are not mere depictions of landscapes but rather expressions of the composer's emotional responses to those landscapes, a fact reflected in the varied moods these works evoke.⁴³ The degree to which external elements such as the landscape impact the creative process, moreover, is highly variable. Some works, for example, are conceived as quasi-programmatic representations of certain physical aspects of the landscape while others are intended to suggest the mood or atmosphere certain types of landscape imagery evoke.⁴⁴ Also variable is the precise point in the creative process at which the landscape influence manifests itself. A work conceived with very specific landscape imagery in mind from the outset, for example, will likely take on a much different shape than one in which a descriptive title is added retrospectively, after the music is composed. The proliferation of landscape compositions in the Canadian repertoire is an accurate reflection of the paramount importance the land has attained as a stimulus for nationalistic

⁴³ In this respect, musical interpretations of the Canadian environment are closely analogous to the subjective responses prevalent in Canadian literature and art.

⁴⁴ Deryck Cooke has identified three techniques used by composers to evoke the more literal, programmatic type of environmental imagery: 1) direct imitation (sounds of definite pitch, such as those of a sparrow); 2) approximate imitation (sounds of indefinite pitch, such as those of thunder); 3) suggestion or symbolism (sounds which have an effect on the ear similar to that which the object has on the eye). See Deryck Cooke, *The Language of Music* (Toronto: Oxford University Press, 1959), 3-6.

sentiment in Canadian culture, a concept Cole Harris has articulated as follows:

When people weigh the nature and basis of their nationalism they usually dwell on aspects of their culture, history, or race: but English-speaking Canadians tend to explain themselves in terms of land and location... Canadian historians, along with some Canadian novelists, have most frequently turned to the land to explain the character of Canada.⁴⁵

An excellent example of a composer expressing his emotional response to the Canadian environment is Somers' *North Country* (1948).⁴⁶ Inspired by a trip to Northern Ontario with the painter Eric Aldwinkle, Somers' vision of the northern wilderness is evidently one of bleakness and isolation, as suggested by "the taut, lean textures and nervous rhythmic quality (especially of the outer two movements), and the spare, thin melodic lines (especially in a high register), as in the first movement."⁴⁷ Somers' portrayal of the harshness of the northern environment draws striking

⁴⁵ Cole Harris, "The Myth of the Land in Canadian Nationalism," in *Nationalism in Canada*, ed. Peter Russell (Toronto: McGraw-Hill, 1966), 27.

⁴⁶ Some of the many other northern-inspired works in the Canadian repertoire include Violet Archer's *Northern Landscape* (solo voice and piano, 1978), John Beckwith's *Arctic Dances* (oboe and piano, 1984), and Barbara Pentland's *Arcna* (piano, 1971-73).

⁴⁷ Cherney, 35.

parallels to types of nature imagery found in contemporary Canadian poetry, in which nature is consistently revealed as either a sinister and menacing force or a symbol of desolation and loneliness.⁴⁸ Note, for example, the images of solitude evoked in D.G. Jones's *Soliloquy to Absent Friends*:

... the world is a leafless wood; we stare
abruptly upon tundra and the sky -
soul's frontiers where we meet,
knowing ourselves only
capacities for loneliness,
solitudes wherein the barrens sound.⁴⁹

By their very nature as musical interpretations of visual images, landscape compositions share close affinities with the works of Canadian artists and, in fact, many composers have based their landscape interpretations on artistic models.⁵⁰ One such composition is Harry Freedman's *Images* (1957-8), a work which attempts to translate into musical terms the stylistic features of three of Canada's leading landscape artists –

⁴⁸ Northrop Frye, *The Bush Garden: Essays on the Canadian Imagination* (Toronto: Anansi, 1971), 139-42, 170-71.

⁴⁹ D.G. Jones, *Soliloquy to Absent Friends*, quoted in Margaret Atwood, *Survival* (Toronto: Anansi, 1972), 48.

⁵⁰ A listing of selected Canadian compositions inspired by painting is contained in Helmut Kallmann's article "Visual Art" in the *Encyclopedia of Music in Canada*, 2nd ed., ed. Helmut Kallmann, Gilles Potvin and Kenneth Winters (Toronto: University of Toronto Press, 1992), 47.

Lawren Harris, Kazuo Nakamura, and Jean-Paul Riopelle.⁵¹ The final movement, "Landscape" (based on Riopelle's painting), employs harsh dissonances, chord clusters, and wide dynamic contrasts to capture musically the vivid colours and bold, aggressive lines of Riopelle's vision of the Canadian autumn.⁵² Similar ideals are reflected in Murray Adaskin's *In Praise of Canadian Painting in the Thirties* (1975), a three-movement piece based upon the contrasting styles of artists Paraskeva Clark, Louis Muhlstock, and Charles Comfort.⁵³

The Canadian landscape is likewise a recurrent theme in the music of Jean Coulthard.⁵⁴ Among the many works in Coulthard's catalogue with either general or specific geographical associations pertaining to the Canadian landscape are *Québec May* (1948), *Ballade of the North* (1966), for violin and piano, *Sketches from the Western Woods* (1970), for solo piano, *Kalamalka "Lake of Many Colours,"* (1973-74), for orchestra, *Vancouver*

⁵¹ Freedman's interest in the visual arts, a life long tendency, has exerted a profound influence upon his approach to composition. Freedman writes, "I see music – colour, shapes. It's a strange thing and I don't know how it happens, but if I look at a painting, I can hear music, and vice versa, musical sounds suggest lines and shapes." Harry Freedman, quoted in Ian L. Bradley, *Twentieth Century Canadian Composers*, 1 (Agincourt, Ontario: GLC, 1977), 41.

⁵² Parsons, 40-41.

⁵³ *Ibid.*, 43.

⁵⁴ In a few instances, the landscape imagery in Coulthard's music is derived from more distant sources, such as *Schizen: Three Nature Sketches from Japan* (1979), for oboe and piano, *Two Idylls from Greece* (1980), for solo voice and piano, and *Aegean Sketches* (1961), for solo piano.

Lights (A Soliloquy) (1980), for soprano, baritone, SATB chorus, and orchestra, *Ballade of the West* (1983), for piano and orchestra (1983), and *Symphonic Image of the North* (1989), for strings. As the preceding examples illustrate, the evocation of images and moods associated with aspects of the "Western" environment (particularly the unique landscape of the composer's native British Columbia), have been especially prevalent in Coulthard's music.⁵⁵ *Kalamalka "Lake of Many Colours,"* for example, was inspired by a lake in the Okanagan region of British Columbia where glacial deposits on the lake's basin project a brilliant blue coloration. As one writer has observed,

It (Kalamalka Lake) has inspired Jean Coulthard, one of Canada's finest tone poets, to interpret its majestic isolation. Flute and oboe establish the shifting themes of the morning lake sounds – mist and a rising flock of birds.⁵⁶

II. Toward a Canadian Musical Identity

Conceptualization of a Canadian musical identity, unlike the identification of musical nationalism, is an elusive concept made all the more

⁵⁵ While the prominence of "western" imagery in Coulthard's music is somewhat of a rare phenomenon in Canadian music (setting the composer apart from many of her eastern colleagues), the two "northern-inspired" compositions reflect a widespread interest in the idea of "north" on the part of Canadian composers. As will be discussed presently, many scholars (and composers) have even suggested that the north has attained a mythological status in the Canadian imagination.

⁵⁶ "Coulthard's Influence Felt the World Over," *Kelowna Daily Courier*, 20 April 1976.

complex by this country's vast geography, linguistic duality, and cultural diversity. One can hardly expect to find a concise, universal definition of a Canadian **musical** identity when the broader sociological issue of a Canadian identity in general defies clear delineation. Consideration of issues of identity, moreover, must be made with the knowledge that national features (if they are indeed present) will manifest themselves in a plethora of different ways, each intrinsically linked to the compositional techniques, stylistic idiosyncrasies, and creative personality of the composer. National identity does not imply homogeneity. As Jacques Héту has rightly pointed out, "There are as many kinds of Canadian music as there are Canadian composers, representing as they do the full aesthetic spectrum of our time – and that's as it should be!"⁵⁷

Yet increasingly scholars have cited the presence of certain archetypal features in the music of twentieth-century Canadian composers which derive neither from folk music nor the appropriation of nationalistic subject matter. Carl Morey addresses the issue as follows:

If there is such a thing as Canadian music... there is a Canadian music only in so far as it is defined by Canadian composers. There's an essay by Elliott Carter in which he examines the concept of American music. He's not

⁵⁷ "Jacques Héту: A Portrait," *Musicanada*, 27 (March 1970).

talking about Copland: he's talking about much more difficult kinds of things, that have to do with rhythms or melodic ideas or whatever, really quite abstract things, which come from a kind of collective unconscious but which are nonetheless distinctly born of the United States. It seems to me there's something similar operating in Canada.⁵⁸

While remaining active participants in new developments on the international music scene, there is evidence to suggest that a large number of Canadian composers (particularly those of the "first generation" group) have been influenced by the "Canadian experience" in a profound and deeply psychological way which manifests itself at a very fundamental level of the creative process. Hugh MacLennan has discussed a similar notion with reference to literature:

A true literature is not an international activity in the sense that science is. Indeed, the more universal its appeal, the more deeply it is rooted in some specific national society. New visions and new techniques may flow across international borders, but the substance and textures, the experience and background, are local nearly every time.⁵⁹

⁵⁸ Carl Morey, quoted in Murray Schafer, ed. *Hello Out There* (Toronto: Institute for Canadian Music, 1988), 184.

⁵⁹ Hugh MacLennan, quoted in Gaile McGregor, *The Wacousta Syndrome* (Toronto: University of Toronto Press, 1985), 53.

The identification of perceived "national" qualities in music has a lengthy tradition to draw upon. Certainly the integration of melodic, tonal, and rhythmic aspects of a nation's folk music contribute to an explicit sense of national identity in the music of some composers (e.g., Bartok, Ginastera, and others). The issue, however, is much broader than this. Without deliberately appropriating aspects of national culture, certain composers have come to symbolize their nation's musical identity by intuitively writing in such a way as to epitomize not only the essence of the nation's music but also in some intangible way the spirit, values, and attitudes of its people. The so-called "French elegance" in Ravel's music and the quintessentially "English" character of Elgar's music are just two oft-mentioned instances of this phenomenon. Ralph Vaughan Williams, to cite one example, frequently urged his pupils to turn to the "English idiom" as an inspirational source and held the conviction that "vital art must grow in its own soil and be nurtured by its own rain and sunshine."⁵⁹ Murray Adaskin, in conversation with the author, has related a conversation he once had with Darius Milhaud on this very subject. Milhaud, responding to Adaskin's questioning regarding the creation of a distinctively "Canadian" sound, is said to have posed the question, "How do you feel about your country?" To which Adaskin replied, "I feel very passionately about it." "Then," said Milhaud,

⁵⁹ Ralph Vaughan Williams, quoted in Michael Trend, *The Music Makers: The English Musical Renaissance from Elgar to Britten* (New York: Schirmer, 1985), 105.

"you needn't worry about **trying** to sound Canadian. Your music will inevitably sound that way anyway."⁶¹ Coulthard, addressing the question of a recognizable style in Canadian music, once gave the following assessment of the contrasting identities exhibited in the music of various nations:

People are instinctively different and certainly music from different regions should reflect this. For example, how different in feeling is the music of France, England, Spain, South America, and Italy.⁶²

If there is a Canadian identity in the music of Canada's composers, what is its philosophical basis? To phrase the question another way, what aspects of the "Canadian experience" permeate the composer's subconscious at a fundamental level of the creative act? In Canadian music (as well as the other arts), there is compelling evidence to suggest that the Canadian imagination has been moulded by the characteristics and magnitude of its landscape. Perhaps more than most peoples, Canadians can be said to possess a deeply-rooted sense of identification with their natural surroundings. The reasons for this (some of them, at least) are obvious: with a relatively sparse population scattered over the second largest political land

⁶¹ Murray Adaskin, conversation with the author, 27 July 1994.

⁶² Coulthard, "Music Is My Whole Life," 7.

mass on the entire planet. the land is an inescapable physical and psychological presence: imposing, immense, yet strangely familiar. From the rugged shores of Newfoundland to the majestic Rocky Mountains, Canada is permeated with geographic icons with which many Canadians can closely identify.⁶³ Even in one of the nation's largest cities, Vancouver, the presence of the environment looms as large as the snow-clad mountains under which it is nestled or the vast waterways which surround it.⁶⁴

The most direct and obvious musical manifestation of this impulse is the afore-mentioned proliferation of landscape compositions in the Canadian repertoire, in which interpretative responses to the land are explicitly expressed on a conscious level. Yet the land has exerted an even greater impact on the creative process of many composers as a deeply felt and innate psychological presence. The physical landscape of Canada is, in essence, internalized into a type of **mental landscape** in which perceived psychological attributes associated with the Canadian environment are expressed intuitively as a natural outgrowth of the creative act. The concept of a mental landscape is articulated by Harry Somers as follows:

⁶³ The rolling wheat fields of the prairies and Niagara Falls are just two of many more such icons one could mention.

⁶⁴ As the present discussion will illustrate, the western environment has exerted a profound influence upon the life and music of Jean Coulthard.

I was born into a generation for which the 'natural world' around us, as well as the human history connected to it, were profound influences. I feel there evolved from those influences a 'mental landscape', a 'sense,' a feeling of characteristics and qualities which became such an intrinsic part of ourselves that we were hardly aware of it, and if we were we often tried to give expression to it in one form or another, some subtle, some obvious.⁶⁵

Jacques Hétu, commenting on the influence of the Canadian landscape in his own compositional process, has alluded to a similar psychological presence:

Il est possible de retrouver dans ma musique (Les cycles Nelligan, par exemple) certaines allusions à la nature et certains états d'âme particuliers que l'on pourrait relier à l'immensité du territoire (grandeur, solitude, mélancholie, angoisse...)⁶⁶

Murray Schafer, in response to the question "Is there or ought there to be, a distinctive Canadian music," once replied bluntly that "there isn't and there

⁶⁵ Harry Somers, unpublished letter to the author, 11 April 1995.

⁶⁶ Jacques Hétu, unpublished letter to the author, 1 September 1994.

oughtn't. I should think one would be more interested today in discovering what's going on in the world than merely locating where one lives in it."⁶⁷ Yet even as ardent a proponent of a global perspective as Schafer would later confess to being profoundly influenced by the Canadian environment:

I'm shaped by the Canadian climate and ecology, as I think we all will be. Ultimately that's the thing that will give us the real character of the country. We will, of course, be influenced by different peoples, but in the end we'll be shaped by living in this cold climate and coming to terms with it.⁶⁸

By internalizing aspects of the Canadian landscape in this manner, Somers, Héту, Schafer, and other composers exhibit the presence of a psychological influence shared by writers and visual artists alike. With respect to Canadian poetry, for example, Margaret Atwood has observed that "landscapes in poems are often interior landscapes: they are maps of a state of mind."⁶⁹ In like manner, J.E.H. McDonald has outlined the way in which the Canadian environment has impacted his own creative process, as well as that of the other members of the Group of Seven artists. As MacDonald explains,

⁶⁷ "Murray Schafer: A Portrait," *Musicanada* (October 1968).

⁶⁸ Murray Schafer, quoted in Ulla Colgrass, "Murray Schafer," *Music Magazine* (January/February 1980): 22.

⁶⁹ Atwood, 49.

the members of the Group were "not trying to *express themselves* so much as trying to express something that took hold of *themselves*. The painters began with *nature* rather than with art."⁷⁰ MacDonald then proceeds to add that he and the other members of the Group "have our feet on Canadian earth and live in the Canadian sun."⁷¹

Perhaps the most widely felt of these landscape influences has been the presence of the so-called "Myth of the North" in Canadian culture, a phenomenon which Beverley Diamond describes as "one of the most prominent symbols of Canadianism."⁷² W.L. Morton, in discussing the "northern outlook of Canadian arts and letters," mentions the presence of "distinctive qualities engendered by the experience of northern life."⁷³ An oft-cited influence on the Canadian imagination, the "northern presence" has come to symbolize to many not only a distinctive aspect of the Canadian environment, but also a distinctly Canadian state of mind. Pierre Berton, for example, suggests that while "few have seen the cliffs of Baffin or the eskers

⁷⁰ J.E.H. MacDonald, quoted in Roald Nasgaard, *The Mystic North* (Toronto: University of Toronto Press, 1984), 160.

⁷¹ *Ibid.*

⁷² Beverley Diamond, "Issues of Hegemony and Identity in Canadian Music," introduction to *Canadian Music: Issues of Hegemony and Identity*, ed. Beverley Diamond and Robert Witmer, 7.

⁷³ W.L. Morton, *The Canadian Identity*, 2nd ed. (Madison: University of Wisconsin Press, 1984), 109.

of the tundra... all of us. I think *feel* the empty and awesome presence of the North.⁷⁴ Otto Friedrich, in a similar vein, prefaces his discussion of Glenn Gould's *The Idea of North*⁷⁵ with the following remarks:

The North has long haunted the Canadian imagination, not just the Arctic territories themselves but the fundamental idea of North. The North is everything beyond the horizon, beyond the comfortable and the familiar, everything frozen and dark, treeless and windswept. It is a little like the American image of the western frontier, but unlike the compliant West, the hostile Arctic still presents an enormous wilderness. It has no San Diego, no Las Vegas, no Disneyland. "The North is always there," as Andre Siegfried once wrote. "It is the background of the picture without which Canada would not be Canada."⁷⁶

Murray Schafer has asserted the presence of this "northern mentality" in Canadian music by identifying specific musical features (both

⁷⁴ Pierre Berton, *Why We Act Like Canadians* (Toronto: McClelland and Stewart, 1982), 109.

⁷⁵ *The Idea of North* was a unique "radio documentary" conceived by Gould. In it, spoken words by several different speakers on aspects of Canada's north are combined electronically so as to create with words an effect comparable to that of a contrapuntal composition. Gould describes the inspiration behind this project as follows: "The Idea of North: I've been intrigued for quite a long time... by that tapestry of tundra and taiga country, as they call it.. But like all but a very few Canadians, I guess, I've had no direct confrontation with the northern third of our country. I've remained of necessity an outsider, and the north has remained for me a convenient place to dream about, spin tales about..." Glenn Gould, quoted in Otto Friedrich, *Glenn Gould: A Life and Variations* (Toronto: Lester & Orpen Dennys, 1990), 176.

⁷⁶ Friedrich, 173-74.

in his own music and that of others) reflective of the perceived harshness and desolation of the north, including emotional restraint, formal clarity, and sparseness of texture.⁷⁷ Schafer's views are colourfully depicted in the following excerpt from *Music in the Cold*:

The snow came early this year. It is the beginning of a new ice age. The wind howls at our ears as we dig for wood in the snow, and I wonder what this will do for music? It'll toughen it up. It'll reduce it to the lean shape, maybe even bare bones. And its form will become clear as an icicle.... The art of the North is the art of restraint.⁷⁸

Harry Somers has likewise suggested a certain intangible "northern quality" in his own music as well as a shared affinity with the music of other "northern peoples":

Perhaps there is something about northern peoples.... When I have played my music in Leningrad or in Japan, the composers from these countries have felt an affinity. For what reason I couldn't fathom, yet I felt the same for their music.⁷⁹

⁷⁷ François Morel has expressed similar views on the concept of the north as an integral part of the Canadian composer's identity.

⁷⁸ Murray Schafer, *Music in the Cold* (Toronto: The Coach House Press, 1977), 1-5

⁷⁹ Harry Somers, quoted in Pamela Margles, "Harry Somers' Voyage of Discovery," *Music Magazine* (May/June 1984): 10.

Somers' suggestion of an affinity between the music of different northern nations is closely analogous to the affinity expressed by members of the Group of Seven towards certain Scandinavian artists. This type of artistic kinship, allegedly deriving from the shared influence of the northern environment, is discussed by Roald Nasgaard with reference to J.E.H. MacDonald:

The Scandinavian pictures spoke to what MacDonald called their own "associated ideas" and arose out of a sense of an "affinity of inspiration" between the two groups of northern artists.... The Scandinavians seemed to reinforce the belief that a native art in the North could arise only out of a close affinity with and love for the essential characteristics of one's country.⁸⁰

How then, do internalized perceptions of the Canadian landscape – particularly the "Myth of the North" phenomenon – contribute to the conceptualization of a Canadian musical identity? While bearing in mind Jacques Héту's remarks on the diversity of Canadian music, some general tendencies may nonetheless be discerned. Among the more characteristic traits (aside from those already mentioned) one could cite features such as sparse textures, wide melodic leaps, wide registral spacings, long, slow

⁸⁰ Nasgaard, 160.

melodic lines, and thematic statements in the extreme upper register.⁸¹ Significantly, each of these expressive gestures conveys an aural impression of distance, spaciousness, and solitude, features entirely consistent with the "Myth of the North" theory. It is perhaps these traits to which Darius Milhaud referred when he identified a common "gaunt, lonely quality"⁸² in the Canadian works he had heard. Equally significant is the fact that these traits are present in both abstract and landscape compositions by the same composer, suggesting that the Canadian environment has become more than a mere stimulus for musical depiction, but rather an internalized stylistic concept. The sparse textures and fragmented rhythms employed by Somers for the explicit portrayal of the northern wilderness in *North Country*, for example, also manifest themselves as internalized stylistic concepts in abstract compositions such as the *String Quartet No. 3* (1959).⁸³

Collectively, the shared presence of these types of musical gestures in the works of Canadian composers suggests a **spatial** aesthetic derived from an innate sense of the magnitude and unique physical and

⁸¹ As with any attempts to define a national style, these traits are not universally applicable, but are particularly prominent in the works of the "first generation" Canadian composers.

⁸² Parsons, 17.

⁸³ Cherney, 69.

psychological attributes associated with the Canadian landscape.⁸⁴ Indeed, critical reception of Canadian music is saturated with references to spatial qualities. Keith MacMillan, for example, has cited the "twin Canadian experiences of space and climate"⁸⁵ as fundamental to the creative process of François Morel, while the CBC critic Leonard Isaacs' commentary on Murray Adaskin's music is likewise filled with environmental and spatial references: "The texture is spare, the lines of the music are clear and clean, and the interstices are devoid of lush undergrowth. There is a feeling of great space and distance...."⁸⁶ Similarly, Ray Chatelin has observed that Barbara Pentland "uses a sense of space in most of her music. It is open, inviting, almost mystic."⁸⁷

The remarks of Canadian composers on the question of a Canadian musical identity, moreover, reveal that the concept of space (and its intrinsic relationship to the Canadian land) has been fundamental to their vision of the essence of Canada (and, by extension, Canadian music). Murray

⁸⁴ Interestingly, several of the composers whose works demonstrate the presence of intrinsic spatial metaphors have also composed music utilizing the physical spacing of instruments and/or sounds. Among these works are *Stereophony* (1963) by Harry Somers, *Taking A Stand* (1972) by John Beckwith, *Occasions* (1974) by Barbara Pentland, and *Pieces of Five* (1976) by John Weinzwieg.

⁸⁵ Keith MacMillan, *François Morel* (Toronto: Canadian Music Centre, 1973), 2.

⁸⁶ Leonard Isaacs, quoted in Bradley, 51.

⁸⁷ Ray Chatelin, *The Province*, Vancouver, 4 October 1982.

Schafer, for example, refers to the concept of space as a mythological presence in the Canadian imagination, stating that "the concept of space is very important to Canadians. We have a need for space and wilderness... and when you destroy that you are destroying a myth."⁸⁸ Similar sentiments are echoed in the words of Harry Freedman: "Anyone who has travelled extensively in this country, particularly in their younger years, cannot help but be affected. Canada is about space."⁸⁹ As Violet Archer has suggested, internalized conceptions of spatiality manifest themselves musically in a variety of ways:

A particularly original one [characteristic] derived from the country is spaciousness... whether or not the composer intends it, one hears marked colours, broad lines, rhythmic solidity, a certain dignity and at times severity even if the work is lyrical in feeling.⁹⁰

While the Canadian landscape has come to represent a shared psychological presence fundamental to composers from all regions of the country, the diversity of Canada's ethnic, linguistic, and geographic identity

⁸⁸ Murray Schafer, quoted in Colgrass, 22.

⁸⁹ Harry Freedman, quoted in Kenneth Solway, "Canadian Music: Boosted and Debated." *Music Magazine* (January/February 1986): 6.

⁹⁰ Violet Archer, quoted in Ev Crandell, "Violet Archer." *PRO Music Scene*, 241 (May/June 1968): 7.

has also created certain regional variations on the theme of national identity. In the two largest and most influential centres of musical activity in Canada, Montréal and Toronto, certain loosely defined "schools" of composition have at times evolved along stylistic and geographic lines, often under the leadership of a common influential figure or teacher. The largest of these regional schools was based in Toronto in the 1950s under the leadership of John Weinzweig.⁹¹ The members of this group were united by their shared emphasis on the modernist principles of textural clarity, economy of expression, rhythmic energy, and a personal application of serialism. With respect to the aural trademarks of this group, Beckwith has cited the "quirky, off-centre, spare-textured staccato jabs of John Weinzweig's music of the 1950s (to which one finds responses by a number of other Toronto composers of that period, especially Somers and Freedman...)." ⁹² Similarly, Schafer has identified distinctive melodic traits shared by both Somers and Freedman:

⁹¹ As previously mentioned, ten of the twenty-one founding members of the Canadian League of Composers were based in Toronto, including Murray Adaskin, Louis Applebaum, Samuel Dolin, Harry Freedman, Oskar Morawetz, Philip Nimmons, Godfrey Ridout, Harry Somers, Andrew Twa, and John Weinzweig. Of these, Adaskin, Dolin, Freedman, Somers, and Twa were all pupils of Weinzweig.

⁹² John Beckwith, *Music in Canada* (Ottawa: Minister of Supply and Services Canada, 1979), 5-6.

There's a suggestion in the kind of music of Harry Freedman and Harry Somers of a kind of 'hardline,' a rough sort of hardline in the melodic sense that you don't seem to find in other parts of the world.⁹³

A group of similar regional focus was prominent in Montréal during the late 1950s and early 1960s. Led by Jean Papineau-Couture, the "Montréal School" included Clermont Pépin, Pierre Mercure, Jacques Hétu, Gilles Tremblay, François Morel and others, composers whose works reveal commonalities such as a concern with diversity in timbre, driving, percussive rhythms, chromaticism, and an idiomatic application of serialism. Of these composers, Morel, Hétu, and Tremblay all studied under Papineau-Couture.⁹⁴

In addressing the question of a Canadian musical identity it has not been my intent to suggest that aspects of "the Canadian experience" will manifest themselves universally in the music of all Canadian composers or even in all of the works by a single composer. The extent to which issues of national identity will remain a relevant compositional stimulus in our age of technology and instant global communications is likewise debatable. Yet amongst Canadian composers born before 1930, there appears to be a strong

⁹³ Parsons, 79.

⁹⁴ John Beckwith, "Jean Papineau-Couture," *Canadian Music Journal*, 3 (Winter 1959): 4-18.

sense of national identity in their music, as expressed through the conscious use of nationalistic subject matter and the subconscious internalization of aspects of the Canadian landscape into the creative process. Through this process, certain commonalities have emerged as distinctly Canadian musical traits, thus contributing to the definition of a Canadian cultural identity in a manner analogous to the paintings of the Group of Seven, the poetry of E.J. Pratt, or the writings of Margaret Atwood. Within this context, we can readily agree with John Weinzweig that "this vast country stretching from the Atlantic provinces on the East over a vast prairie land to the Rocky Mountains in the West, has indeed been set to music."⁹⁵

With a conceptual framework toward a Canadian musical identity established, Chapter Two will focus specifically on aspects of aesthetics and identity pertaining to the music of Jean Coulthard. As this discussion will reveal, the internalization of aspects of the Canadian landscape (and, moreover, certain moods and psychological states associated with that landscape) lies at the very heart of Coulthard's compositional style. Like many of her contemporaries, an intuitive perception of the magnitude and characteristics of the Canadian landscape contributes to a spatial dimension which manifests itself musically in a variety of ways (to be

⁹⁵ John Weinzweig, "A Wry Look at Our Music," *Canadian Composer* (October 1982): 14.

discussed presently). An idiosyncratic feature is the "western" impulse in Coulthard's style, as revealed through musical gestures symbolizing not only the physical aspects of the western landscape, but also deeply felt psychological aspects as well. As Coulthard has suggested with respect to the distinctive "western flavour" in her music,⁹⁶ "Perhaps it is true that I and others who were born and brought up in the far west, the land of sea drifts and snow-capped mountains, will produce music of a different colour from the Easterners."⁹⁷ The musical interpretation of the western forest as both a vital, animated life force and a site of spiritual growth and renewal are just two of the recurring themes derived from this impulse. These, and other aspects of aesthetics and identity, will be discussed in Chapter Two with reference to the chamber work *The Pines of Emily Carr* (1969). In this composition, Coulthard not only provides an effective setting of Carr's prose, but also identifies with the thoughts, inspirations, and emotional responses to the western landscape of one of the most characteristically Canadian voices in the history of art.

⁹⁶ Arthur Benjamin is one of many who have referred to the "western presence" in Coulthard's music. Benjamin, in conversation with Coulthard, is said to have remarked "You know, your music makes me think of the west." Jean Coulthard, quoted in "Canadian and Music Education Part III: Jean Coulthard Adams interviewed by Margery Vaughan," *Canadian Music Educators Association Journal*, 22/3 (Spring 1981): 33-34.

⁹⁷ Coulthard, "Music Is My Whole Life," 7.

CHAPTER TWO

Jean Coulthard, Emily Carr, and Metaphors of Motion and Spatiality

The aesthetic philosophy of Jean Coulthard has been profoundly influenced by the works of Canadian writers, poets, and visual artists. Coulthard's natural affinity for the visual arts may be partly attributed to the integral role of visual imagery in her compositional process. Contrasting elements of nature, particularly those of Canada's western landscape, are frequently interpreted musically as metaphors for human emotions through the antithetical impulses of meditative lyricism and dramatic intensity. Coulthard's description of this stylistic duality speaks volumes about the role of visual imagery and an internalized sense of the western landscape in her creative process:

"To develop this imagery, first is the rippling lyrical nature of sunlight glinting on the watered stone of a small brook. The other is more brooding – the depth of one's being reflected in the deep fiords of our west coast. Many works have, of course, elements from both styles. Certain signposts do keep

recurring in all my music, though I am unconscious of this at the time of writing."¹

On a personal level, Coulthard was a member of a closely knit social and artistic circle which evolved in Vancouver during the 1930s. The members of this "Vancouver circle" – among them the pianist/teacher Ira Swartz, the poet Earle Birney and the visual artists Lawren Harris, Fred Varley, Jack Shadbolt, B.C. Binning,² and Mortimer and Molly Lamb – were united both by the relative isolation of Vancouver in relation to the artistic trends of central Canada (although remaining aware of contemporary developments internationally) and by a mutual admiration of one another's work. Coulthard, for example, set texts by Birney in the choral work *Québec May* (1948), the *Choral Symphony "This Land" (Symphony No. 2)* (1967), and *Vancouver Lights (A Soliloquy)* (1980), for solo voice with orchestra,³ while Molly Lamb's interest in the culture of Canada's native peoples inspired

¹ Ian L. Bradley, *Twentieth Century Canadian Composers* (Agincourt, Ontario: GLC Publishers, 1982), 7.

² Binning married Jessie Wylie, Coulthard's close personal friend, in 1937. See Duke, "The Orchestral Music of Jean Coulthard," 25.

³ Birney's mutual respect for Coulthard is revealed in a letter dated 4 June 1983, with reference to Coulthard's setting of *Vancouver Lights (A Soliloquy)*: "It is always gratifying for me when some 'making' of mine leads to a creative work in another medium – especially when the artist is someone of your fine quality." (Earle Birney, unpublished letter to Jean Coulthard, 4 June 1983).

the composer to write the piano piece *Molly and the Indians* (1954).⁴ In broader terms, the expressive scope evident in the works of contemporary Canadian painters has held great appeal for Coulthard, as revealed in an unpublished letter to Keith MacMillan, dated 12 March 1976:

I feel I am almost as deeply involved in Canadian art as I am in music. If it can be considered analogous to draw a comparison between music and painting, I am of the belief that the selective attitude toward contemporary painting in Canada is much broader than in music and has resulted in exhibitions and publications of art covering a far greater field of expression than is found in music.⁵

It is the art of Emily Carr, however, which has exerted the most profound and enduring influence upon Coulthard's creative output.⁶ After first encountering the painter at Carr's Victoria residence in 1936, Coulthard became increasingly absorbed with the concept of capturing in

⁴ In considering Coulthard's ties to the visual arts, it must also be mentioned that her late husband, Donald Adams, was an interior designer, while daughter Jane has likewise established a career as a visual artist.

⁵ Jean Coulthard, unpublished letter to Keith MacMillan, 12 March 1976.

⁶ Interestingly, Coulthard was a personal acquaintance of two of Carr's most intimate friends, Lawren Harris and Ira Dilworth.

musical terms the varied moods of the west coast in a manner analogous to Carr's landscape paintings:⁷

As a composer I have more than once ruminated on how to capture the mood and feeling of the West Coast in music.... The great artist Emily Carr lived to realize it in the visual arts, what about music?⁸

As mentioned in Chapter One, the many "western" compositions in Coulthard's catalogue include the *Ballade "Of the West"* (1982-83), for piano and chamber orchestra, the orchestral prelude *Kalamalka (Lake of Many Colours)* (1973), *Sketches from the Western Woods* (1970), for solo piano and, most notably, *The Pines of Emily Carr* (1969), for alto voice, narrator, string quartet, piano, and timpani. a work based upon the painter's published diaries. Coulthard also makes explicit reference to Carr in the orchestral suite *Canada Mosaic* (1974), a composition based on folk materials from a diversity of cultural sources (as

⁷ The occasion of this first meeting was an impromptu visit by Coulthard and her husband Don Adams to Carr's St. James Street home. After Carr had generously given the young couple a tour of her studio and shown them numerous paintings, the topic of conversation turned to the Carr painting which the couple had purchased from Mortimer Lamb for the modest sum of \$35.00. Unknown to Coulthard, the painting was one of Carr's most treasured possessions and had been given to Lamb as a personal gift. Upon learning of the subsequent sale of the painting Carr became quite upset and, in fact, her life long friendship with Lamb was irreparably damaged as a result of the incident. (Jean Coulthard, Biographical Sketch No. 4, unpublished, c. 1970-71).

⁸ Ibid.

mentioned in Chapter One). The third movement of the work, "D'Sonaqua's Song," is derived from fragments of a Coast Salish song which evoke the legend of D'Sonaqua, the Kwakiutl "wild woman of the woods" who appears in Carr's painting *Guyasdoms' D'Sonoqua* (c. 1930) and the short story "D'Sonaqua" in *Klee Wyck*, the painter's award-winning collection of short stories based on her many visits to Native Indian villages.⁹

Carr's art, in fact, has served as an inspirational source behind works in a variety of artistic media, including poetry by Charles Lillard, Florence McNeil, and Kathleen C. Moore, stage works by Don Harron, Norman Campbell, and Herman Voaden, and music by Harry Freedman, Diana McIntosh, and Ann Southam.¹⁰ As Eva-Marie Kroller has noted, literary and artistic interpretations of Emily Carr document "the formation of

⁹ Klee Wyck, or 'the laughing one,' is the name given to Carr by the villagers of the Nootka reserve at Ucluelet, on the west coast of Vancouver Island. It later became the title of her award-winning collection of short stories based on her visits to British Columbia Indian villages. See Doris Shadbolt, *Emily Carr* (Vancouver: Douglas & McIntyre, 1990), 87-88. *Klee Wyck* was awarded the Governor-General's award for non-fiction in 1942. Based on a 1912 visit to the Kwakiutl village of Guyasdoms, on Gilford Island, Carr's story tells about her discovery of a carving of D'Sonaqua: "Her head and trunk were carved out of, or rather into, the bole of a great red cedar. She seemed to be part of the tree itself, as if she had grown there at its heart, and the carver had only chipped away the outer wood so that you could see her. Her arms were spliced and socketed to the trunk, and were flung wide in a circling, compelling movement... The eyes were two rounds of black, set in wider rounds of white, and placed in deep sockets under wide, black eyebrows. Their fixed stare bored into me as if the very life of the old cedar looked out, and it seemed that the voice of the tree itself might have burst from the great round cavity, with projecting lips, that was her mouth. Her ears were round, and stuck out to catch all sounds." See Emily Carr, *Klee Wyck* (Toronto: Clarke, Irwin, & Co., 1971), 33.

¹⁰ Brian Foreman, "Carr's Influence on Other Artists," in *Emily Carr* (Vancouver: Vancouver Art Gallery, 1992), 43.

a national/ provincial symbol, comparable in impact only to Susanna Moodie, Louis Riel and – in Québec – Emile Nelligan."¹¹ Freedman's *Klee Wyck* (1970), for orchestra, is based in subject matter and form upon several recurring elements in Carr's paintings which evoke a perception of infinite rising: mountains, forests, and totem poles. Freedman's interpretation is characterized by a melodic line which ascends progressively to the extreme upper register and also by the use of Nootka and Kwakiutl songs in a similar vein to Coulthard's *Canada Mosaic. Greening* (1978), by Diana McIntosh and Ann Southam, depicts the contrasting moods of turbulence and tranquillity inherent in Carr's interpretations of the western woods. An original feature is that the work was inspired by a specific painting, *Western Forest*, which is to be displayed on stage during the performance of the work. With respect to the other symbolic national figures mentioned by Kroller, both Coulthard and Jacques Hétu have set texts by Nelligan (in Coulthard's *Two French Songs* (1957) and Hétu's *Les Clartés de la nuit*, Op. 20 (1972) and *Les Illusions fanées*, Op. 46 (1988)). John Beckwith composed the song cycle *The Journals of Susanna Moodie* (based on text by Margaret Atwood), while Harry Somers' portrayal of the Louis Riel saga stands as a pinnacle

¹¹ Eva-Marie Kroller, "Literary Versions of Emily Carr," *Canadian Literature*, 109 (Summer 1986): 87-98. Carr's symbolic national status has been affirmed in recent years with the advent of the C.B.C. television *Heritage Minutes* in March 1991, a series of patriotic, quasi-historical accounts of significant people and events in Canadian history. In addition to Carr, the C.B.C. series pays tribute to historical figures as diverse as Emily Murphy (the first woman magistrate in the British Empire), French explorer Jean Cicollet, and James Naismith (inventor of the game of basketball). See Elspeth Cameron, "Heritage Minutes: Culture and Myth," *Canadian Studies*, 17 (1995): 13-24.

of Canadian opera. As with *The Pines of Emily Carr*, these works may be considered in a broader historical context as representative of the growing nationalistic trend in Canadian music of the late 1960s and 1970s to employ indigenous texts, subject matter, and extra-musical ideas.

In studying the relationship between Carr and Coulthard, one cannot help but be struck by the remarkable parallels between the two artists throughout their careers.¹² For both women, the pursuit of artistic careers represented a transgression of the prevailing ideology of early twentieth-century society toward women – "woman as wife, mother, and homemaker"¹³ – revealing both a strength of character and a deeply felt artistic commitment on the part of both artists. Both were heavily indebted stylistically to French models – Coulthard to the Impressionistic idioms of Debussy and Ravel, Carr to the Post-Impressionist and Fauve Schools – and both experienced a marked stylistic transformation in their late period works. For Carr, this change comprised a shift in the 1930s from emphasis on solid, formalized pictures to those in which "the paint itself is broken in rhythmic

¹² Collectively, the works of Carr and Coulthard constitute some of the greatest achievements in the fields of Canadian music, art, and literature of the twentieth century.

¹³ Robin Laurence, "Emily Carr: A Feminist Reading," in *Emily Carr* (Vancouver: Vancouver Art Gallery, 1992), 25-26. See also Roseanne Kydd, "Jean Coulthard: A Revised View," *SoundNotes*, 2 (Spring/Summer 1992): 14-24.

swirls and sweeps with a more dashing and seemingly careless handling."¹⁴ Coulthard, similarly, has adopted an increasingly eclectic approach since the late 1960s, introducing elements of serial technique, aleatory writing, and electronic music into her stylistic vocabulary. Both artists have likewise exhibited broadly-based interests in the arts. Coulthard has long held a fascination for the visual arts and literature, while Carr was equally adept as both writer and painter. Aside from *Klee Wyck*, Carr published books entitled *The Book of Smail*, a collection of short stories about her childhood, and *The House of All Sorts*. Her autobiography, *Growing Pains*, was published posthumously, as were *Pause: A Sketch Book* and *The Heart of a Peacock*.¹⁵ While visual imagery has played an integral role in Coulthard's compositional process, Carr frequently described her visual impressions in terms of sound imagery and, on occasion, in terms of musical metaphors:¹⁶

¹⁴ Lauren Harris, "The Paintings and Drawings of Emily Carr," in *Emily Carr: Her Paintings and Sketches* (Toronto: Oxford University Press, 1945), 22-24.

¹⁵ Kerry Mason Dodd, *Sunlight in The Shadows: The Landscape of Emily Carr* (Toronto: Oxford University Press, 1984), 8-9.

¹⁶ In an extract from the painter's journals, dated 26 November 1934, Carr draws an analogy between the creative processes of painting, writing, and musical performance (with reference to Harry Adaskin and the Hart House Quartet): "It is splendidly wonderful, the things that lie beyond, that we try to capture with instruments or paint or words, the same things that we are all trying to build, to create, the thing that our bodies are trying to give a spirit to and our spirits are trying to provide with a bodily expression." See Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr* (Toronto: Clarke, Irwin, & Co., 1966), 157.

I feel that there is a great danger in so valuing and looking for pattern and design as to overlook the bigger significance, Spirit, the gist of the whole thing. *We pick out one pleasing note and tinkle it regardless of the whole tune. In the forest think of the forest, not of this tree and that but the singing movement of the whole.*¹⁷

Carr's influence upon Coulthard's music is revealed most explicitly and extensively in *The Pines of Emily Carr* (1969), a work which the *Vancouver Sun* critic Max Wyman once described as "a very effective evocation of certain aspects of Emily Carr, painter and writer."¹⁸ The work had its genesis with a 1968 commission in connection with the CBC Festival of Music at the Queen Elizabeth Playhouse in Vancouver. The terms of the commission called for Coulthard to write a piece for narrator, singer, and small group of instruments based on writings from the newly published "Journals of Emily Carr." As Coulthard has stated, with respect to the CBC commission,

I felt happy to accept for two reasons. First, I had found passages in the "Journals" very moving to me and I felt they would evoke my music. Secondly, I hoped to try to prove to myself that I might follow Emily's magnificent

¹⁷ *Ibid.*, 188 (my italics).

¹⁸ Max Wyman, *Vancouver Sun*, 26 September 1969.

example and write a musical work for the forests of the West.¹⁹

The final draft of the work was completed in Spain, the distant locale provoking vivid recollections of the composer's native land: "In that distant land the familiar West Coast forests loomed in front of me as though they were etched there."²⁰ With the libretto compiled by Dorothy Davies (based upon Coulthard's suggestions), the work interprets the contrasting scenes and moods of the western forest suggested by Carr's journals through a series of continuous musical sequences (see Table 2):

I constructed the form of the work in various sequences, relating to the forest. It was as if the trees were souls (for Emily often conversed with them) – the restless woods, the peaceful forest, a storm. The culmination of the whole musical work being Emily Carr's magnificent vision of death – 'the land above the Pines....'²¹

¹⁹ Coulthard, Biographical Sketch No. 4.

²⁰ Ibid.

²¹ Ibid.

Table 2: Jean Coulthard, *The Pines of Emily Carr* (Formal Outline)

SECTION	TEXT (opening lines)
<p>Restless Woods <i>(Allegro Dramatico)</i>, [instrumental introduction] - (mm. 1-9)</p>	
<p><i>Poco Lento</i> <i>Grazioso</i> (mm. 10-28)</p>	<p>"The pines are wonderful..."</p>
<p><i>Allegro Dramatico</i> (mm. 28-38)</p>	<p>"I'd rather be in a pine land..."</p>
<p><i>Poco Lento</i> <i>Grazioso</i> (mm. 39-54)</p>	<p>"I have been to the woods at Esquimalt..."</p>
<p>The Green Sea <i>(Attacca Con Fuoco)</i> (mm. 55-72)</p>	<p>"There is a robust grandeur..."</p>
<p>The Quiet Woods Theme <i>(Lento Tranquillo)</i> (mm. 73-87)</p>	<p>"I am circled by trees... I have done a charcoal sketch..."</p>

<p><i>Mysteriously</i> (mm. 88-93)</p>	<p>"And tonight when you put out the van lamp and lie in the cool airy quiet..."</p>
<p><i>Allegro - Attacca</i> <i>Vigorouso</i> [instrumental transition] (mm. 94-99)</p>	
<p><i>Tempo di Marcia</i> (mm. 100-110)</p>	<p>"There was a fierce storm..."</p>
<p>Meditation <i>(Adagio Solemne)</i> (mm. 111-137)</p>	<p>"Far up in the sky is the blue green-grey of the pines..."</p>
<p>The Stirring Theme <i>(Allegro - Tempo di Marcia)</i> (mm. 138-157)</p>	<p>"How badly I want that nameless thing..."</p>
<p>Variation of "Quiet Woods Music" for "Dream Music" (mm. 158-161)</p>	<p>"Somewhere there is a beautiful place..."</p>
<p>Vision of Death (mm. 162-177)</p>	<p>"Other nights I've been to the other side of this place..."</p>
<p>Song <i>(Lento)</i> (mm. 178-187)</p>	
<p>Exultation (mm. 188-203)</p>	<p>"So artist - you too - from the deeps of your soul..."</p>

The work is not merely a sensitive setting of Davies' libretto, however, but rather an extended musical commentary upon Carr's mystical impressions of the western forest, as expressed through her art and writing. In translating these impressions into musical terms, Coulthard's compositional acts and Carr's practical aesthetic run in parallel.²² Among these aesthetic precepts are the principles of spirituality and mysticism in nature, and the interrelated concepts of motion and spatiality.

Carr's spiritual bond with nature, of course, represented much more than merely an aesthetic stance toward landscape painting but rather a set of values and beliefs by which both her life and art were governed. Throughout Carr's writings and in many paintings, these beliefs are colourfully and passionately asserted, as in an extract from Carr's journals, dated 11 October 1935, in which the forest is referred to as "God's tabernacle."²³ One of the recurring motifs in Carr's art is the portrayal of

²² Coulthard was well aware of the inherent discrepancies between the creative acts of painting and music: "It [musical composition] is a strictly *inward* process and is not necessarily dependent on visible or tangible things for inspiration. Whereas an artist sees a splendid rose and to him it suggests a composition in paint in some form or another, a composer is dealing in a more illusive kind of substance, the combinations of sound." (Jean Coulthard, "A Year in France." Unpublished lecture to the Vancouver Women's Musical Club, 1956).

²³ Carr writes: "Surely the woods are God's tabernacle. We can see Him there. He will be in His place. It is God in His woods' tabernacle I long to express. Others prepare a tabernacle for Him here and there, in a church, a flower or vegetable garden, a home, a family. Everyone has his own special tabernacle set aside for God in the place where He seems nearest." (Carr, *Hundreds and Thousands*, 201).

nature as the site of a spiritual experience, an aspect often expressed through subtle symbolic representations reflective of the underlying correspondence she perceived between the mysticism of nature and Native Indian carvings.²⁴ In an untitled charcoal drawing of 1930, for example, the forest landscape is dominated by a mystical "eye in the sky" motif. With respect to Native Indian carvings, Carr once observed that "the eyes [are] always exaggerated because the supernatural beings could see everywhere, and see more than we could."²⁵ Carr's emphasis on the importance of attaining a "spiritual unity" in a work of art is revealed in the following extract from an address made to the Victoria Women's Canadian Club (4 March 1930):

The beauty concealed in modern art consists more in the building up of a structural, unified, beautiful whole – an enveloped idea – a spiritual unity – a forgetting of the individual objects in the building up of the whole.²⁶

tabernacle set aside for God in the place where He seems nearest." (Carr, *Hundreds and Thousands*, 201).

²⁴ The native presence in Carr's art, dating from an early trip to Ucluelet in 1899 and influenced by many subsequent visits to Native reserves, served as a persistent undercurrent throughout her artistic life. (Shadbolt, 83-89).

²⁵ Emily Carr, *Fresh Seeing* (Toronto: Clarke, Irwin & Co., 1972), 37.

²⁶ *Ibid.*, 13.

As suggested in the preceding discussion, Coulthard's textual material for *The Pines of Emily Carr* (compiled by Davies) is based on excerpts from the painter's journals which reinforce Carr's spiritual bond with nature. In the section entitled "Meditation," for example, the narrator's text reads as follows: "How solemn the pines look, more grey than green – a quiet spiritual grey – lifting to mystery."²⁷ (See Plate 1). The expressive content of Carr's text in this instance invokes direct comparison with the artist's visual representation of similar imagery in the painting *Grey* (1931-32), a stark, haunting work depicting "a dim, enfolded world, an iconic confronting silence."²⁸ In other instances, the text of *The Pines of Emily Carr* emphasizes Carr's predilection for imbuing aspects of nature, particularly trees, with human-like senses and emotions, as illustrated by the following excerpt from the alto line: "Through the sighing of the wind they [the trees] tell their sorrows." Such textual references are consistent with the recurring presence of nature imagery in the vast majority of Coulthard's vocal texts, particularly nature as a symbol for human emotions. These themes are exemplified in works such as the choral piece *More Lovely Grows the Earth* (1957), the *Two*

²⁷ The words "lifting to mystery" are depicted by an ascending chordal progression. The phrase culminates with a C-sharp⁹ chord on the word "mystery," occurring at the melodic and dynamic apex of the phrase.

²⁸ Shadboit, 143.

Night Songs (1960), for baritone, piano, and string quartet, and the *Christina Songs* (1983).²⁹



Plate 1: *Grey* (1931-32, oil on canvas, private collection).

²⁹ The text of "A Birthday," the final of the four *Christina Songs* (based on texts by Christina Rossetti), creates an explicit correlation between the sense of spiritual growth and rebirth experienced by the narrator and the cyclical qualities of growth and regeneration inherent in nature. Rossetti's text begins with the following words: "My heart is like a singing bird whose nest is in a watered shoot/ My heart is like an apple tree whose boughs are bent with thickest fruit."

Coulthard underscores the spiritual qualities of Carr's text through the use of melodic and harmonic formulas intended as symbolic representations of mysticism. A prime example of Coulthard's "mystical" writing may be observed in the section entitled "The Quiet Woods Theme." The narrator's text for the opening of this section reads as follows:

I am circled by trees.... I have done a charcoal sketch today of young pines at the foot of a forest.... I may make a canvas of it.... It should lead from joy back to mystery.... mysterious forest with a density and immensity of our western woods.

This theme, marked *Lento tranquillo*, is characterized by chromatic inflection, a type of melodic writing also employed for the programmatic representation of the Saint in the orchestral pieces *Music to Saint Cecilia* (1979), and in *Prayer for Elizabeth* (1953).³⁰ The religious subject matter of both works suggests that the use of similar figuration in *The Pines of Emily Carr* represents a conscious effort to imbue her vision of Carr's forest with a decidedly spiritual dimension, a tendency also evident in the chromatic study "Revelation in the Forest," the first of Coulthard's three *Sketches from the Western Woods*.³¹ Harmonically, the opening measures of the "Quiet Woods

³⁰ Duke, "The Orchestral Music of Jean Coulthard," 122.

³¹ Coulthard's spiritual identification with the western landscape draws comparison to Claude Champagne's *Altitude* (1959), for chorus and orchestra, a work in which the ascent to the summit of

Theme" are characterized by stability, with reiterated D-sharp major references in each of the instrumental lines.³² With the words "mysterious forest," however, harmonic stasis is undermined by a sustained bitonal chord (E-flat/F), thus accentuating Carr's "journey from joy back to mystery" via a dramatic harmonic shift from stability to instability, monotonicity to bitonicity (see Example 1).

An interrelated facet of Carr's mystical aesthetic is the interpretation of nature as a vital, animated force and, on a philosophical level, a symbol for life itself. As Carr once wrote, "you can find everything in them [the forests] that you look for, showing how absolutely full of truth, how full of reality the juice and essence of life are in them. They teem with life, growth, expansion."³³ Carr's perceptions of the vital, dynamic, and regenerative aspects of nature are reflected in an emphasis on motion as an aesthetic precept, as revealed in the following remarks on the art of sketching in the "big woods":

the Rocky Mountains (depicted through rising seventh and ninth intervals and a progressive increase in tension) is accompanied by a spiritual quest, as represented by choral interludes comprising a Huron Indian prayer and text from Saint Francis of Assisi.

³² The cello, viola, and first violin enter successively in the first two measures of this section with a reiterated descending scalar passage outlining the notes of a D-sharp major triad (with neighbour tone motion on B and G-sharp). The piano plays an extended D-sharp major pedal point (of three measures duration), while the timpani enters with an extended trill on D-sharp.

³³ Dodd, Caption to Plate 19.

77 "Mysterious forest with a density and connectivity, so dense as our western woods."

Narrator

Alto

Fl

Cl

Va *mp*
ma solo espress.

Ce

Piano

Timp

Example 1: *The Pines of Emily Carr*, mm. 77-79.³⁴

³⁴ I wish to thank Jean Coulthard for her permission to reproduce the musical examples contained in this dissertation.

Everything is waiting and still. Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together.... Air waves between each leaf. Sunlight plays and dances. Nothing is still now. Life is sweeping through the spaces. Everything is alive. The silence is full of sound.³⁵

Carr's conceptualization of nature as an animated life force fostered a creative philosophy towards the visual arts based on the ideal of continuous movement which postulated that "a picture equals a movement in space.... Great care should be taken in the articulation of one movement into another so that the eye swings through the canvas in one continuous movement...."³⁶ (See Plate 2.) Carr's emphasis on unity of movement, influenced by Van Gogh, resulted in a progressive move in the 1930s away from formalized pictures comprised of concrete forms in favour of works which dissolve solidity and containment into a "mutual life of movement."³⁷ The principal means of attaining this sense of perpetual motion was the brush stroke, a technique whereby "the brush moves in easy waves across the paper from one side to another in a continuous flow, uniting the foliage of a stand

³⁵ Carr, *Hundreds and Thousands*, 193. This quotation reinforces the notion of sound imagery as an integral component of Carr's creative vision. This sound imagery, moreover, is used to emphasize the theme of nature as a vital, animated life force.

³⁶ *Ibid.*, 185.

³⁷ *Shadbolt*, 185.

of trees in one fluid movement."³⁸ These tendencies are dramatically exhibited in the oil painting *Swirl* (1937).



Plate 2: *Swirl* (1937, oil on canvas, private collection).

³⁸ Ibid.

How then, does Coulthard re-interpret Carr's aesthetic of motion in musical terms and, perhaps more significantly, how does the "mutual life of movement" expressed in *The Pines of Emily Carr* draw comparisons between the creative processes of both artists? As a general observation, the "continuous flow" Shadbolt speaks of with respect to Carr's art has a close parallel in the long, flowing melodic lines characteristic of much of Coulthard's music. In *The Pines of Emily Carr*, references to motion abound, as suggested by the titles of several of the work's constituent sections, including "Restless Woods" and "The Stirring Theme." The form of the work, in fact, comprises a series of interlocking sequences based upon contrasting representations of motion.

At the initial alto voice entry, Coulthard takes the animated imagery of Carr's prose (as compiled by Davies) as a point of departure for a musical representation of motion comprising two distinct rhythmic motives (see Example 2). The text reads as follows: "In spring she dances, dances. How her pines do twirl and whirl in tender green." On the word "dances," the alto line states a dance-like dotted figure, imitating the rhythmic pattern established in the viola line in the preceding measures.³⁹ while on the word "whirling," the alto sings a sextuplet figure first introduced by the first and

³⁹ Reminiscent of Maynard Solomon's perception of dotted rhythms evoking a sense of "irresistible motion." See Maynard Solomon, *Beethoven* (New York: Schirmer, 1977), 296. This

11

Narrator

Alto voice

Espress. mp

In spring She dances bare

Violin I

Violin II

Viola

Cello

Piano

Tuba

Example 2: *The Pines of Emily Carr*, mm. 11-18.

"dance motive" is stated with voice in the cello line at m. 14, and subsequently by the cello and viola in imitation at mm. 15-18.

Handwritten musical score for Example 2 (continued). The score includes parts for Narrator, Alto voice, Violin I and II, Viola, Cello, Piano, and Timpani. The Alto voice part has lyrics: "ces kam her *Anes do Twirl and whirl - - - im Ten- der green". The score is written in a single system with multiple staves. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a minor key. The Alto voice part has a melodic line with some grace notes and a long note with a dash. The instrumental parts provide accompaniment. The Piano part has a steady accompaniment. The Timpani part has a few notes.

Example 2 (continued)

second violins in imitation at mm. 13-16. The implicit momentum of this figure is emphasized by its accelerated rhythmic motion in comparison with the basic eighth-note pulse of the alto line and also by registral emphasis, with the highest note of the motive (F-sharp) denoting the apex of the melodic line.⁴⁰ The constant imitation of each motive between instrumental and vocal lines, combined with the contrapuntal interplay of one motive with the other, produces a texture in which one or both of the motives are continually sounded, thus underscoring Carr's animated textual imagery with music embodying the "continuous movement" aesthetic characteristic of the artist's writings and paintings.

Coulthard's representation of motion in this passage, however, consists not merely of the implicit momentum generated through rhythmic motives, but also in expressive gestures which reinforce the type of motion suggested by Carr's text. Both motives are marked legato, comprise a subdued dynamic range (*p* - *mp*), and are prefaced by the expressive markings *Poco lento grazioso* and *Quasi arpa* (piano), thus reinforcing the pastoral mood suggested by the text. In terms of both character and articulation, this type of writing is closely analogous to one of the fundamental types of movement expressed in Carr's paintings which Doris Shadbolt describes as "smooth

⁴⁰ This motive, introduced by first violin at m. 13 and imitated by second violin, is reiterated by the alto at m. 17.

flowing and serene movement,"⁴¹ a tendency evident in paintings such as *A Young Tree* (1931), *Red Cedar* (c. 1931-33) and *Cedar Sanctuary* (1942) (see Plate 3).



Plate 3: *Red Cedar* (c. 1931-33, oil on canvas, Vancouver Art Gallery).⁴²

⁴¹ Shadbolt, 171.

⁴² *Red Cedar* is reproduced with the permission of the Vancouver Art Gallery.

A varied restatement of this passage occurs at mm. 40-56, re-establishing the rhythmic motives and expressive gestures of the prior sequence with the alto melody freely varied and with subtle modifications to the instrumental parts. As with the original passage, the imagery of "smooth flowing and serene movement" suggested by the text serves as a stimulus for musical metaphors of motion:

Those swaying directions of movement. Space
rolling to space. Blending, meeting, pursuing.
All things in one grand movement which
holds and looks and speaks.

In addition to the rhythmic and expressive devices employed in the prior section, Coulthard's text setting in this instance is characterized by the subtle usage of word painting, employed to emphasize both literal and figurative textual references to movement. The words "those swaying directions," for example, are depicted by means of oscillating minor thirds (A - C - A - C), while the word "movement" itself is emphasized by an extended melisma on the first syllable followed by a long sustained note on the final syllable. This word is further emphasized contextually, occurring at the dynamic and melodic apex of the phrase. Similar emphasis is placed on the word "movement" at m. 51, where it is stressed via registral placement and accentuation.

Aside from the afore-mentioned passages, sections representative of "serene, flowing movement" include "The Quiet Woods Theme" (mm. 65-66) and the Variation of "Quiet Woods Music" for "Dream Music" (mm. 158-161).⁴³ Coulthard's representation of this type of metaphor for motion draws explicit parallels between Carr's "serene movement" aesthetic and the "rippling, lyrical" imagery underlying her own dualistic style. Similar figuration is utilized in many works as a symbol for the tranquil beauty of nature, as in the piano piece *Image Terrestre* (1990) and the vocal work "Spring Quiet," the first of the four *Christina Songs*.⁴⁴

An entirely different representation of movement occurs in the penultimate section, entitled simply "Song." Coulthard's choice of textual material for this section is significant in its philosophical connection between life itself and the natural life cycle of the forest, an analogy which integrates two of the fundamental elements of Carr's aesthetic philosophy – spirituality and motion in nature – into a unified whole via the metaphor of "growth." The vocal text for this passage reads as follows:

⁴³ Both of these sections contain explicit textual references to movement and animation in nature. The following excerpt from Variation of "Quiet Woods Music" for "Dream Music" further illustrates that Carr's concept of movement was intrinsically linked to sound imagery: "The steep bank above is covered with arbutus trees... monstrous ones with orange scarlet boles twisting grandly in a regular, beautiful direction that sings."

⁴⁴ Both works employ smoothly flowing triplet figuration as a representation of nature.

When a helpless seed you were nurtured
 among silence. Now draw from the earth
 pulsing with life. Feel growth, rejoice,
 rejoice.⁴⁵

Coulthard's musical metaphor for growth comprises the simultaneous unfolding of progressively complex rhythmic and harmonic patterns, used to depict the evolving, surging energy of Carr's "growth" imagery. Rhythmically, the song is initially characterized by regular, periodic configurations which reinforce the duplet subdivisions of the notated 4/4 metre. The piano line, for example, consists of a continuous series of triplet eighth notes, organized into six-note metrical units based upon phrasing, pitch direction, and pitch repetition. Similar periodicity is revealed in the rhythmic groupings of the string parts. At the phrase "draw from the earth pulsing with life," however, rhythmic regularity gives way to irregular groupings and polyrhythm.⁴⁶ (See Example 3.) While the upper line (RH) continues to emphasize duplet subdivisions – via agogic emphasis, accentuation, and registral placement – the syncopated bass line stresses offbeats, with agogic accents falling on the third, sixth, and ninth notes of the

⁴⁵ Coulthard's text setting includes dynamic, agogic, and registral emphasis on textual references to the words "life," "growth," and "rejoice," as if underscoring the central elements of Carr's philosophy toward nature.

⁴⁶ Coulthard's choice of text has explicit rhythmic connotations: "Pulsing with Life."

184

Narr

Alto

draw from the earth Re- sing with Life feel growth Re-joice Re

Poco a Poco Cresc. e Poco Mosso

VI

II

Ma

ce

Poco a Poco Cresc. e Poco Mosso

Piano

Poco a Poco Cresc. e Poco Mosso

Temp

Example 3: *The Pines of Emily Carr*, mm. 184-186 ("Song").

bass line in each of mm. 184-186. By revealing the potential for a simple, regular rhythmic pattern to evolve into one of increasing complexity, Coulthard has thus created a rhythmic process which closely mirrors the transformational state of growth suggested by Carr's imagery. In like manner, motion and growth are represented harmonically in these same measures by an accelerated rate of harmonic change. The cumulative momentum of these gestures is reinforced through a gradually ascending melodic contour, a lengthy crescendo, and viola tremolos – a climactic gesture frequently employed by the composer.⁴⁷

This type of musical metaphor for the energy and motion of growth is analogous to a type of movement frequently found in Carr's paintings as representative of the cycle of life theme. Shadbolt describes this phenomenon as "the powerful movement that surges through undergrowth, through skies – not a matter of masses themselves in motion but the rippling or quivering as a pervasive current courses through them."⁴⁸ These paintings – among them *Shoreline* (1936), *Cordova Drift* (1931), *Above the Trees*

⁴⁷ The phrase culminates at m. 187 on the word "rejoice" through the simultaneous completion of rhythmic and harmonic goals. At this point, the rhythmic conflict is resolved in favour of a return to regularity and periodicity, while harmonic motion is stabilized by a series of reiterated E major chords and an extended bass pedal on E. This point also represents the dynamic and melodic apex of the phrase.

⁴⁸ Shadbolt, 171.

(c.1939), and *Tree* (1932-3) – are characterized by an intense energy which relates both to "what happens on the painting surface and to the meaning within, that is, the painting's intended symbolic nature as signifying the animating force immanent in all creation."⁴⁹ Note, for example, the surging, energetic growth imagery of *Tree*, as emphasized by the upward spiralling motion of sweeping branches (see Plate 4).

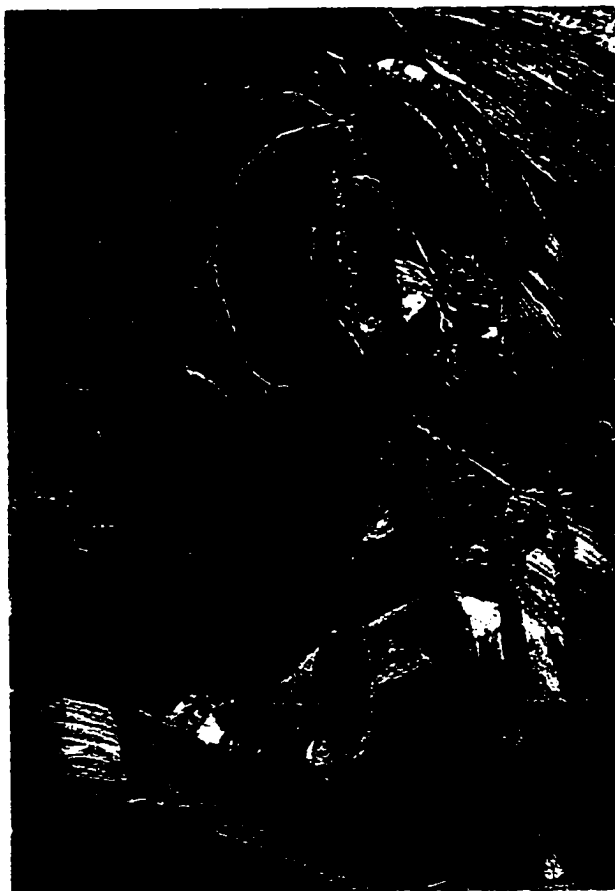


Plate 4: *Tree* (1932-33, oil on paper, Vancouver Art Gallery).⁵⁰

⁴⁹ *Ibid.*, 171-172.

⁵⁰ *Tree* is reproduced with the permission of the Vancouver Art Gallery.

As a consequence of the intrinsic sense of motion evident in Carr's late paintings, a new expressive paradigm began to assert its presence. As images of continuous movement dissolved solid forms and blurred the perceptual boundaries between foreground, middle ground, and background, a spatial dimension emerged in which "the composition is not framed by forms which restate the picture's margins but rather those in which the animating movement of a picture sweeps up and into and through its space without hindrance. In such works the picture space is simply part of the infinite space that continues in all directions in and out beyond the frame."⁵¹ The following remarks from Carr's journals reinforce the perceptual link between spirituality, motion, and spatiality in the artist's creative vision, and underscore a decidedly musical conceptualization of sound imagery:

It is a swaying rhythm of thought, swaying back and forth, leading up to suggesting, waiting, urging the unordered statement to come forth and proclaim itself, voicing the notes from its very soul to be caught up and echoed by other souls, filling space and at the same time leaving space, shouting but silent.⁵²

⁵¹ Shadbolt, 191.

⁵² Carr, *Hundreds and Thousands*. 61.

In *The Pines of Emily Carr*, Coulthard invokes spatial metaphors on both micro and macro levels to emphasize the relationship between "music as space" and "music as motion" as dichotomous perceptual states,⁵³ and as a means of conveying the infinite spatiality underlying Carr's aesthetic. While one of the principal catalysts behind Coulthard's evocation of a sense of motion is rhythmic activity, precisely the opposite temporal effect is realized through rhythmic stasis. That is, the more rhythmic motion is slow and non-metrical, the less a sense of momentum and growth is generated and the more the listener perceives the negation of forward momentum and the evocation of perceptual space. Barbara Barry, in her book *Musical Time: The Sense of Order*, alludes to this concept:

The more a piece is unit-free or has irregularly spaced cells (the more it is non-metrical, non-periodic and anti-teleological), the less it articulates time (as directed, forward-moving time) and the more it reveals musical space.⁵⁴

⁵³ A distinction must be made here between "perceptual space" and "physical space" in musical composition. The latter concept, exemplified in Renaissance polychoral music and in recent works such as Xenakis' *Alax* and Stockhausen's *Carre*, is discussed in an article by Maria Harley entitled "From Point to Sphere: Spatial Organization of Sound in Contemporary Music (After 1950)," *Canadian University Music Review*, 13 (1993): 123-144.

⁵⁴ Barbara R. Barry, *Musical Time: The Sense of Order* (Stuyvesant, New York: Pendragon Press, 1990), 259. For discussion of related topics, see Naomi Cumming, "Metaphors of Space and Motion in the Linear Analysis of Melody," *Miscellanea Musicologica*, 17 (1990): 143-166; Gyorgy Ligeti, "Metamorphoses of Musical Form," in *Die Reihe 7. Form - Space*, trans. Cornelius Cardew (Bryn Mawr: Theodore Presser, 1965), 16; and George Rochberg, *The Aesthetics of Survival* (Ann Arbor: University of Michigan Press, 1984).

At several junctures in *The Pines of Emily Carr*, this dichotomy is emphasized as metaphors of motion dissolve into musical space, a perceptual state represented through widely-spaced sustained chords of indefinite duration and, in some instances, indeterminate pitch. The rhythmic freedom of these chords is due to the absence of barlines and one of Coulthard's characteristic cadential gestures, the fermata. The wide registral spacing of these chords, moreover, invokes another type of spatial metaphor, that of pitch space or tonal space.⁵⁵ Symmetrically enclosed by rhythmically "active" passages representative of motion, these spatial chords serve as dramatic points of repose, coinciding with textual imagery suggestive of such "timeless" concepts as perpetual stillness (m. 9), quiet contemplation (m. 39), and dreaming (mm. 88-90). In the latter instance, a quality of infinite temporal space is evoked through the inclusion of controlled chance parameters, including aleatory writing in each of the string parts (see Example 4). These indeterminate tendencies – a manifestation of the growing eclecticism in Coulthard's music from the 1960s to the present – are also exhibited in the *Octet "Twelve Essays on a Cantabile Theme"* (1972), for

⁵⁵ As Robert P. Morgan states, "Not only do listeners perceive changes in density and volume, they are conscious of different "locations" within the available tonal range. This range, understood as an abstract indication of the range of humanly perceptible pitches, is in fact commonly referred to by musicians as "tonal space." See Robert P. Morgan, "Musical Time/ Musical Space," in *The Language of Images*, ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1974), 260. See also F. Lerdahl, "Tonal Pitch Space," *Music Perception*, 5 (1988): 315-349.

double string quartet, the piano piece *Image Astrale* (1981), and the orchestral suite *Kalamaika "Lake of Many Colours."*⁵⁶

Handwritten musical score for Example 4: *The Pines of Emily Carr*, mm. 88-89. The score includes parts for Narrator, Alto, Violin I, Violin II, Viola, Cymbal, Piano, and Timp. It features handwritten annotations in various colors and a circled 'H' symbol.

Narrator
 and when you think you know me and I'm so sad and
 quiet, you want to take a little time and sit with me
 and a flame

Alto

Violin I
 Aleatory based on $\frac{1}{2} \text{A B}$ *colle narratore*
 self part

Violin II
 Aleatory based on $\frac{1}{2} \text{A B}$ *colle narratore*
 self part

Viola
 Aleatory based on $\frac{1}{2} \text{A B}$ *colle narratore*
 self part

Cymbal
 cello draw bow slowly vertically up & down edge of cymbal

Piano
 pp

Timp
colle narratore

Example 4: *The Pines of Emily Carr*, mm. 88-89.

⁵⁶ In *Kalamaika "Lake of Many Colours."* aleatory effects are used to "portray the magical effect of colour on water." See Jean Coulthard, Address to the First Annual Composers' Workshop at Banff Centre, Alberta, 1978, *Music Magazine* (November/ December 1979): 29.

Similar emphasis on the motion/space dichotomy is exhibited in the *Sketches from the Western Woods* (to be discussed further in Chapter Three). The outer movements (entitled "Revelation in the Forest" and "Elements," respectively) evoke a sense of perpetual motion by means of metrical regularity, periodic rhythmic configurations, and two-part linear textures. As in *The Pines of Emily Carr*, these two contrasting movements may be considered analogous to the differing **types** of movement evident in Carr's paintings. The legato markings, subdued dynamic range, and expressive gestures of the opening movement, for example, are reflective of the "smooth flowing and serene" type of movement, while the dramatic intensity and primitive, driving rhythms of "Elements" suggest the "powerful, surging movement" of the painter's more intense art works. The middle movement, "The Silent Pool," conversely, invokes spatial metaphors by undermining the rhythmic activity of the preceding movement through irregular rhythmic groupings, shifting metres, and the persistent use of syncopation, projecting a "timeless" quality reminiscent of the "spatial" passages in *The Pines of Emily Carr*. A perception of tonal space is likewise evoked in the middle movement through widely spaced sonorities exploiting the contrast between the extreme upper and lower registers.

On the macro level, Coulthard's formal structure in *The Pines of Emily Carr* closely mirrors the infinite spatiality of Carr's canvases as a series of continuous, contrasting sequences which merge and flow into one another. Each sequence, then, may be conceptualized as an individual canvas, reflecting the type of picture space found in Carr's late paintings where perceptual boundaries are purposefully blurred to create an impression of infinite space unfolding in all directions. In a manner analogous to the effect produced by Carr's brush strokes, Coulthard opens up perceptual space by taking steps leading to the dissolution of form, resulting in the negation of formal boundaries through devices of harmonic and thematic connectivity. Harmonically, this type of link is exemplified in the transition between the contrasting sequences "The Green Sea" and "The Quiet Woods Theme" through an elided authentic cadence on D-sharp. An extended bass pedal on D-sharp in the piano line and reiterated D-sharp timpani trills reinforce this sense of harmonic connectivity, as if the harmonic stability of "The Quiet Woods Theme" represents the fundamental goal – both tonal and emotional – toward which the turbulent and tonally unstable material of "The Green Sea" has been striving.⁵⁷

⁵⁷ Several other factors conspire to reinforce this sense of connectivity. Melodically, the D-sharp alto note on the first measure of "The Quiet Woods Theme" represents the completion of the final phrase of "The Green Sea." The importance of this note as a gesture of resolution is affirmed through agogic stress and registral placement. Similar gestures of melodic connectivity may be observed in the stepwise resolution of the violin parts. At m. 69, four measures prior to the completion of "The Green Sea," Coulthard employs subtle modifications in articulation, dynamics, and tempo which foreshadow the "smooth flowing, serene motion" of "The Quiet Woods Theme."

A perception of infinite space is likewise revealed through Coulthard's process of thematic integration which, like her devices of harmonic connectivity, creates an implicit sense of continuity by de-emphasizing structural divisions between sections. Motivic cells and themes recur in various permutations throughout the course of the work, transversing formal boundaries so that the listener is made aware both of their connection to past events and of their structural function as components of a continuously evolving thematic process. The most extensive example of thematic integration in *The Pines of Emily Carr* is the transformation of the tranquil "The Quiet Woods Theme" in subsequent sections, first as a dramatic representation of a storm at mm. 94-99, as a dream-like reminiscence both in "Meditation" and the Variation of "Quiet Woods music" for "Dream music," and finally as a dramatic spiritual symbol in the culminating movement, "Vision of Death." As successive thematic entrances unfold, the original theme is transformed both contextually – through varied instrumentation, dynamics, articulation, and mood – and motivically, as the germinating motivic cell upon which the theme is based (motive a) is manipulated through a series of developmental techniques (see Example 5). These include statements in retrograde motion and inversion, rhythmic modifications, expanded interval patterns, and contrapuntal development.

These factors suggest that the perception of momentum and growth evoked through Coulthard's music was an intentional act on the composer's part.

The final, culminating statement at the end of the "Vision of Death" represents the completion of this transformational thematic process, as the once tranquil theme is intensified into the climactic moment of the entire work (see Example 6). After the cello line enters with a transposed, modified reprise of the first nine notes of the original theme (with variants of motive [a] stated in the upper strings at m. 172), the subsequent nine notes are stated in the piano line at m. 173. At this point, a variant of the theme is superimposed in the alto line, creating a two-part contrapuntal texture between voice and piano. The harmonic stability of the original theme is likewise undermined by a succession of bitonal chords (D-sharp/F - B/G), while an enriched texture, expanded dynamic range, and the climactic use of tremolos (in the viola and cello lines) conspire to heighten the emotional intensity. The recurrence of this theme throughout the entire work in transfigured emotional guises, moreover, suggests its programmatic function as a type of *idée fixe* symbolizing the cyclical life of the forest and, by extension, a recurring representation of Carr's spiritual identification with nature.⁵⁸

⁵⁸ Analogous cyclical tendencies are exploited for the symbolic representation of the same theme in the *Sketches from the Western Woods*. Like the "Quiet Woods Theme" in *The Pines of Emily Carr*, a germinal chromatic motive undergoes a process of transformation whereby modifications in rhythm, harmony, dynamics, and expressive character are used to convey the contrasting moods suggested by the titles of its three constituent movements: "Revelation in the Forest," "The Silent Pool," and "Elements."

Cresc
171

Narr.

AHo

f

Ah - La - Lb - La - Lab

Cresc

V I *due to motion 2*

mf

Dim molto

II *arco*

Va *trem* *mf* *trem* *mf* *pizz* *arco*

Ce *mf* *pizz* *arco trem* *arco*

Cresc

Piano *due to motion 2*

Dim molto

mp tr

Example 6: *The Pines of Emily Carr*, mm. 171-174 ("Vision of Death")

- [a³] = [a] with the final interval expanded to a minor third.
- [a⁴] = [a³], rhythmically altered, with the addition of a descending major third.
- [a⁵] = [a³], expanded, rhythmically altered, with the final three notes inversionally related to the final two notes of [a³] and the note which follows (C).
- [a⁶] = [a] with the interval between the first two notes expanded to a minor third.
- [b] is based upon the interval of a minor third between the highest and lowest notes of [a].

As a musical interpretation of Emily Carr's literary impressions of the western landscape, *The Pines of Emily Carr* functions as a vehicle for establishing a comparative framework between the aesthetic philosophies of two of Canada's leading women artists in the fields of music, literature, and the visual arts. By translating Carr's mystical impressions of the forest into musical syntax – thus mirroring the spiritual inspiration of nature underlying her own compositional style – Coulthard not only captures the essence of the painter's text but also invokes striking parallels between her own creative process and the aesthetic precepts of motion and spatiality underlying Carr's art. The fact that these conceptual paradigms are evident not only in *The Pines of Emily Carr*, but in numerous works from all periods of the composer's career suggests that Carr's influence represents much more than an inspirational symbol, but rather a constant stimulus which has continually exerted its presence upon a musical style which is at once expressive, intensely personal, and intrinsically bound to the majestic imagery and mystical spirit of the British Columbia landscape. Indeed, Carr's thoughts on the inspirational power of this landscape might well be considered an appropriate credo for both artists:

There are themes everywhere. something sublime. something ridiculous. or joyous. or calm. or mysterious. Tender youthfulness laughing at gnarled oldness. Moss and ferns. and leaves and twigs, light and air, depth and colour chattering, dancing a mad joy-dance. but *only apparently tied up in stillness and silence. You must be still in order to hear and see.*⁵⁹

⁵⁹ Carr, *Hundreds and Thousands*. 193 (my italics).

CHAPTER THREE

The Piano Music of Jean Coulthard: An Historical Perspective

The piano works of Jean Coulthard, a body of keyboard literature comprising 28 concert works and numerous teaching pieces, constitute an important contribution to music in Canada.¹ These compositions have been performed and recorded by some of the finest pianists in Canada and abroad – including John Ogdon, Antonin Kubalek, Robert Silverman, Jane Coop, Charles Foreman, and many others – and have earned the composer numerous honours. To cite two examples, the *Four Etudes* (1945) were awarded one of five prizes for music composition distributed that year by the Canadian Authors and Publishers Association, while *Sonata No. 1* (1947) was the second place winner in the 1947 North American Prize for sonata composition, a competition which included 75 prominent composers from Canada, Mexico, and the United States. Table 3 illustrates the chronological placement of Coulthard's piano compositions relative to biographical events and compositions in other media.

¹ The present study will focus exclusively on the concert works. Of the teaching pieces, special mention must be given to the *Music of Our Time* series (1977-80), an eight-volume set of graded piano pieces by Coulthard and two of her former composition students: David Duke and Joan Hansen. Designed to introduce students to twentieth-century styles, *Music of Our Time* is widely regarded as one of the most important pedagogical publications produced in Canada.

Table 3: Chronology of the Solo Piano Music of Jean Coulthard

SOLO PIANO WORKS	BIOGRAPHICAL EVENTS ²	COMPOSITIONS IN OTHER MEDIA
<i>Four Etudes</i> (1945)	Begins studies with Bernard Wagenaar; reunited with husband Donald Adams in Canada	<i>Two Sonannas</i> for violin and piano
<i>Sonata No. 1</i> (1947)	Appointed lecturer in music at UBC; receives CAPAC award for the <i>Sonata for Cello</i> (1946-47)	<i>Poem for Violin and Piano</i> , <i>Three Shakespeare Sonnets</i> (voice with str. quartet), <i>Gentle Lady</i> , <i>Do not Sing Sad Songs</i> (voice), <i>Lean Out of the Window</i> , <i>Golden Hair</i> (voice)
<i>Var. on BACH</i> (1951)	Contract at UBC initially not renewed (later reinstated)	<i>Night Wind</i> (sop. with orch.), <i>A Sonnet</i> (voice, withdrawn); <i>Two Songs for Soprano or Medium Voice and Piano</i>
<i>Preludes 1-10</i> (1954-60)	Studies briefly with Nadia Boulanger during sabbatical year in France (with Fellowship from Royal Society) (1956); travels to England and later Greece (with English composer Elizabeth Poston) (1958)	<i>Four Piano Pieces</i> , <i>White Caps</i> (piano, teaching), <i>Sea Gulls</i> , <i>Stopping By the Woods on a Snowy Evening</i> (chorus), <i>Three Love Songs</i> (voice w. str.) (1954); <i>Concerto for Violin and Orchestra</i> (1955-59); <i>Five Love Songs</i> (1955); <i>Piano Quartet</i> (1956-57); <i>Three Songs for Soprano or Baritone and Piano</i> , <i>Two French Songs</i> , <i>More Lovely Grows the Earth</i> (chorus) (1957); <i>The Axe of the Pioneer</i> , <i>Soft Fall the February: Snows</i> (chorus), <i>The Devil's Fanfare</i> (orch. ballet), <i>Frolic</i> , <i>Spring Rhapsody</i> , <i>The White Rose</i> (voice) (1958); <i>Music to Saint Cecilia</i> (chamber orch.), <i>The Birds of Dawning Singeth All Night Long</i> (violin, harp, str.), <i>Two Night Songs</i> (voice with piano, str. quartet), <i>Threnody for a Musician</i> (voice), <i>To Blossoms</i> (vocal duet) (1960)
<i>Aegean</i>	Travels to England with daughter	<i>Serenade, or a Meditation and</i>

² Sources: William Bruneau, unpublished prospectus for a biography of Jean Coulthard, University of British Columbia (undated), 12-21; Duke, "The Orchestral Music of Jean Coulthard," 1-67.

<i>Sketches</i> (1961)	Jane and pianist Margaret Phillips (later Margaret Bruce); represents Canada at Conference of British Women Composers	<i>Three Dances</i> (str. orch.); <i>Fantasy</i> (violin, piano, orch.) (1960-61)
<i>Requiem Piece</i> (1968)	Studies composition with Gordon Jacob. attends Thurston Dart's lectures on early music at King's College, University of London, during sabbatical year in London (1965)	<i>Divertimento for Five Winds and Piano</i> (1966-68), <i>Music to Saint Cecilia</i> (organ, str. orch., tape), <i>Lyric Trio for Violin, Cello and Piano</i> , <i>Two Visionary Songs</i> (voice w. flute, str. orch.), <i>First Song of Experience</i> , "So Are You to My Thoughts as Food to Life" (voice)
<i>Sketches from the Western Woods</i> (1970)	Travels to England for the Aldeburgh Festival; meets Benjamin Britten; travels to Vienna	<i>Legend of the Snows</i> (violin, cello, piano), <i>When Music Sounds</i> (cello, piano), <i>Romance</i> (chorus), <i>Three Shakespeare Songs</i> (voice w. solo cello, 8 cello), <i>Music for Midsummer</i> (voice w. harp, str.)
<i>Image Astrale</i> (1981)	Deteriorating health of Donald Adams, following surgery in 1980	<i>Sonata No. 3 for Violin and Piano</i> ("A la jeunesse"), <i>A Student's guide to Musical Form</i> (piano, teaching), "Song for Fine Weather" of the Haida Indians (voice w. orch.)
<i>Sonata No. 2, Preludes 11-13</i> (1986)	Sudden death of Donald Adams (July 9, 1985)	<i>Introduction and Three Folk Songs</i> (chamber orch.), <i>Earth Music</i> (cello, teaching)
<i>Image Terrestre</i> (1990)	Deteriorating eyesight results in reduced compositional activity; moves to new apartment in West Vancouver	<i>The Island</i> (chamber orch.), <i>Polish Lullaby</i> (chorus)

As a composer writing in a tonally-based idiom, Coulthard has shared a stylistic kinship with such notable Canadian contemporaries as S.C. Eckhardt-Gramatté (1899-1974), George Fiala (b. 1922), Talivaldis Kenins (b. 1919), Oskar Morawetz (b. 1917), and Robert Turner (b. 1920).

Significantly, all of these composers were accomplished pianists and most wrote extensively for the piano.³ Chronologically and stylistically, this group of composers has international counterparts such as Samuel Barber (1910-81), Benjamin Britten (1913-76), Aaron Copland (1900-90), and Dmitri Shostakovich (1906-76). Coulthard's music, moreover, functioned as a counterbalance to the primarily serial compositions which dominated Canadian music in mid-century, particularly in the 1950s. Barbara Pentland's remarks in a 1950 journal article epitomize the revolutionary spirit of the era:

Our long dependence on a "Mother" country has let our resources of native talent be stifled or exported. The deep-rooted distrust of our cultural products is due primarily to this prolonged adolescence of a country that has made such a belated bid for nationhood. It is up to a younger generation now to dispel its psychological effects.⁴

This trend was heightened by the perception that Canadian music was lagging far behind with respect to international developments in music as well as the new and innovative ideas emerging from Canadian

³ In the history of piano composition, one need only mention the likes of Mozart, Chopin, Liszt, and Rachmaninoff (among many others) to document the existence of a lengthy tradition of composers who also exhibited brilliance at the keyboard.

⁴ Barbara Pentland, "Canadian Music, 1950." *Northern Review*, 3 (February/March 1950): 42-46.

literary and artistic circles (e.g. the works of the *Group of Seven* painters decades previous). As Weinzwieg once asserted, in "the visual and literary arts, we are very much concerned with the present. It is utterly illogical that in music we should dwell almost entirely in the past."⁵ Consequently, there was a period of time (particularly in the 1950s) during which serialism came to the fore as **the** technique of choice for many Canadian composers. Practised by some of the nation's most influential musical minds – among them Pentland, Weinzwieg, Istvan Anhalt, Harry Freedman, Otto Joachim, Udo Kasemets, Harry Somers, and others – serialism came to represent (in the minds of many) the quintessential "modern" method of writing which would establish a new direction for Canadian music and shed the perceived "colonial" status of the nation's composers. The appointment of several of these composers to influential university teaching positions solidified the modernist presence in Canada and exerted a profound influence upon the next generation of young composers.⁶

⁵ John Weinzwieg, quoted in Proctor, *Canadian Music of the Twentieth Century*, 32. Weinzwieg's sentiments are echoed in the words of Barbara Pentland eight years later: "We are just beginning, in music, to exude a vitality of creative thought which activated the other arts of painting and poetry much earlier...." (Pentland, 43–46).

⁶ Some of the composers to receive university appointments were John Weinzwieg (University of Toronto), Barbara Pentland (University of British Columbia), Istvan Anhalt (McGill University), and Jean Papineau-Couture (Université de Montréal).

As with any generalizations of this type, the members of this oft-mentioned "serial school" in Canadian music exhibit considerable stylistic diversity in their music and can certainly not be considered a uniform, homogenous entity. In the works of Anhalt, Joachim, and Kasemets, for example, we witness a relatively strict adherence to the twelve-tone techniques present in earlier European models, most notably the idioms of Webern and Schoenberg. Weinzwieg's appropriation of serial procedures, conversely, is selective and idiosyncratic, intermingled with tonal references, jazz influences, and a highly individual rhythmic vocabulary. Similar tendencies are present in the serial compositions of two of Weinzwieg's former pupils, Harry Somers and Harry Freedman. Many of the composers who utilized serial techniques, moreover, did not do so exclusively. The earliest works of Barbara Pentland are surprisingly traditional in their allegiance to the late nineteenth-century French tradition, while many of Somers early piano works (e.g. *Strangeness of Heart*, 1942) are thoroughly romantic in style and temperament. As the 1950s drew to a close, even the most ardent proponents of the twelve-tone method (e.g. Weinzwieg, Pentland, and Anhalt) were gradually shifting their focus away from serialism to other means of expression such as electronic and aleatory music. While serial works continued to be written in the decades which followed, the revolution of the 1950s was virtually over.

At its height, however, the influence of the serial movement upon stylistic trends in Canadian music was extremely powerful and, in certain respects, unduly restrictive. With serialism firmly established as the quintessential "modern" technique in the minds of many Canadian composers in the 1950s, alternative strategies retaining any vestiges of the tonal system came to represent the lingering presence of a dated musical tradition from which the Canadian composer needed to be freed. Consequently, Coulthard's music – as well as that of other tonally-based composers in Canada – became marginalized. Coulthard writes:

In the 1950s there was a strong group of influential composers who were inspired by the serial music of the 1920s and for a time, you simply weren't up to date at all if you didn't write in this style. I seemed to live through a period where I felt I was out of favour and this may have been because the serial school was so in evidence in the music departments of all universities in Canada at this time. Certainly in Toronto, the idiom of most of the leading composers was serial.⁷

Even as late as 1976 Coulthard felt compelled to write a lengthy letter to Keith MacMillan of the Canadian Music Centre to express her concern over what she felt were undue restrictions placed on composers

⁷ Coulthard, "Music Is My Whole Life."

applying for admission to the centre. In this letter, Coulthard stated her view that the Canadian composer should be evaluated on the inherent quality of his/her own individual style rather than adherence to (or deviation from) certain "approved" styles (i.e., serial writing).⁸ It is a rare event that the normally reserved, rarely outspoken Coulthard would voice an opinion on the handling of such matters. Even more striking is the strong tone of her remarks, suggesting that the issue is one of deep personal conviction for the composer:

I can't believe that originality is present only when the musical work becomes an utterance that either astounds or agitates. Genius and certainly talent can be present if a composer can express a simple idea or even an old idea in a new, original way.... A glance at any of the latest publications covering Canadian paintings is evidence of the freedom permitted artists, as compared with the tendency to entrench the Canadian composer in a few "approved" styles.⁹

Coulthard's remarks not only illustrate a deep philosophical divergence from the prevailing school of thought in Canadian composition for much of this century, but also underscore a fundamental dichotomy of

⁸ The letter was written after the disqualification of several young composers by the Canadian Music Centre, some of whom were associated with Coulthard.

⁹ Jean Coulthard, unpublished letter to Keith MacMillan, 12 March 1976.

perspective in assessing the artistic merits of a twentieth-century musical work. Does the value of a piece of contemporary music reside solely in its capacity to create radically new modes of expression (i.e., is value equivalent to innovation)? Or is it legitimate to employ criteria for assessing a work's value which derive not from the extent to which a work departs from tradition, but rather the skill at which traditional (or untraditional) ideas are presented in new and original ways?¹⁰ Depending upon which aesthetic viewpoint one holds, the music of Jean Coulthard may be viewed as either conservative, dated, and irrelevant (if one accepts the first premise), or courageous, highly individual, and masterfully constructed.

While there are arguments to be made for both sides of this debate, the direction of Canadian contemporary music in recent decades suggests that history has sided with the latter view. Following the general decline of serialism as the technique of choice for many Canadian composers, music from the 1960s to the present day in Canada has been marked by a growing eclecticism whereby experimental paths (e.g. aleatory

¹⁰ S.C. Eckhardt-Gramatté, for one, was strongly of the latter opinion: "I never lean on a style, past or present, and particularly not on the so-called experimental "avant-garde" style. Experimenting means that one is looking for something not yet found. Styles are secondary but quality comes first and will remain." See Elaine Keillor, "The Conservative Tradition in Canadian Music," in *Celebration: Essays on Aspects of Canadian Music*, ed. Godfrey Ridout and Talivaldis Kenins (Toronto: Canadian Music Centre, 1984), 51.

music, electronic music) have been explored concurrently with more traditional, tonally-based ones.

The reasons behind this broadening aesthetic stance are many, varied and, of course, intrinsically linked to the creative personality of each composer. Yet several influential factors of overriding importance may be detected. First and perhaps most significant was the realization of the growing disparity between the revolutionary aspirations of many Canadian composers and the predominantly conservative musical tastes of the Canadian public.¹¹ Within this context, Coulthard's tonally-based and largely accessible idiom maintained a vital link between composers and the Canadian musical public during the height of the serial movement in the 1950s. As the antithesis of the modernist principles of objectivity and restraint evident in the works of the serialists, Coulthard's music came to represent an alternative musical world in which the expressive precepts of subjectivity and emotional expression retained value.¹² The following remarks by Coulthard reveal a set of artistic

¹¹ George Proctor has documented one example of the conservative orientation of Canadian audiences as follows: "... as late as 1946 the conductor of the Toronto Symphony Orchestra felt compelled to speak from the podium and urge the audience to approach the performance of Sibelius' *Fourth Symphony* (1911) with an open mind and 'in a spirit of tolerance for the new and experimental.'" (Proctor, *Canadian Music of the Twentieth Century*, 33).

¹² George Rochberg has identified the need for a return to the principle of music as an expression of human emotions: "Up until the time of World War II, composers wrote music out of the conviction that somehow, in some mysterious fashion, music could and did express profound human states and emotions.... But in the twenty years since the end of World War II, it seems that the growing impact of science and technology on all our modes of thought and existence has finally penetrated the art of music. And this is the strange thing that has happened: by applying the scientific attitude and ideology to the art of music, the composer has transformed music into a unique, if

values in which the act of composition is not only regarded as one of deeply felt personal expression but also one of meaningful communication with the listener:

I feel that human values remain the same, and that unless music is able to reach the heart in some way, it loses its compelling power to minister to human welfare. I also think that a composer's musical language should be instinctive, personal and natural to him, and not be forced in any way as to specific style or technique of the moment.¹³

A second reason behind the general shift in stylistic focus in recent decades has been that through the passage of time and the waning influence of the serial movement, Canadian composers have been in a position to reflect objectively upon issues of aesthetics, style, and pitch organization without the reactionary biases prevalent in the late 1940s and 1950s. By the 1970s, the revolutionary zeal with which the 1950s serialists strove to be distinctively and, at times, self-consciously modern was no longer a valid nor a relevant aesthetic frame of reference. As Coulthard once

curious, form of applied science.... The composer must understand the difference between himself and the scientist – that the two are engaged in the world in entirely different ways; the composer as artist has the power to create a new, immaterial world through the medium of art, while the scientist tries to understand an already created world and does not possess the power to create a new physical world." (Rochberg, 151-54).

¹³ Coulthard, "Music Is My Whole Life."

urged, "Now, in the mid-1970s we can begin to value composers in terms of their own individual and instinctive styles."¹⁴ Composer Gary Kulesha, commenting on the revised aesthetic philosophy in recent Canadian music, has expressed a similar viewpoint:

The '50s and '60s saw music as a technology, not music of emotion.... Only now are we finding our way back to the true heart of music, the emotions. I don't think it is necessary to comment on whether a piece is tonal or atonal, serial or electro-acoustic.... Either you are a composer who has something to say or you're not.¹⁵

Concurrent with this revised outlook, many composers began to reconsider aspects of the tonal tradition which would have been viewed as irrelevant and outmoded to many two decades earlier. It is especially revealing to note the presence of tonal elements in some of the more recent works by composers who had previously made extensive use of serial procedures. As George Proctor has noted, "Somers (*Music for Solo Violin*, 1973), Anhalt (*La Tourangelle*, 1975), and Weinzweig (*Riffs*, 1974, for solo violin), have returned to the writing of music with clearly defined tonal

¹⁴ Coulthard, unpublished letter to Keith MacMillan, 12 March 1976.

¹⁵ Gary Kulesha, quoted in "Canadian Music: Boosted and Debated," *Music Magazine* (January/February 1986): 9.

centres in at least part of their works."¹⁶ Equally significant is the large number of younger Canadian composers who have forged new and highly individual styles while retaining an overall tonal orientation in their works (e.g., Alexina Louie, Roger Matton, Lubomyr Melnyk, Diana McIntosh, and Anne Southam).¹⁷ As was the case with the tonally-oriented composers of Coulthard's generation, it is interesting to note that many of these younger composers are accomplished pianists who have written extensively for the piano.

Given this progressive eclecticism in Canadian music of recent years, the label of conservatism so often associated with Coulthard's music is somewhat misplaced when assessing the composer's historical position relative to that of her serialist contemporaries. *The New Webster's Dictionary of the English Language* defines the word "conservative" as follows:

desiring to preserve existing institutions, and thus opposed to radical changes... moderate,

¹⁶ Proctor, 181.

¹⁷ This list likewise includes the vast majority of Coulthard's former composition students, including Baker, Duke, Ethridge, Hansen, Rickard, and others.

cautious... considered to involve little risk.¹⁸

Considered in light of the first part of the dictionary definition ("desiring to preserve existing institutions"), Coulthard's music is neither more nor less conservative than the works of her serial-based contemporaries. Both tendencies exhibit at least a partial allegiance to existing institutions. The question then becomes not one of tradition versus innovation but rather a choice of two distinct traditions: the turn of the century English/French tradition on the one hand and the 1920s Viennese tradition on the other. Helmut Kallmann has expressed a similar viewpoint regarding the need to re-evaluate prior distinctions between conservatism and modernism in Canadian music:

Terms like conservatism and "avant-garde"... may no longer be identified with tonal and atonal music respectively.... It has become more difficult to see the two extremes as an antithesis between modernism and conservatism, since both have existed before the majority of our composers were born. Each will continue to develop side by side.¹⁹

¹⁸ *The New Webster's Dictionary and Thesaurus of the English Language* (New York: Lexicon, 1991), 208.

¹⁹ Helmut Kallmann, "Musical Composition in Canada From 1867," *MusicCanada*, 20 (August 1969): 15.

With respect to the latter portion of the dictionary definition, the composition of tonally-based music in Canada amidst the serial revolution of the 1950s can hardly be considered a cautious or risk-free enterprise. There is evidence to suggest, in fact, that Coulthard's antithetical aesthetic stance to the serial movement resulted not only in a sense of personal alienation from some of her Canadian colleagues,²⁰ but may also have contributed to a rather unpleasant contractual situation at the University of British Columbia in which the composer's continued employment was temporarily at risk.²¹

With the recent exploration of expanded notions of tonality by subsequent generations of Canadian composers, Coulthard's retrospective position in the mid-century development of Canadian music has become something of a pioneer, presaging the eventual decline of the serial movement and the rise of a more broadly-based, eclectic Canadian music. In place of the term "conservative," therefore, a more appropriate designation

²⁰ David Duke, following a conversation with Coulthard, has documented an example (c. 1950) of this type of marginalization: "Accidentally overhearing a disparaging assessment of her music from an Eastern colleague was Coulthard's first indication that her work was to fall increasingly out of favour with the central Canadian musical establishment of that era." (Duke, "The Orchestral Music of Jean Coulthard," 45).

²¹ Despite designing the music department's theory curriculum and establishing an impressive record of teaching success, Coulthard was temporarily dismissed from her position in 1951 by department head Harry Adaskin. While the reason given for the dismissal was budget restrictions, it is curious that the position of her serialist colleague Barbara Pentland (who joined the UBC staff two years after Coulthard, in 1949) was never at risk. Following an appeal to Dean Geoffrey Andrew, the dismissal was withdrawn. (Ibid., 39).

for Coulthard's oeuvre might be "post-serial" or perhaps even, as musicologist Roseanne Kydd has suggested, "post-modern."²² By following her own convictions and composing tonally-based music during a period in which it was unfashionable to do so, Coulthard has revealed herself to be a composer of uncompromising courage, individuality, and artistic commitment.²³

Early Mature Works

Coulthard's earliest mature piano compositions date from the late 1940s and early 1950s, the period following her studies with Bernard Wagenaar at the Juilliard School of Music. While her teachers included eminent figures such as Aaron Copland, Darius Milhaud, Ralph Vaughan Williams, Béla Bartók, and Arnold Schoenberg, it is perhaps Wagenaar, more than any other, who left an indelible impression. As Coulthard once remarked, "He inspired me and opened many vistas.... Of the eminent teachers I've had I truly believe that no one reached me as deeply as Wagenaar was able to do."²⁴ The works of this period, including the *Four*

²² Roseanne Kydd, "Jean Coulthard: A Revised View," *SoundNotes*, 2 (Spring/Summer 1992): 14-24. Perception of Coulthard's music as "post-serial" is a view supported by David Duke: "With the gradual move beyond serialism that began in the early '70s Coulthard became considered something of a premature post-serialist." (Duke, "The Orchestral Music of Jean Coulthard," 63).

²³ Jacques Hétu's remarks on the criteria for a "committed" composer are illustrative in this respect: "If being committed means you must blindly follow fashion then I am not a committed composer. But if committed means giving yourself up wholly to your chosen path, then I am indeed committed." (Keillor, *The Conservative Tradition in Canadian Music*, 51).

²⁴ Jean Coulthard, Biographical Sketch No. 2.

Etudes (1945), *Sonata No. 1* (1947), and the *Variations on BACH* (1951), are characterized by experimentation with large-scale forms (most notably sonata and variation forms), bitonality, and a neo-romantic intensity of expression. Harry Somers, in an unpublished letter to Coulthard, espoused a similar viewpoint:

I feel you are a 'neo-romantic' as opposed to the term 'neo-classic.' (There are really only two basic divisions in art, all the rest are varying degrees).²⁵

Considered within the broader context of Canadian music history, Coulthard's early piano works played an integral role in the burgeoning expansion of both the number and scope of piano works by Canadian composers during this period. Significantly, these years marked the emerging prominence of the afore-mentioned "first generation" of Canadian composers.²⁶ Consequently, there was a marked increase in the number of highly-skilled, professionally-trained composers working in Canada during this period. In terms of Canadian piano repertoire, the impact of this influx of

²⁵ Harry Somers, unpublished letter to Jean Coulthard, 18 May 1948.

²⁶ As mentioned, many of these composers – among them Coulthard, Weinzwieg, Archer, Pentland, and Papineau-Couture – had recently returned to Canada following foreign study while others, such as Istvan Anhalt, Otto Joachim, Udo Kasemets, Talivaldis Kenins, and Oskar Morawetz, had recently immigrated to Canada.

new ideas was immediate and dramatic. The approximately forty Canadian piano works produced in printed score between the years 1941 and 1951, for example, equalled the total number of scores available for the entire century up until that time (1900–40).²⁷ The type of compositions being written, moreover, reflected a progressive shift away from the character and salon pieces, which had previously dominated the repertoire, in favour of more extended, sophisticated idioms. Piano works with titles such as etude, sonata, suite, fantasia, and variations, thus became the norm rather than the exception. In short, the evolving maturity of Coulthard's pianistic style corresponded with and, moreover, contributed to the coming of age of Canadian piano music.

The *Four Etudes* (1945) are significant as Coulthard's first important piano compositions as well as the composer's earliest works to use bitonal harmony. These bitonal tendencies, influenced by exercises undertaken during her studies with Wagenaar, are also present in the first piano sonata (1947), the sonatas for oboe and cello (1947), and the orchestral piece *Rider on the Sands* (1953). The composer at the time referred to this type of writing of polytonal, although bitonal is technically the more precise term for her tendency to superimpose triads emphasizing the opposition of

²⁷ Proctor, *Canadian Music of the Twentieth Century*, 34-35.

sharp and flat keys. Bitonal passages in the etudes and other works of this period tend to be localized events which occur over the span of a single chord or several chords in succession, as opposed to a large-scale tonal scheme based upon the continual opposition of two tonal centres.²⁸ The bitonal idiom of the etudes is once again present in Coulthard's first large-scale piano work, *Sonata No. 1* (1947) (to be discussed in Chapter Five). The creative impetus behind Coulthard's initial bitonal excursions was not to alter radically her concept of tonality nor to negate the importance of a tonal centre, but rather to enrich her tonal vocabulary with an increasingly diverse range of harmonic colours.²⁹ As Coulthard states:

While studying in New York with Bernard Wagenaar, I became interested in exploring polytonal effects and absorbing them within my own more instinctive idiom. The idea of combining two chords for a richer or more subtle harmonic colour seemed, to me, a logical development.³⁰

²⁸ In this respect, Coulthard's use of bitonal chords differs from the use of bitonality as a means of large-scale tonal organization (as found in the music of Stravinsky, Milhaud, and the late works of Debussy).

²⁹ Coulthard's harmonic language at this stage was also characterized by parallel harmony, modality, and extended chord forms, traits which reveal the powerful influence of Debussy and, to a certain extent, Vaughan Williams.

³⁰ Coulthard, "Music is My Whole Life."

Following in the tradition of Chopin and Liszt, the etudes are no mere technical exercises but rather a series of concise, episodic miniatures suggestive of contrasting emotional states. John Gillespie, commenting on the dramatic intensity of Etude No. 4, noted that "it brings to mind several of Brahms' Capriccios, in which passionate emotions are condensed into a framework that nearly bursts in its attempts to confine them."³¹ The etudes likewise pose some interesting technical challenges for the pianist, such as the superimposition of triplet and duplet rhythms of No. 1; the irregular rhythmic groupings and "Lisztian" double-stemmed melody of No. 2; the brisk, widely-spaced pointillism of No. 3; and the rapid passagework and irregular intervallic patterns of No. 4. Given the genesis of these compositions, moreover, the designation "etude" acquires a dual meaning. Originating as a series of exercises undertaken during the composer's studies with Wagenaar, these works are as much studies in the art of composition as they are in piano performance. In the sketchbook for *Etude No. 1* (dated 22 January 1945), instructions (in Wagenaar's hand writing) are even pencilled into the score.³²

³¹ John Gillespie, *Five Centuries of Keyboard Music* (Belmont, California: Wadsworth Publishing, 1965), 389. Another reviewer, Rudolph Ganz, writes: "*Four Etudes*: No. 1 - attractive perpetual motion sixteenths for light fingers; No. 2 - for lyrical expression, bitonal; No. 3 - an effective Toccata featuring shifting syncopation; No. 4 - fast broken chords, bitonal." See Rudolph Ganz, review of *Four Etudes and Sonata No. 1* in *Clavier*, 5:1 (1960): 31.

³² The following words appear in the sketchbook in Wagenaar's hand writing: "8 measures of music: (a) true repetition (with or without variation), (b) 8-measure phrase, (c) Period, (d) Phrase -

Two of the pieces from the set were performed by Ursula Malkin (to whom the third etude is dedicated) in a concert of Canadian music at the Vancouver Art Gallery on May 14, 1953,³³ while selected etudes have been recorded on the *Radio Canada International Anthology of Canadian Music* by Ross Pratt and John Newmark.³⁴ Aside from the use of bitonal harmony, the etudes are unified by a shared emphasis on monothematic development and ternary form. In the first two pieces of the set, rhythmic complexities come to the fore. In No. 1, a sense of rhythmic tension derives from the superimposition of triplet and duplet patterns in the right and left hands, respectively, heightening the bitonal opposition of contrasting chords. In No. 2, conversely, rhythmic ambiguity results from irregular and shifting rhythmic groupings, and the recurrent use of syncopation (see Example 7). Collectively, these pieces are grouped according to contrasting tempi, moods, dynamics, and metres. Nos. 1 and 3 are lively Allegros in 4/8 and 3/8 metre, respectively, and comprise a limited dynamic range, while Nos. 2 and 4

group of 2 four-measure phrases. (Jean Coulthard, *Sketchbook No. 3*, ed. W. Bruneau and D. Duke (Vancouver, 1996)).

³³ In the same concert, Coulthard accompanied soprano Beth Watson in a performance of several of the composer's vocal works. Etudes nos. 1, 2, and 4 were dedicated to Ira Swartz, Elizabeth Poston, and John Newmark, respectively.

³⁴ The continued popularity of the *Etudes* amongst pianists is illustrated by the number of copies of these pieces ordered from the publisher, Berandol Music. In the twelve-month period ending March 1982, for example, a total of 113 copies of selected etudes were ordered. Of these, *Etude No. 1* proved to be the most popular with 44 copies ordered, followed by No. 4 (35 copies), No. 3 (23 copies) and No. 2 (11 copies).

reveal the dramatic potential of Coulthard's piano writing with an extended dynamic range and explicit expressive gestures.³⁵



Example 7: *Etude No. 2*, mm. 1-4.

The *Variations on BACH* (1951) represent the culmination of the composer's early experiments with variation form, as previously exhibited in *Music on a Quiet Song* (1946),³⁶ for flute and string orchestra, and the

³⁵ No. 2 (Lento), in 2/4 metre, is characterized by markings such as *passionato* and *agitato*. No. 4, in 3/4 metre, is prefaced by the marking *Con fuoco*.

³⁶ Coulthard developed *Music on a Quiet Song* into a theme and variations during her studies with Wagenaar: "Impressed by her engaging theme, Wagenaar encouraged Coulthard to expand it

finale of the first piano sonata. As in the two prior works, the *Variations on BACH* are characterized by linear counterpoint and a neo-Baroque textural clarity, suggesting the influence of the piano sonatas and *Ludus tonalis* of Paul Hindemith.³⁷ The work was dedicated to Lloyd Powell, who premiered it in a CBC broadcast in April of 1962. Perhaps the greatest champion of the *Variations* has been the English pianist John Ogdon, who not only performed and recorded the work, but also published it in his *Virtuoso* piano music series.³⁸ Some other notable performances of the *Variations on BACH* include those by Harald Krebs (University of British Columbia, 14 February 1975), Walter Prossnitz (with *Prelude No. 3*, Victoria Conservatory of Music, 7 July 1977), Ross Pratt (Vancouver Women's Musical Club, 2 April 1978),³⁹ Lya De Barberis (Rome and Venice, April 1981; *Radio 3* broadcast, Italy, 27 January 1982) and Selma Epstein (Notre Dame College, 1 March 1981; Hong Kong Baptist College, 26 September 1983; Tully Hall, New York, 9 October 1983; Trinity College, New York, 18 June 1984).

into its ultimate format, comprising the theme, six contrasting variations, and a final coda." (Duke, Notes to "Jean Coulthard," *Radio Canada International Anthology of Canadian Music*, 8).

³⁷ Hindemith's neo-Baroque influence is especially prominent in the piano sonatas of Coulthard's Canadian contemporaries in the late 1940s, such as *Sonata No. 1* (1945, rev. 1947) by former Hindemith pupil Violet Archer, and *Sonata No. 2* (1946) by Harry Somers.

³⁸ The *Virtuoso* piano music series, a set of eight twentieth-century compositions edited by Ogdon, also includes music by Richard Hall, Alan Hoddinott, Kenneth Leighton, John McCabe, Wilfrid Mellers, Alfred Nieman, Ronald Stevenson, and Erland Von Koch. See Jean Coulthard, *Variations on BACH*, in the *Virtuoso* modern piano series, ed. John Ogdon (London: Novello, 1972).

³⁹ This performance was given in celebration of Coulthard's seventieth birthday.

In entering the distinguished fraternity of composers who have constructed works on Bach's name – among them Liszt, Busoni, and Reger – Coulthard elected not to model the Variations upon the monumental scope of her predecessors, but rather to write a meditative piece comprising a series of contrasting dramatic interludes (reflective of the "brooding" impulse underlying the composer's self-described stylistic duality).⁴⁰ Coulthard's piece ends not with the traditional culminating fugue, but rather with a return to the subdued character of the opening. Formally, the work represents a departure from the more traditional theme and variations design of *Music on a Quiet Song* in favour of a series of interdependent elaborations on an opening germinal motive (see Example 8).⁴¹ The distinction between successive variations is often obscured and fragments from earlier variations are frequently developed in later ones.

⁴⁰ Coulthard lists the *Variations on BACH* as one of the prime examples of her "deeper, brooding" music. (Coulthard, "Music Is My Whole Life.") Of the other "brooding" works, Coulthard mentions the *Duo Sonata for Violin and Piano* (1952), *String Quartet No. 2* ("Threnody") (1953; rev. 1969), the *Octet "Twelve Essays on a Cantabile Theme."* (1972), and the *Symphonic Ode* for viola and orchestra (1976).

⁴¹ Coulthard's innovative application of variation principles in this work presages the formal design of the *Octet (Twelve Essays on a Cantabile Theme)*, a work Duke has described as follows: "In the *Octet* her personal re-definition of the variation idea becomes even more radical; rather than writing variations *per se*, she expands and refines a single lode of concentrated motivic material into twelve interlocking 'essays.'" See David Gordon Duke, "Jean Coulthard," *The Music Scene*, 299 (January- February 1978): 4.



Example 8: *Variations on BACH*, BACH motive.

This formal ambiguity has resulted in some conflicting and, at times, inaccurate analytical interpretations of the piece. Ogdon, for example, incorrectly partitions the work into seven variations,⁴² as does Ian Bradley.⁴³ The manuscript sketchbooks for the *Variations on BACH* provide conclusive answers to this formal puzzle. In these sketches, Coulthard has explicitly notated the beginning of each variation by pencilling in the words "Theme," "Var. 1," etc., at the appropriate measures. Based on these manuscript markings, the work divides into a total of eleven variations, followed by a coda. The formal plan of the work may thus be summarized as follows:

⁴² John Ogdon, preface to *Variations on BACH*, ed. John Ogdon (London: Novello, 1972).

⁴³ Ian L. Bradley, *Twentieth Century Canadian Music*, 2 (Agincourt, Ontario: GLC, 1982), 17-21.

Theme (mm. 1-8)
 Variation 1 (mm. 9-16)
 Variation 2 (mm. 17-25)
 Variation 3 (mm. 26-39)
 Variation 4 (mm. 40-54)
 Variation 5 (mm. 55-59)
 Variation 6 (mm. 60-68)
 Variation 7 (mm. 69-79)
 Variation 8 (mm. 81-96)
 Variation 9 (mm. 97-104)
 Variation 10 (mm. 105-117)
 Variation 11 (mm. 117-150)
 Coda (mm. 151-161).⁴⁴

Middle Period Works

With the works of subsequent years, a new expressive paradigm began to assert its presence. The first ten *Preludes* (1954-60), the *Aegean Sketches* (1961), and the *Sketches from the Western Woods* (1971), not only build upon the tonal and formal processes initiated in the early period works, but also exhibit a neo-impressionistic quality through the evocation of varied moods and visual imagery, increasingly colouristic sonorities (including extended chord forms, modality, and octatonic pitch collections), and the use of descriptive titles. The *Sketches from the Western*

⁴⁴ The designation of these final measures as a coda are mine. While Coulthard did not write the word "coda" in the score, there are several characteristic features which signify the end of m. 151 as an important structural division (i.e. the marking *molto rall.*, fermatas in the right and left hands). Significantly, the composer has marked the end of m. 151 in the manuscript with an asterisk. The subsequent measures (mm. 152-161), moreover, are characterized by changes in tempo, metre, rhythm, and character (marked *molto drammatico*).

Woods, in fact, bear the subtitle "Three Impressionist Pieces."⁴⁵ These tendencies may be at least partly attributed to several underlying currents in Coulthard's creative life which come to the fore at this stage in her career: the musical influence of Debussy, Ravel, and the French impressionists; the composer's appreciation of and close personal connection to the visual arts (as discussed in Chapter Two); and the recurring presence of the natural environment as a profound and deeply felt inspirational source.

The *Aegean Sketches* (1961) are based upon a series of three contrasting scenes which the composer witnessed during a visit to Greece.⁴⁶ The work was dedicated to the Greek pianist Gina Bachauer, who intended to play it at a concert in Athens but was forced to leave her native land due to the military coup of 1967.⁴⁷ The opening movement was performed by Marie Friedlander in a CBC radio broadcast (29 October 1967), while performances of the complete set include those by Antonin Kubalek (1967 Melbourne recording), John Ogdon (Queen Elizabeth Playhouse, Vancouver, 16 August 1973; CBC broadcast, 29 March 1974), and Suzanne Chapin (Carleton

⁴⁵ These three "pieces" (to be discussed presently) are as follows: "Revelation in the Forest," "The Silent Pool," and "Elements."

⁴⁶ Coulthard also makes explicit reference to the Mediterranean nation in the *Two Idylls From Greece* (1980), for lyric baritone (or tenor) and piano.

⁴⁷ The democratic government of Greece was overthrown by a military junta on April 21, 1967. (Vivienne Rowley, "The Solo Piano Music of the Canadian Composers Jean Coulthard." D.M.A. diss., Boston University, 1973, 58).

University, 27 November 1976; Daemon College, 21 December 1976; Art Gallery of Windsor, 6 February 1977). The critic Leonard Leacock, writing in a 1965 edition of *The News Bulletin of the Canadian Federation of Music Teachers Association*, described the piece as a "most interesting suite" requiring "a more mature pianist to portray its many beauties."⁴⁸

The opening movement, "Valley of the Butterflies," evokes Coulthard's impressions of a valley on the island of Rhodes where, during the summer months, butterflies collect to feed on the bark of a particular species of tree. At the sound of a tune or whistle, the butterflies abandon the natural camouflage of the surrounding foliage and ascend into the sky in a brilliant cloud of orange.⁴⁹ Cast in ternary form with a three-measure *lento* introduction (suggestive of the initial stillness of the scene), Coulthard's virtuosic representation of this imagery comprises rapid sixteenth-note passagework, frequent crossing of hands, wide melodic leaps, and cadenza-like flourishes which ascend into the extreme upper register (depicting the ascending cloud of butterflies) (see Example 9). The registral placement, a muted dynamic range (*ppp* - *mf*), and the persistent use of the marking

⁴⁸ Leonard Leacock, review of *Aegean Sketches* in the *News Bulletin of the Canadian Federation of Music Teacher's Association* (December 1965), 12.

⁴⁹ Rowley, 58.

leggiero conspire to evoke a character of delicacy well suited to the descriptive nature of the musical material.



Example 9: *Aegean Sketches*, first movement ("The Valley of the Butterflies"), mm. 7-8.

The second movement, "Wine Dark Sea," was inspired by a quotation of Homer describing the Mediterranean. The formal scheme is once again ternary (with the reprise of materials from Section A occurring in a freely modified order), while abrupt shifts from flat to sharp keys are exploited for maximum tonal variety. Of particular relevance in this movement is Coulthard's emphasis on musical gestures suggestive of the sea.⁵⁰ These include the persistence of extended trills in the upper register, rhythmic emphasis on triplet subdivisions, and "flowing" sixteenth note

⁵⁰ The second measure contains the marking *Quasi Barcaruola*.

accompanimental figuration (marked *legato*) (see Example 10). While the meditative character of the movement (marked *Lento espressivo*) serves as a dramatic reprise from the spirited "Valley of the Butterflies," the harmonic transition could not be more subtle, with an enharmonic key change linking the final cadence chord of the first movement (D-sharp) to the opening E-flat sonority of the second.

The image shows a musical score for the second movement of "Aegean Sketches," titled "Wine Dark Sea." The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The tempo and mood are indicated as "Lento espressivo." The piece begins with a piano (*p*) dynamic and a "piacere" (pleasure) marking. The music features a slow, expressive melody in the right hand and a supporting accompaniment in the left hand. A section of the score is marked "Quasi Barcaruola" (Quasi Gondola Song), which is indicated by a dashed line above the treble staff. The piece concludes with a "con pesante" (with weight) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 10: *Aegean Sketches*, second movement ("Wine Dark Sea"), mm. 1-2.

The third and final "sketch," the solemn "Legend (The Palace of Knossos)," was inspired by Coulthard's visit to the ruins of the palace of Knossos in Crete.⁵¹ As Vivienne Rowley has observed, the movement "involves a process of mental reconstruction: the composer, as she walked through the ruins, found her imagination rebuilding the palace."⁵² This process unfolds through a modified rondo design (a b a¹ c a²) in which the reprise of materials from Section A reveals a progressively enriched harmonic texture and increased dynamic intensity. This process culminates with a final section (a₂) in which full-textured fortissimo chords convey the impression that the palace has been restored, from the ruins, to its former glory (marked, appropriately, "maestoso") (see Examples 11a and 11b).⁵³

Coulthard's second set of "sketches", the virtuosic *Sketches from the Western Woods* (1970), was inspired by subject matter much closer to home. As evocations of the moods and imagery associated with the British Columbia landscape, these pieces are the most explicit representation of the

⁵¹ David Duke, in a favourable review of the *Aegean Sketches*, describes the final movement as "a rich and sonorous example of Coulthardian impressionism." See David Gordon Duke, "Canadian Content," *Monday Magazine* (14-20 November 1977).

⁵² Rowley, 68.

⁵³ The cumulative effect of this passage is reinforced through accentuation, an expanded tonal range, and accelerated rhythmic motion in relation to the prior sections.



Example 11a: *Aegean Sketches*, third movement ("Legend: The Palace of Knossos"), mm. 1-3.

The image shows measures 29 and 30 of a musical score. The tempo is marked 'Tempo (mo)'. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is more complex than the previous example, featuring triplets and a more active bass line. There are various dynamic markings and articulation symbols throughout the passage.

Example 11b: *Aegean Sketches*, third movement ("Legend: The Palace of Knossos"), mm. 29-30.

"western" impulse in all of Coulthard's piano works.⁵⁴ The *Sketches from the Western Woods* were dedicated to John Ogdon as "a souvenir of a happy performance date in Montréal, November 7, 1969."⁵⁵ Ogdon premiered the work (9 October 1971), recorded it for the CBC (1971), and later performed it again – together with the *Aegean Sketches* and three of the preludes – in a CBC recital (19 March 1974). The set has also been performed by Margaret Bruce in a series of 1984 concerts in Canada and England, and on a cassette recording entitled *From Bach to Berkeley... and Beyond*.⁵⁶ The work comprises three contrasting movements which are unified by the cyclical recurrence of the germinating opening motive from the first movement (as discussed in Chapter Two). A list of corrections to the manuscript edition (notated by Coulthard) is provided in Table 4 as an aid to pianists and scholars.

⁵⁴ As discussed in Chapter Two, the western landscape has been a powerful inspirational source for many works in a variety of media. An internalized perception of this landscape, moreover, lies at the very heart of Coulthard's dualistic style.

⁵⁵ Jean Coulthard, *Sketches from the Western Woods*. Facsimile of the original manuscript, 1970.

⁵⁶ Bruce's 1984 concerts included performances at Leighton House, London, England, on March 20; the Koerner Recital Hall, Vancouver, on May 30; and the Purcell Room, London, on June 21. The recording *From Bach to Berkeley... and Beyond* was released by an independent record label and is available through the Canadian Music Centre.

Table 4: *Sketches From the Western Woods*, corrections to the manuscript edition⁵⁷

MOVEMENT	MEASURE(S)	CORRECTIONS
"Revelation in the Forest"	3	Third beat: left hand should read B-natural (not B-sharp as notated)
"Elements"	16	Third beat: first two sixteenth-notes, right hand thirds should read B/D-natural (not B/D-flat as notated)
"Elements"	19	Fourth beat: second right hand sixteenth-note should read G-natural (not G-sharp as notated)
"Elements"	23	Fourth beat: first left hand sixteenth-note should read G-natural (not G-sharp as notated)
"Elements"	25	Second beat: tied chords should be accented (consistent with other recurrences of the opening motive)
"Elements"	64	Third beat: left hand chord should read C/F/C (not C-sharp/F-sharp/C-sharp as notated)

"Revelation," in ternary form with a modified reprise of Section A, is prefaced by an optional introductory measure in which the opening motive is initially stated (see Example 12). A re-harmonized, texturally enriched version of this motive forms the basis for the thematic material of Section B. Coulthard's references to imagery from the western forest range from literal representations – most notably the climactic "Bird

⁵⁷ Corrections are based on Coulthard's responses to questions of notation raised by Margaret Bruce in preparation for performance. (Margaret Bruce, unpublished letter to Jean Coulthard, 20 June 1983). Answers to Bruce's queries are notated in the original letter by Coulthard.

Song" cadenza – to more abstract gestures suggestive of the moods and "feel" of her descriptive subject matter. These include a chromatic accompanimental figure (right hand, mm. 3-7) and an oscillating motive comprising neighbour tone motion in the right hand and alternating thirds and fourths in the left (mm. 2, 11).⁵⁸

The image shows a handwritten musical score for the first movement of "Revelation in the Forest" from "Sketches from the Western Woods". The score is written on two staves. The top staff is marked "Forte" and the bottom staff is marked "Piano". Both staves are in 4/4 time. The music features a chromatic accompanimental figure in the right hand and an oscillating motive in the left hand. The score is signed "Jean Louis Bana" in the top right corner.

Example 12: *Sketches from the Western Woods*, first movement ("Revelation in the Forest"), m. 1.

The introspective second sketch, "The Silent Pool," integrates two contrasting thematic elements which invoke both inter-movement and intertextual relationships: a modified, re-harmonized, rhythmically altered

⁵⁸ Rowley describes this figure as the "rusting motive," a perception well suited to the descriptive subject and evocative content of the music. (Rowley, 87).

version of the opening motive from "Revelation in the Forest" (see Example 13) and a *recitativo* melody derived from the first of Coulthard's *Two Visionary Songs* (1968), for soprano, flute, and string quartet.⁵⁹ Inspired by Harold Monro's text, the song also provided Coulthard with the title for the second sketch. In contrast to the linear, chromatic idiom of "Revelation in the Forest," "The Silent Pool" is primarily chordal in texture, exploiting a rich palette of colouristic sonorities through widely-spaced extended chord forms (frequently underscored by bass pedals). Marked *Lento misterioso*, the movement projects a temporal quality of "timelessness" deriving from frequent metrical changes, irregular rhythmic groupings, and syncopation.



Example 13: *Sketches from the Western Woods*, second movement ("The Silent Pool"), mm. 1-2.

⁵⁹ The formal structure of the movement is ternary.

The third and final sketch, "Elements," conveys Coulthard's impressions of the primal forces of nature in a dramatic, harmonically rich idiom featuring driving, primitive rhythms (as emphasized through accentuation and articulation), foreshadowing the percussive pianism of *Image Terrestre* (1990).⁶⁰ The movement's modified rondo structure (a b a' c a²) is based upon the cyclical return of the germinating opening motive from "Revelation in the Forest" (see Examples 14a, 14b, and 14c).⁶¹ This motive forms the thematic basis for the opening section (a) and recurs in various permutations with each restatement of (a) material. One of the most technically demanding piano pieces in Coulthard's entire catalogue, the movement features octave passagework, doubled thirds and fourths, and disjunct melodic motion, culminating with an extended coda.



Example 14a: *Sketches from the Western Woods*, third movement ("Elements"), mm. 1-2 (a)

⁶⁰ These tendencies suggest the influence of Bartók and, to a certain extent, Stravinsky.

⁶¹ Note that the formal plan for each of the work's constituent movements mirror precisely the formal structure of the *Aegean Sketches*.



Example 14b: *Sketches from the Western Woods*, third movement ("Elements"), mm. 18-19 (a¹)

Example 14c: *Sketches from the Western Woods*, third movement ("Elements"), mm. 33-34 (a²)

The *Requiem Piece* (1968; revised 1971) is somewhat of an anomaly within the context of the neo-impressionist, quasi-programmatic content of Coulthard's middle period piano works. The work was written to commemorate the death of former Vancouver Symphony cellist Ernst Friedlander in 1966, and was first performed by the pianist Marie Friedlander (Ernst Friedlander's widow) in a 1971 CBC recital.⁶² Since then, it has received exposure both in Canada and abroad through performances such as those by Vivienne Rowley (Red Deer, Alberta, November 1975) and Ruth Kazdan (San Antonio College, 2 May 1983).⁶³ A second version for two pianos, composed in the same year, was performed by the duo of Ruth Lomon and Iris Wenglin (Concord, Massachusetts, 5 March 1978; Rhode Island College, 15 March 1978).

The subtitle of the piece, "Threnody," invokes comparison to the composer's recurrent use of the same title in the *Five Part Songs* (1935), *Symphony No. 1* (1950), *String Quartet No. 2* (1953; rev. 1969), and the

⁶² Coulthard's *Sonata for Cello and Piano* was dedicated to the Friedlanders and had previously been recorded by the couple (Columbia ML 5942).

⁶³ From all accounts, audience reception of the piece has been overwhelmingly positive. Of Vivienne Rowley's performance, David Duke writes: "Vivienne Rowley played the Requiem Piece (solo piano version) here in Red Deer in late November and it went over very well." (David Duke, unpublished letter to Jean Coulthard, 6 January 1976). Ruth Kazdan, commenting on the audience's response to her own performance of the piece in San Antonio, recalls that "the audience was very receptive and enthusiastic about the music. I think a lot of them were surprised at how much they enjoyed it, and how accessible the music was." (Ruth Kazdan, unpublished letter to Jean Coulthard, 9 June 1983).

second movements of each of the two piano sonatas (to be discussed in Chapter Five). As with the *Requiem Piece*, Coulthard's use of the designation "Threnody" for the second of the *Five Part Songs* constituted a personal act of homage, specifically as music dedicated to the memory of the composer's mother. In the second string quartet, conversely, the title holds broader philosophical connotations:

The origin of the title "Threnody" for my second quartet arose from the wish I always had to be able at sometime in my life to write a musical requiem for our war century... for the lost souls of our generation.⁶⁴

Cast in modified rondo form (a b a¹ c a², plus coda), *Requiem Piece* features a central section (c) based upon a quotation from the Bach Cantata No. 58, BWV 3, "Ach Gott, wie manches Herzeleid." Coulthard's borrowing from Bach, occurring at the precise mid-point of *Requiem Piece*, comprises the opening soprano line (mm. 17-21 of the original cantata) transposed up by a minor second (see Example 15). While Coulthard maintains the precise pitch content of the original cantata – signifying an act of homage to Bach as well as Friedlander – the *Requiem Piece* exhibits

⁶⁴ Coulthard, Biographical Sketch No. 2.

several departures from Bach's original masterwork, including changes in harmony, rhythm, metre, tonality, and tempo markings.

Handwritten musical score for "Requiem Piece" (mm. 33-38). The score is written on two systems of staves. The top system includes the title "Ach Gott, wie manches Herzeleid" and the tempo marking "Molto Inquieto". The bottom system includes the tempo marking "Dolce Cantabile". The music features complex rhythmic patterns and dynamic markings such as "p" (piano).

Example 15: *Requiem Piece*, mm. 33-38.

The most notable of these revisions is Coulthard's use of rhythmic transformation on both micro and macro levels. On the micro level, the use of rhythmic foreshortening on the final note of m. 36 evokes a declamatory character reminiscent of many of the solo piano works and transcriptions of Franz Liszt,⁶⁵ while on the macro level, Coulthard's

⁶⁵ Some of the many piano works by Liszt to employ such declamatory gestures include the *Transcendental Etude* "Harmonies du soir," the *Sonata in B minor*, and the transcription "Moja Pieszotka," one of six songs transcribed by Liszt from Chopin's *Chansons Polonaises*, Op. 74. Like Liszt's song transcription, Coulthard's declamatory gesture occurs precisely at the climax of the original vocal phrase, heightening the emotional content suggested by the text ("Herzeleid").

superimposition of duplet and triplet subdivisions creates a rhythmic polarity not present in the original model. As subsequent discussion will reveal, this type of duplet/triplet polarity is characteristic of Coulthard's lyrical writing. Coulthard is thus integrating Bach's original thematic material into her own distinctive rhythmic vocabulary or, to use the literary terminology of Harold Bloom, "misreading" Bach in order to "clear imaginative space" for herself.⁶⁶

The integration of existing liturgical vocal music into a secular instrumental work is a compositional strategy utilized by composers for centuries. Indeed, the many instrumental masterworks to appropriate material from Lutheran chorales include the finale of Brahms' first symphony, the finale of Hindemith's Sonata for trumpet and piano, and the violin concerto of Alban Berg. Chorale tunes and hymnody have likewise been quoted in works by Honneger, Bartók, Copland, Virgil Thomson, Britten, Lutoslawski, Harry Somers and, perhaps most notably, Charles Ives.⁶⁷ John Beckwith, a composer who has frequently incorporated chorale melodies into

⁶⁶ The term "misreading," according to Bloom, does not hold negative connotations but rather symbolizes a poet's originality or artistic "strength." Bloom's ideas are well documented in the following works: *The Anxiety of Influence* (1974), *A Map of Misreading* (1975), *Poetry and Repression* (1976), and *Agon: Towards A Theory of Revisionism* (1982).

⁶⁷ John Beckwith, "Chorale and Hymn-tune References: How? Why?" Unpublished paper presented at the annual conference of the American Society of University Composers, Toronto, 8 March 1986, 12.

his own writing, offers the following observations with respect to the creative impulse behind this long standing practice:

It [the original hymn melody] becomes a surrogate – a proxy, Istvan Anhalt suggests – for the feelings which most people can identify: connected with their earliest ideas of life, human society, the infinite, and dying.⁶⁸

Coulthard's cantata theme is prefaced by two contrasting sections.⁶⁹ The first, a full-textured and primarily chordal introduction, utilizes three staves for the notation of three distinct textural layers. A homophonic chordal texture, moderate tempo, and devotional character of the music, moreover, are suggestive of a syllabic chorale setting, foreshadowing the Bach cantata quotation. The following material, conversely, is linear in texture with chromatic motion in the left hand, invoking direct comparison to the "mystical" figuration used in many of the composer's works as a spiritual symbol (as discussed in Chapter Two). Section C, the cantata section, is followed by an abbreviated reprise of Section A, a virtuosic cadenza, and one final, fleeting recall of the last phrase of the cantata theme in the closing coda (see Example 16).

⁶⁸ Ibid., 10.

⁶⁹ The first of these sections (a) is repeated in condensed form following the second.

Primo. Post Opus
Conte Straniero

Example 16: *Requiem Piece*, mm. 59-68.

Growing Eclecticism: The Recent Works

In the recent piano works of the 1980s and 1990s, Coulthard's stylistic evolution is revealed in an expanded harmonic vocabulary, increasingly complex tonal planning and cyclical relationships, and an eclectic synthesis of recent developments in twentieth-century music. Old forms and genres (such as the sonata and the prelude) are employed, their

expressive potential expanded through devices such as polytonality, aleatory passages, serial writing, and tone clusters (reflecting the influence of recent contemporaries such as Crumb, Penderecki, and Xenakis). These eclectic tendencies have resulted in works which, in many respects, may be regarded as the culmination of her pianistic style. These include three short preludes – Nos. 11, 12, and 13 (1986) – and three large-scale works: *Sonata No. 2* (1986), *Image Astrale* (1981), and the companion piece *Image Terrestre* (1990).

With a historical framework for Coulthard's solo piano music established, the remaining chapters will focus primarily on these recent works as well as the relationship between works in the same genre from different stylistic periods. The three recent preludes and the second sonata will thus be examined not only within the context of Coulthard's recent eclecticism but also comparatively in relation to the first sonata (1947) and the first ten preludes (1954-60), respectively. It is hoped that by exploring these intersecting paths, a comprehensive assessment of Coulthard's solo piano music may be realized.

CHAPTER FOUR

The Preludes

In exploring the monothematic potential of the piano prelude, Coulthard is following a long line of composers to create a set of miniatures modelled upon Chopin's ideal of the continuous development of one thematic idea, as exemplified superlatively in the 24 preludes of Op. 28 (1836-39). Indeed, other twentieth-century predecessors to explore the genre have included Scriabin, Szymanowski, Rachmaninoff, Shostakovich, Gershwin, Messiaen, Ginastera, Martinu, Frank Martin and, most notably, Debussy, whose influence upon Coulthard's compositional aesthetic has been particularly profound and enduring. It is primarily Chopin's example, however, which inspired Coulthard to explore the structural and expressive possibilities of the prelude, a genre which the composer candidly acknowledges as "the most difficult thing to write."¹ In these thirteen pieces, we witness a composer engaged in a musical dialogue with the past in which stylistic and generic conventions are not so much inherited as they are re-interpreted via Coulthard's distinctively eclectic style.

¹ Jean Coulthard, interview with the author, 5 May 1995.

The first prelude, "Leggiero," is prefaced by a "mystical" seventh chord which serves as a point of departure for the lyrical triplet theme upon which the composition is based. This theme, stated in the left hand, is superimposed against a florid septuplet accompaniment pattern in the right (a pattern which is restated in inversion at m. 8).² The pitch content of the accompanimental figuration in mm. 1-4 (Section A) forms two symmetrical hexachords – C-sharp - E - B-sharp - A - G-sharp - E-sharp (mm. 1-2) and B - D - A-sharp - G - F-sharp - D-sharp (mm. 3-4) – which in combination complete a tone row.³ Both theme and accompaniment emphasize chromatic motion, evoking a quality of mysticism consistent with Coulthard's use of chromaticism for the representation of the mystical or spiritual in works such as *The Pines of Emily Carr*, *Ode to Saint Cecilia*, and *Prayer for Elizabeth*.

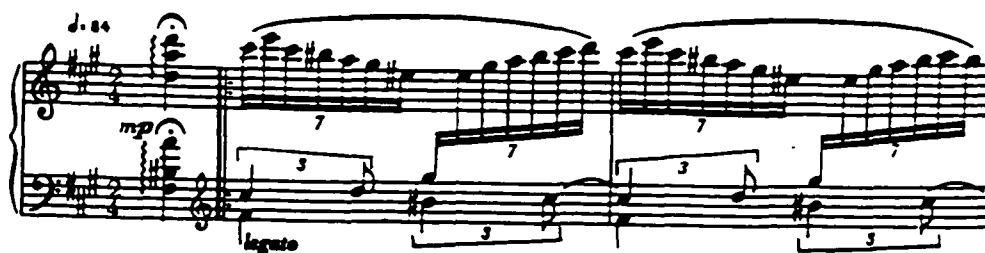
Cast in binary form with an extended coda, the piece is based upon the development of the opening theme through inversion, transposition, and intervallic expansion (see Examples 17a and 17b).⁴ Coulthard further embellishes the theme harmonically in mm. 8-11 by completing the triads

² Superimposition of the triplet rhythm of the theme against an oscillating septuplet pattern typifies Coulthard's fondness for irregular rhythmic groupings.

³ These tendencies foreshadow Coulthard's more extensive use of serial procedures in *Image Astrale*.

⁴ Section B effects a tonal digression away from F-sharp through a series of shifting harmonies.

alluded to (on the first beat of each measure) in its initial statement, and also by arpeggiation, creating a harp-like effect recalling the sentimentality of Chopin's Op. 28. Other characteristic "Coulthardian" gestures include the clear demarcation of sectional divisions via changes in metre, rhythm, and dynamics, as well as the use of a bass pedal in mm. 16-17 to affirm convincingly the primary tonal centre of F-sharp.⁵ The nostalgic recall of the germinating seventh chord in mm. 19-20 likewise typifies Coulthard's recurring tendency to restate introductory material as a unifying gesture of closure.



Example 17a: *Prelude No. 1*, mm. 1-2.

⁵ The tonality of the work is further reconciled with a closing cadence on F-sharp.



Example 17b: *Prelude No. 1*, mm. 8-9.

Prelude No. 2, "Torment," is a miniature study in contrasts. The main melodic idea, a stepwise *recitativo* theme (marked *Poco ritenuto*) evolves from the rhythmic energy of the turbulent opening measures (marked *Allegro*), comprising a repeated quintuplet figure in a descending pattern.⁶ Note how Coulthard integrates this figure (with the melodic contour ascending rather than descending) with the *recitativo* theme (see Example 18). While the chromatic motion of "Torment" links the piece closely to the thematic material of *Prelude No. 1*, the perception of unrest derives from the fact that the interval of a minor second is employed harmonically as well as melodically.⁷

⁶ The pitch content of this passage is identical in both hands, with the left hand imitating the right in canon.

⁷ The harmonic interval structure of *Prelude No. 1* consists mainly of thirds, fourths, and fifths.

The image displays two systems of musical notation for a piano piece. The first system is marked 'Allegro' and consists of two staves. The right-hand staff begins with a treble clef and a dynamic marking of *mf*. The left-hand staff begins with a bass clef. Both staves contain intricate rhythmic patterns with various note values, including sixteenth and thirty-second notes, and are marked with accents and slurs. The second system is marked 'Poco ritenuto' and also consists of two staves. The right-hand staff begins with a treble clef and contains a melodic line with a slur and an accent. The left-hand staff begins with a bass clef and contains a bass line with a slur and an accent. The tempo marking 'Poco ritenuto' indicates a slight slowing down of the music.

Example 18: *Prelude No. 2*, mm. 1-4.

The piece develops via a series of three variations on this germinal thematic material. In each, transposition, subtle melodic alterations, dynamic changes, and shifting tonal centres conspire to transform the character of the opening measures, while the rhythmic pattern remains essentially unchanged. The closing measures, conversely, are characterized by augmented note values. These measures are marked, appropriately, *Lento* and *morendo*, as if the torment has finally yielded to serenity.

The third prelude in the set, "Quest," opens with a slow recitativo introduction in free rhythm, evoking a "timeless," pensive quality, as if pausing momentarily to reflect before embarking upon the "Quest."⁸ Considered in another light, the presentation of thematic elements is essentially a reversal of *Prelude No. 2* (Allegro introduction followed by slow recitativo theme). The introduction comprises two parallel phrases, the second of which is essentially a transposed version of the first (transposed down by a minor second). Precisely the opposite temporal effect is realized with the main theme, stated in duplet rhythm against a triplet left hand accompaniment (see Example 19). The regularity of this triplet accompanimental figure, maintained as a persistent undercurrent throughout most of the piece, infuses the music with a sense of forward-directed motion well suited to the descriptive nature of the musical material. In addition to the sense of momentum derived from regular rhythmic motion, the piece grows progressively in intensity as a result of a large-scale crescendo, a gradual enrichment of the harmonic texture, and thematic development.

As the music progresses, the theme is developed transpositionally, rhythmically, harmonically, and texturally, retaining a

⁸ Several notational details reinforce this perception, including the presence of fermatas on the first note and final two chords of each of phrase, *rit.* markings at the ends of each phrase, and the expressive markings *Lento pensivo* and *freely* in the opening measure.

Allegro moderato (♩ = 100)

The image shows two systems of musical notation for a piano piece. The first system is marked 'p' (piano) and features a melody in the right hand and a bass line in the left hand. The second system continues the piece with similar melodic and bass line structures. The tempo is marked 'Allegro moderato' with a quarter note equal to 100 beats per minute.

Example 19: *Prelude No. 3*, mm. 3-6.

recognizable identity while at the same time producing a powerful climax.⁹

In mm. 9-12, the original four-bar theme is transposed and doubled at the interval of a perfect fourth on the first and third theme notes of mm. 9, 10, respectively (see Example 20).¹⁰ Note also the triplet eighth notes on beat 4

⁹ Formally, the piece exhibits a binary structure (a b), prefaced by the *recitativo* introduction and concluding with a coda.

¹⁰ The corresponding theme notes in the initial presentation of the main theme are doubled at the intervals of a major seventh and perfect octave.

of mm. 9, 10, respectively, and beat 1 of mm. 11, 12, modifying the rhythmic pattern of the initial thematic entrance such that it mirrors that of the left hand accompaniment. The theme notes on the third beat of m. 9 and the first and third beats of m. 10, moreover, are harmonized by colouristic chords (enriching the melodic doubling of the original thematic statement), while the presence of "harp-like" arpeggiation on these same chords draws comparison to the type of figuration employed in *Prelude No. 1*.

The image displays two systems of musical notation for piano. The first system is marked 'mp a tempo' and the second system is marked 'cresc.'. Both systems feature a treble and bass clef with complex rhythmic patterns and arpeggiated chords. The notation includes various note values, rests, and dynamic markings.

Example 20: *Prelude No. 3*, mm. 9-12.

In m. 15, the rhythmic roles of right and left hands are reversed, as the accompanimental triplet figure is transposed to the upper

register and doubled at the octave (see Example 21). This leads directly to an abbreviated, transposed, texturally enriched restatement of the theme in the left hand at m. 16. Accompanied by an increase in dynamic intensity, this reworking of the opening theme effectively transforms the gentle lyricism of its initial statement into one of increasing drama and urgency.¹¹ To further underscore this perception of unrest, Coulthard has inserted accents into both theme and accompaniment in such a way that the listener is made increasingly aware of the duplet/triplet rhythmic polarity.

The image displays two systems of musical notation for a piano piece. The first system consists of two staves: the upper staff (treble clef) contains a melodic line with a triplet of eighth notes, and the lower staff (bass clef) contains a rhythmic accompaniment of triplets. The second system also has two staves. The upper staff features a more complex melodic line with various accents and a triplet, while the lower staff provides a bass line. The second system is marked with the dynamic and tempo instruction *f largamente*.

Example 21: *Prelude No. 3*, mm. 13-16.

¹¹ Note how both theme and accompaniment ascend melodically as the intensity builds.

The accumulated tension derived from these combined thematic, rhythmic, textural, and dynamic elements is released at the climax to the entire piece (m. 17), marked appropriately *ff con fuoco*.¹² Interestingly, Coulthard underscores the expressive function of this measure as a pivotal point of arrival by resolving the duplet/triplet rhythmic polarity in favour of a uniform sixteenth-note accompanimental figure.¹³ The triplet figure is subsequently re-established at m. 18 as transitional material leading to a modified reprise of the main theme and a return to the gentle lyricism of the opening measures.

The closing measures are characterized by a thinning of the harmonic texture, progressively softer dynamics, and a perception of "broadening" derived from augmented note values, a *rit.* marking at m. 23, and a fermata on the closing cadence chord. Interestingly, this final chord is preceded by a descending triplet passage recalling the introductory *recitativo* section (and the abbreviated reprise of the introduction as transitional material at m. 8). Unlike the transition at m. 8, in which the passage is abruptly terminated by a return to the main theme (perhaps symbolizing a continuation of the "Quest" after a momentary pause to reflect), the cadential resolution of this same material in the closing measures creates an explicit

¹² The apex of the climax is marked by Coulthard's archetypal culminating gesture, the comma.

¹³ Thematic material is presented in duplet eighth notes.

link to the "mystical" chords found at the end of the *recitativo* introduction. The relationship between the introduction and the closing measures is thus an antecedent/consequent one in which expectations established from the outset of the piece are subsequently thwarted (heightening the dramatic intensity and keeping the listener waiting for the consequent) and finally realized, strengthening the resolving effect of the final cadence chord and creating the impression that the piece has come full circle to the germinal material of the introduction.

Prelude No. 4, "Aubade" (dedicated to Isobel Rolston), is notable for its internal contrasts as well as its extreme economy of expression. The shortest of the preludes at only fourteen measures or one minute in duration, the piece is one of the briefest piano works in Coulthard's entire catalogue and as such, represents an intriguing case study into the composer's concise working out of thematic ideas from a single germinating motivic cell. This opening cell, marked *Andante*, is presented in m. 1 as two alternating pairs of thirds and fourths in the left and right hands, respectively. In m. 2 this idea is extended, with the right hand fourths adding the melodic interval of a minor third (C-E-flat/G- B-flat) to the initial major third of m. 1, while the left hand repeats the melodic minor second of m. 1 (E-natural - F, C - D-flat) (see Example 22). This cellular growth is complemented by a metrical shift (3/4 - 5/4) and an increase in dynamic and rhythmic intensity.

The cadence chord at the end of m. 2, emphasized via fermata, injects an added degree of harmonic tension with its bitonal superimposition of D-flat and A chordal references and the presence of the tritone (E-flat/ A-natural).



Example 22: *Prelude No. 4*, mm. 1-3.

The presence of the tritone persists in the contrasting Allegro section which follows (mm. 3-4). Melodically, the right hand takes the pitch succession of mm. 1-2 (A-flat - C - A-flat) as a point of departure for a disjunct line consisting primarily of thirds and fourths, while the left hand rises in an ascending stepwise pattern. The next six measures comprise a transposed, rhythmically altered restatement of the opening Andante section (mm. 5-6) – cadencing on a B-flat/D-flat bitonal chord – followed by a transposed, elongated version of the Allegro section (mm. 7-10).¹⁴ At m. 9, repetition of the melodic interval of a perfect fourth recalls the opening

¹⁴ The formal plan of the piece is ternary (a b a').

perfect fourths on which the work commenced, as if making explicit the latent thematic relationship between the Andante and Allegro sections. Similarly the left hand figuration at m. 10 invokes direct comparison to the stepwise melodic contour and harmonic interval content of the Andante section (mm. 1-2).¹⁵

Following a modified reprise of the opening Andante chords (m. 11), Coulthard's thematic process becomes even more integrated at m. 12. At this point the pitch content of the opening measure is reiterated, with one notable exception: the tempo and rhythmic character have been transformed to that of the Allegro section (see Example 23). By fusing elements from contrasting sections in this way, Coulthard once again reinforces the thematic relationship between the two sections – a relationship which was initially latent and hidden – by making explicit their common derivation from a germinating opening motive.¹⁶ This process of integration is ingeniously underscored by the final cadence chord on which the piece concludes. This bitonal chord comprises the pitches A-flat/D-flat in the left hand, the precise

¹⁵ Like mm. 1-2, the harmonic interval content of m. 10 comprises a series of alternating thirds and fourths.

¹⁶ Considered in another light, Coulthard's thematic integration in the closing measures may be viewed within the context of Rudolph Reti's concept of thematic resolution, defined as "a method of transforming a thematic thought such that it symbolizes the work's whole architectural and even dramatic solution." See Rudolph Reti, *The Thematic Process in Music* (London: Faber and Faber, 1961), 137.

sonority used at the close of each entrance of the Andante section. The right hand notes, conversely, are F/C/E, the precise pitches employed as bass pedals in each successive entrance of the Allegro section.



Example 23: *Prelude No. 4*, mm. 11-12.

Far less minimalist is the expansive *Prelude No. 5*, "Dirge," a work dedicated to the pianist Ross Pratt. Both the title and mournful character of the work link this piece closely to the many "threnodies" in Coulthard's catalogue. The introductory section (mm. 1-6) in particular, states an alternating pattern of ascending and descending thirds which appears to hold special significance for the composer as suggestive of mourning (a view supported by comparing the opening of "Dirge" with the second movement, "Threnody," of *Sonata No. 2*) (see Examples 24a and 24b).



Example 24a: *Prelude No. 5*, mm. 1-3.



Example 24b: *Sonata No. 2*, second movement, mm. 1-2.

Following the *lento* introduction, thematic development coincides with a gradual increase in intensity, fuelled by a combination of cumulative gestures (i.e., tempo, dynamics, rhythm, melody, and

articulation).¹⁷ In mm. 11-18, a gradual melodic ascent is accompanied by an increase in dynamic intensity (from *p* to *ff*), accelerated tempo, and a rhythmic crescendo (m. 17). The sense of propulsion evident in the music at this point is further driven by accented notes (mm. 17-18) which structure and emphasize the direction of time. This process culminates at m. 18 with a right hand tremolo superimposed against "passionata" triplets in the left (punctuated in characteristic Coulthard fashion by a comma, as if pausing momentarily before releasing the work's accumulated energy). The anticipated climax takes the form of an intensified version of the opening theme (marked *ff* at m. 19) with the root of each chord doubled¹⁸. The closing measures return to the tempo and expressive character of the opening, concluding with a cadence in the primary tonal centre of C-sharp.

Prelude No. 6, "Turbulence" (dedicated to Jean-Pierre Vetter), is a restless work driven by the rhythmic energy of an accentuated "moto perpetuo" sixteenth-note figure which effectively establishes the mood suggested by the title in the opening measures. This pattern is maintained as a persistent undercurrent of "turbulence" against a gradual process of thematic intensification in which the main theme, first stated in mm. 3-4, is developed

¹⁷ Formally, piece may be best described as ternary (a b a¹ plus coda).

¹⁸ Thematic material is accompanied in the right hand by sextuplet sixteenth notes, continuing the "passionata" triplets in diminution. This contextually transformed version of the opening theme is stated in augmentation, with the metre changed (5/4 versus the opening 3/4) and accents added.

and expanded.¹⁹ Several factors conspire to reinforce this perception of unrest, including disjunct melodic motion, the expressive marking *Vigorouso* at m. 1 (a marking frequently employed by Coulthard), and the doubling of the original six-note motive at the interval of a major sixth above in m. 2 (see Example 25). Tonally, the music is likewise unstable with the final cadence chord (G-sharp⁹) serving as the only conclusive point of resolution.

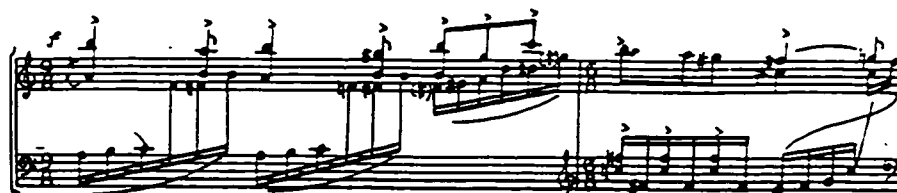


Example 25: *Prelude No. 6*, mm. 1-2.

As with other preludes, Coulthard's thematic process is one of integration, with the accompanimental sixteenth-note figure gradually incorporated into the main theme. In mm. 11-12, for instance, the distinction between "theme" and "accompaniment" is obscured as the right and left hands partake in a contrapuntal dialogue of alternating sixteenth notes. Closer examination of the opening notes of the main theme, in fact, reveals its

¹⁹ The original two-measure theme is expanded to eight (beginning at m. 7) and is also developed melodically, rhythmically, and transpositionally. Formally, the piece exhibits a modified ternary design (a b a', plus coda).

derivation from the pitch content of the introduction. Note, for example, how the pitch content and doubling of the first three theme notes (B - A - B, with B doubled at a major seventh below and A doubled at a minor sixth below) is identical to the emphasized pitches of the introduction (see Example 26).²⁰



Example 26: *Prelude No. 6*, mm. 3-4.

As if to make this implied connection explicit, the final three measures reverse the metres in which both the introductory figure and the theme were initially stated. The sixteenth-note pattern is restated in 9/8 metre

²⁰ The pitches A (beats 1, 4), B (second half of beats 3, 6) are emphasized via registral placement (occurring as the lowest and highest pitches, respectively), duration, accentuation, and repetition.

(the metre of the main theme) at m. 23, while the final, fleeting recall of the first four notes of the theme is stated for the first time in 6/8 (the metre of the introduction) at mm. 26-27. Coulthard's thematic process is thus one of gradual clarification in which latent relationships are exposed during the course of the work and confirmed in the closing measures. Considered in another light, Coulthard's use of metrical reversal as a means of achieving thematic unity and closure is closely analogous to a process Harold Bloom describes in poetic terms as "tessera," or antithetical completion.²¹

In *Prelude No. 7*, "Introspection" (dedicated to Ada Bronstein), the pensive character suggested by the composer's expressive markings (*Lento pensivo*) derives mainly from the use of irregular rhythmic groupings and the opposition of contrasting rhythms between hands. This rhythmic ambiguity evokes a "timeless" quality well suited to the reflective nature of the piece and represents a stark contrast to the accentuated, regular groupings of *Prelude No. 6*. The theme itself moves in a stepwise pattern, with the presence of chromatic inflection linking it decisively to the "mystical" figuration present in other works as a spiritual symbol (such as *The*

²¹ The principle underlying Bloom's approach to poetry is the concept of intertextuality, whereby poems are not regarded as closed entities but rather as relational events. According to Bloom, every poem is a deliberate misreading of a precursor poem and, hence, an attempt by the later poet to clear imaginative space for him- or herself. "Tessera," or Completion and Antithesis, denotes the phenomenon which occurs when a poem antithetically completes a previous poem by retaining the terms of the previous poem but embodying them with a different meaning, as if the precursor had failed to go far enough.

Pines of Emily Carr and the Requiem Piece) (see Example 27). The opening section closes in characteristic Coulthard fashion with a fermata on an E-flat major cadence chord (as if pausing to reflect).

Example 27: *Prelude No. 7*, mm. 1-2.

Thematic development comprises a gradual process of intensification deriving from a combination of dynamic, melodic and harmonic elements.²² Initially marked *mp*, the music builds dynamically to *mf* at m. 6, culminating at m. 8 with the marking *f* and the words *Attaca piu mosso*. This culminating passage is prefaced by two of Coulthard's archetypal climactic gestures, the fermata and the comma, as if pausing momentarily before releasing the full force of the work's accumulated energy.²³ Underpinning this dynamic intensification is a progressively enriched

²² The form of the piece is binary (a b, plus coda).

²³ These two exclamatory gestures were not present in the original version (1954-6) but rather added in the revised draft of 1972.

harmonic texture and a gradual shift in registral placement from the mid- to upper register of the piano. This type of cumulative intensification is a strategy frequently employed by Coulthard to highlight important structural divisions, such as the climactic end of the development section in the first movement of *Sonata No. 2*. Significantly, the apex of the climax in *Prelude No. 7* occurs at m. 8, the precise mid-point of the piece.

The coda (mm. 13-15) re-establishes the mood and overall texture of the Lento introduction, with the theme stated for the first time in the right hand with left hand accompaniment. The coda contains a metrical shift from 6/4 to 5/4 in m. 14, the only instance in the piece where this time signature is used, followed by a return to 4/4 for the final two measures.²⁴ Coulthard's isolated use of 5/4 metre at this point creates a perception of metrical ambiguity which heightens the "timeless" quality evoked by the final, plaintive statement of the opening theme (marked *morendo a finis* and sounded for the first time unaccompanied). As with other Coulthard preludes, the coda fuses ideas from theme and accompaniment into a concentrated, integrated whole. At m. 13, the accompanimental pattern of alternating quadruplet and quintuplet groupings is supplanted on beat 4 by the duplet/triplet juxtaposition which characterized the main theme (see Example

²⁴ The notated metre at m. 15 in the manuscript (6/4) appears to be a notational error.

28). Similarly, the final, modified restatement of the main theme (mm. 14-15) is juxtaposed with a literal reprise of the first nine notes of accompaniment (m. 15, third and fourth beats). As if to strengthen the connection between theme and accompaniment, the final right hand theme notes (m. 15, first and second beats) are A and G-sharp, the precise pitches which receive qualitative emphasis in both the first and last entrances of the accompanimental figure (mm. 1, 15).

This fusion of thematic elements in the closing measures was not present in the original draft of *Prelude No. 7* (1954-56), but rather added in the revised version of 1972 (see Example 29). Comparison of the original with the revised version thus reveals a greater degree of sophistication in the treatment of thematic resources in the latter compared with the rather simple (albeit beautiful) chordal ending of the original version. The revised ending, moreover, represents a complete recomposition of the final two measures of the piece. In addition to the afore-mentioned thematic integration, the revised ending closes not on the G minor triad found in the original draft but rather on a D⁷ sonority, reflective of a growing tendency in Coulthard's later works to eschew triadic resolution at prominent cadential points in favour of more colouristic sonorities.

The image displays two systems of handwritten musical notation for piano. The first system consists of two staves. The upper staff begins with a dynamic marking of *p* and contains a melodic line with several slurs and a fermata. The lower staff provides accompaniment with a steady eighth-note pattern. The second system also consists of two staves. The upper staff starts with a dynamic marking of *pp* and features a more complex melodic line with slurs and a fermata. The lower staff continues the accompaniment. The handwriting is clear and legible.

Example 28: *Prelude No. 7*, mm. 13-16.

The image displays a musical score for Example 29, which is the original ending of Prelude No. 7. The score is written for piano and is in 6/8 time. It consists of two systems of music. The first system begins with a piano (*p*) dynamic marking and features a melodic line in the right hand with a slur and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a bass line that includes a sixteenth-note triplet. The second system shows the original ending, marked with piano-pianissimo (*ppp*) and a fermata over the final note. The left hand has a chordal accompaniment with a slur under the first two measures.

Example 29: *Prelude No. 7*, original ending.

Prelude No. 8, "Song" (dedicated to Claude Kenneson), appropriately titled for its lyricism and chordal accompaniment, is the most overtly neo-romantic prelude in Coulthard's catalogue. With the revised version of the piece completed in 1972, "Song" invokes comparison with the

Requiem Piece (1968), and the Piano Concerto (1963), both of which display a marked return to the romantic/post-romantic tradition from which Coulthard's early style evolved. Melodically and harmonically, *Prelude No. 8* is the quintessential neo-romantic prelude. Particularly striking is Coulthard's return to simple, triadic harmony and chromatic chord progressions (in contrast to the colouristic, extended chord forms found in many of the preludes). Indeed, the descending chromatic chord progression of the first section (mm. 1-16) reverberates with echoes of Chopin's *Prelude in E minor*, Op. 28, No. 4, suggesting that on some level (conscious or unintended) the piece may have been conceived in part as an act of homage to Chopin (see Example 30).²⁵ The opening sonority of Coulthard's piece, in fact is an e minor triad.



Example 30: *Prelude No. 8*, mm. 1-6.

²⁵ The fact that the preludes were inspired by Chopin's example lends further support to this theory.

The main theme is freely varied throughout the piece, with rhythmic foreshortening serving as one of the principal developmental techniques.²⁶ In mm. 9-16, the rhythmic duality of the opening theme (alternating duplet and triplet eighth notes) gives way to one predominated by sixteenth notes. In mm. 25-32, this process of rhythmic intensification culminates with thematic material presented in thirty-second notes. Cadence chords denoting important structural divisions reveal a triadic approach to large-scale tonal planning. The cadence chords at the end of Section A (m. 16), Section B (m. 32), and the coda (m. 37), respectively, outline a G major triad (D-B-G), as if reinforcing the work's traditionally-based and predominantly triadic harmony.

Prelude No. 9, "Innocence," maintains the lyricism and triadic harmonization found in "Song." Marked *Allegretto semplice*, the work's melodic and harmonic simplicity, subdued dynamic range, and sparse texture conspire to evoke a character of delicacy suggestive of the innocence of youth.²⁷ The central, germinating idea is a plaintive ten-note theme, stated unaccompanied in triplet and dotted rhythms (see Example 31). This idea serves as the impetus behind a series of elaborations which develop the theme

²⁶ The formal design of the piece is binary (a b, plus coda).

²⁷ The piece is dedicated to "young friends."

melodically, rhythmically, harmonically, and texturally.²⁸ The subtle dynamic changes in the piece rarely rise above *mp* (the only notable exception being the *mf* marking at the climax of the piece). Coulthard's careful attention to subtle dynamic shading is well illustrated in mm. 25-26, at which point the music fades away from *pp* to *ppp*.



Example 31: *Prelude No. 9*, mm. 1-4.

At mm. 7-11, the rhythmic pattern of the opening theme is maintained (crossing between right and left hands at m. 8), while the melody is freely varied (with its intervallic range expanded).²⁹ The harmonic texture

²⁸ The formal plan of the work is binary, with a brief coda.

²⁹ The only rhythmic alteration occurs at the upbeat to m. 8. At this point the pitches F and A, originally sounded successively in triplet rhythm, are restated harmonically in duplet rhythm.

is likewise enriched via melodic doubling at the interval of a third below (mm. 7-8) and the superimposition of a counter melody against the original theme at mm. 8-9. This results in a two-part melodic and a newly created rhythmic polarity deriving from the superimposition of duplet and triplet subdivisions (see Example 32). Tonally, the primary cadence chords allude to an A^7 chord: G (m. 4), E (m. 7), A (m. 12), E (m. 16), G (m. 19), A (m. 29).

The image displays two systems of musical notation for piano. The first system, measures 5-8, features a treble staff with a melodic line and a bass staff with accompaniment. Measure 5 has a triplet of eighth notes in the treble and a duplet of eighth notes in the bass. Measure 6 shows a melodic doubling at a third below. Measure 7 includes a 'mp' dynamic marking. Measure 8 has a triplet of eighth notes in the treble. The second system, measures 9-12, continues the piece. Measure 9 has a 'p' dynamic marking. Measure 10 features a triplet of eighth notes in the treble. Measure 11 has a 'p' dynamic marking. Measure 12 includes a '(pca.)' marking. The notation is handwritten and includes various musical symbols such as slurs, accents, and dynamic markings.

Example 32: *Prelude No. 9*, mm. 5-12.

As one of four preludes temporarily withdrawn and revised in 1972, the later version of "Innocence" exhibits several notable departures from the original draft of 1954-56. The title itself has been changed from the original "With A Flower," inspired by Emily Dickinson's text. Coulthard, commenting on this title change, notes that as a younger, less established composer it was initially helpful to associate the piece with a specific text by a noted literary figure. By the 1970s, however, Coulthard had long since reached her full compositional maturity and attained her current stature as one of Canada's most respected composers. Consequently the literary reference was deleted in favour of the less specific title "Innocence."³⁰

There are numerous notational changes within the score, some slight, others quite substantial. Perhaps most significant of these revisions are Coulthard's reharmonization of certain chords (particularly at important cadential points), and the recomposition of the entire ending, extending the length of the original prelude by four measures. Conjointly, these two modifications conspire to create a radically altered tonal structure from the original version. At m. 15, for example, the cadence chord is changed from G major to E major while in m. 21, the chord on beat 3 is changed from G minor to e-flat minor. Unlike the original ending, which

³⁰ Jean Coulthard, interview with the author, 5 May 1995.

cadenced on a D major triad in m. 25, the revised version extends the original by recalling the opening theme (as if reminiscing upon innocence lost) before finally cadencing on an A major triad at m. 29 (see Examples 33a and 33b).

The full significance of these changes becomes apparent after further consideration of the tonal plan alluded to via prominent cadential chords. In the revised version (as mentioned) these chords allude to A as the primary tonal centre. This was evidently not the case in the original draft. For comparison, the cadence chords of the original draft were as follows: G (m. 4), E (m. 7), A (m. 12), G (m. 16), G (m. 19), D (m. 25). Coulthard's harmonic changes thus appear to have been conceived as part of a revised tonal architecture centred upon A.³¹

Entirely different in terms of style and temperament is the virtuosic *Prelude No. 10*, "Fury." Dedicated to the pianist Antonin Kubalek, the piece is a chromatic study in the romantic/post-romantic tradition.

³¹ The revised version adds a pedal point on C in mm. 13-15, extending the half note C found in the original draft. Given Coulthard's tendency to allude to tonal centres via pedals, it is quite likely that the insertion of this pedal point was intended to reinforce A as the primary tonal centre through quantitative emphasis of the notes of an A chord (as was the case with the new cadential chords present in the revised draft). Indeed, the C pedal is initiated as the third of an arpeggiated A minor chord at m. 12.

invoking comparison to the etudes of Liszt³² and, closer to home, the sonatas of Coulthard's western Canadian contemporary, S.C. Eckhardt-Gramatté.³³



Example 33a: *Prelude No. 9*, original ending.

³² One work drawing particularly striking parallels in terms of style and descriptive content is Liszt's "Chasse-neige" (*Etude d'exécution transcendante No. 12*).

³³ Of Eckhardt-Gramatté's six piano sonatas, the first movement of No. 4 (1927-31) is the most extensive study in chromaticism. Originally titled "La corrida de ratas del campo" (rats running in the field), the movement was later reworked as the first movement of Sonata No. 6.

Handwritten musical score for Example 33b, *Prelude No. 9*, revised ending. The score is written on three systems of staves. The first system consists of two staves with melodic lines and some dynamics like *p*. The second system consists of two staves with a piano part, including dynamics *pp* and *ppp r.h.*. The third system consists of two staves with a piano part. There are empty staves between the systems labeled *Piano* and *Trombo*.

Example 33b: *Prelude No. 9*, revised ending.

Rhythmically, the continuous pattern of alternately rising and falling sixteenth notes establishes a temporal perception of perpetual motion suggestive of a certain sense of urgency. The presence of dotted rhythms at climactic moments serves to further heighten the drama.³⁴ Coulthard's coupling of *moto perpetuo* sixteenth notes with dotted rhythms appears to hold special significance for the composer as an appropriate vehicle for expressing inner states such as unrest, turmoil, or urgency. Aside from "Fury," this type of figuration is employed by Coulthard to great effect in *Image Terrestre* (as representative of the frantic pace of modern civilization) and, to a slightly lesser extent, in *Prelude No. 6*, "Turbulence."

The main theme comprises two distinct yet interrelated melodic segments, each emphasizing dotted rhythms and chromatic motion. The first, a disjunct four-note figure, evolves from the sixteenth-note texture of the opening measure, with accents, double stems, and phrase markings indicating notes of thematic significance (see Example 34). Note how Coulthard places qualitative emphasis on the interval of a descending minor second (E-flat - D-natural in m. 2, E-natural - E-flat in m. 3) through registral placement. In both measures 2 and 3, this interval occurs between the two

³⁴ There is a direct correlation between the presence of dotted rhythms and increased dynamic intensity. Generally, as the dynamic intensity builds, dotted rhythms come to the fore via accentuation, doubling, and chordal harmonization, as exhibited in mm. 4-5, 11-12, 26-32, 40-42). In the quieter interludes, conversely, dotted rhythms are either absent (as in mm. 22-24), or present as background events subtly integrated into the prevailing sixteenth-note texture.

highest pitches of each four-note slur.³⁵ The second melodic segment (mm. 4-5) unfolds in an ascending stepwise pattern marked by persistent dotted rhythms (see Example 35).

Example 34: *Prelude No. 10*, mm. 1-3.

Example 35: *Prelude No. 10*, mm. 4-6.

³⁵ This chromatic motion is mirrored in the accompanimental sixteenth-note figuration.

As the piece unfolds, these ideas recur in various permutations against the persistent undercurrent of chromatic sixteenth notes.³⁶ At mm. 14-21, fragments of the opening theme are recalled in such a way as to reinforce the prominence of the chromatic step relationship. Coulthard's emphasis on this interval pattern is once again emphatic, as the interval of a minor second is stressed via reiteration, registral placement and accentuation. At mm. 11-12, conversely, the stepwise segment of the theme (originally stated in mm. 4-5) is restated in the bass clef with the accompanimental pattern shifting to the treble clef (see Example 36). The direction of the melodic line is inverted; moreover, the expressive function of the entire passage is reversed, as it now functions as a gesture of closure, a release of tension, rather than an expansive, tension-building climax. As was the case with Coulthard's use of metrical reversal as a gesture of closure in Prelude No. 6, the transformation of expressive context realized through these combined elements (registral placement, melodic contour, dynamics) once again draws close comparison to Bloom's theories of antithetical completion.

Consistent with the character of the music, "Fury" remains tonally unstable for virtually its entire length. Indeed, characteristic cadential gestures employed by Coulthard in other preludes and elsewhere – most

³⁶ The formal structure of the piece is ternary (a b a'), concluding with an extended coda.

notably a slowing of the rhythmic motion via *ritardando* markings, augmented note values, and fermatas on cadence chords – are conspicuously absent. Nevertheless, there does appear to be a conscious effort on the part of the composer to provide subtle tonal references at strategic junctures, alluding to the ultimate tonal resolution of the piece.³⁷ In mm. 22-24, for example, the pitch C is emphasized both quantitatively (via repetition and durational emphasis) and qualitatively (via accentuation and registral placement). This pitch repetition occurs at the approximate midpoint of the piece, precisely the point at which the dynamic intensity reaches its lowest ebb (these measures are marked *Dim. molto p*). This hint of tonal resolution, combined with a marked decrease in dynamic intensity, creates a momentary sense of repose, as if the "fury" has temporarily subsided.



Example 36: *Prelude No. 10*, mm. 10-12.

³⁷ The piece closes with references to a C chord (C-G).

The implicit tonal orientation of the work is clarified in the coda as the notes of a C major triad are stressed (via metrical emphasis and accentuation) amidst the final descent of the *moto perpetuo* accompanimental pattern (m. 38). Following a B-flat/C trill, a climactic gesture frequently employed by Coulthard to denote impending resolution, whole note Cs (in the right and left hands at m. 39) confirm the anticipated tonal resolution. The final two sonorities (D-flat/A-flat/C - C/G) reinforce the previously alluded to tonal resolution and chromatic motion, thus serving as a microcosm of the work's tonal and intervallic structure.

As is the case with other preludes in the set which were temporarily withdrawn and revised in 1972 (No. 7, "Introspection" and No. 9, "Innocence"), the most substantial revision to "Fury" is the recomposition of the original ending. In the 1954-56 version, the descending chromatic pattern of m. 39 (marked *pp*) is followed immediately by the final two cadence chords, bringing the work to an abrupt (albeit dramatic) close. Evidently dissatisfied with the abruptness of the original ending, Coulthard revised this passage by inserting two additional measures before the final two chords (see Example 37a and 37b). Characteristic of the expanded harmonic resources and heightened intensity of Coulthard's later style, these measures are underpinned by a colouristic bass chord (F/B-flat/C/F) which effectively prolongs the drama and delays the impending tonal resolution until the last

possible moment.³⁸ Collectively, the revised endings of Preludes 7, 9, and 10 (1972) reveal both an expansion of thematic and harmonic resources as well as a growing sophistication in the manner in which these resources are utilized to effect a sense of final closure.

Example 37a: *Prelude No. 10*, original ending.

Example 37b: *Prelude No. 10*, revised ending.

³⁸ The dramatic intensity is further heightened in these measures by the following expressive gestures: the insertion of a comma at the end of m. 39, dynamics (*ff*), accentuation (on beat 1 of m. 40, beats 2-4 of m. 41, and the final two chords of m. 42), and the insertion of the marking *Broadly* at m. 40.

Prelude No. 11, "Spoof." is the first of three preludes dating from 1986, all of which were dedicated to the pianist Tiuu Haamer. "Spoof" represents a significant departure from the previous ten pieces in the set on several counts. In contrast to the stylistic orientation of the previous preludes, which tended toward the dramatic or lyrical extremes of Coulthard's dualistic style, "Spoof" is at once witty, episodic, and atypically minimalist in its means of expression. In place of the smoothly flowing melodic lines and long-breathed phrases of preludes such as "Dirge," "Introspection," or "Song," the thematic material of "Spoof" consists primarily of short motivic cells (frequently interspersed with rests) which are developed as the music progresses (see Example 38). Indeed, the work's motivic construction, sparse textures, and disjunct melodic motion conspire to produce a pointillistic texture far removed from the richly-textured, colouristic sonorities typically associated with Coulthard's piano music. Equally unconventional for Coulthard is the manner in which the work ends. "Spoof" is, in fact, the only prelude which does not resolve to a closing cadential chord. Instead the work closes with a virtuosic nine-note flourish, ascending to the extreme upper register to close on a single accentuated note, G-sharp.

The staccato main theme, marked *Tempo Giusto*, is prefaced by a lively five-measure introduction which recurs in rondo-like fashion

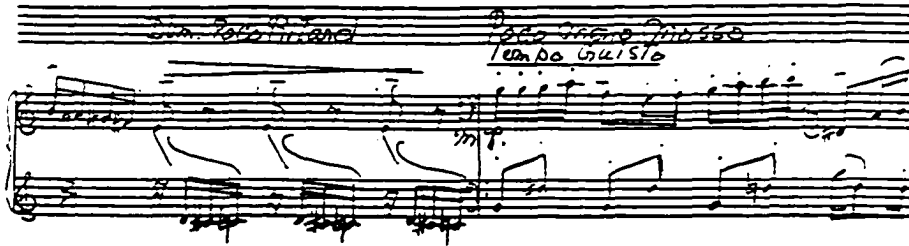
between thematic entrances.³⁹ After its initial presentation (mm. 6-8), the theme is transformed through transposition, re-harmonization, inversion, and a shift in register. Note, for example, the modified inversional relationship between the opening measure of the main theme (m. 6) and the re-interpreted version of this same material at m. 13 (see Example 39a and 39b).⁴⁰



Example 38: *Prelude No. 11*, mm. 7-8.

³⁹ The formal plan of the piece may be summarized as follows: a b a¹ c a², plus coda. Introductory material recurs in slightly varied form at mm. 9-12, 20-26. The beginning of each reprise of this introductory passage is marked by a return to the precise pitch content and harmonization of m. 2 (chord progression: EM- Bm - EM - Dm).

⁴⁰ With the exception of the final three notes, each three-note motivic cell in m. 13 is inversionally related to the corresponding pitches in m. 6. Note the insertion of a sixteenth rest in place of the first sixteenth note and the altered rhythmic pattern of the second motivic cell.



Example 39a: *Prelude No. 11*, mm. 5-6.



Example 39b: *Prelude No. 11*, m. 13-14.

This modified reprise of the main theme is followed by an ascending chromatic passage (see Example 40a), accompanied by oscillating minor sixths in the left hand (see Example 40b). Marked *molto cresc.*, *poco accel.*, this passage represents the climax of the entire prelude.⁴¹ In mm. 22-23, this same material is reworked such that not only its identity, but also its expressive function are completely transformed. At this point the original passage is inverted, stated in invertible counterpoint, and transformed dynamically (> *pp*). Consequently, it now functions as a gesture of diminution rather than an intensifying climax. This contextual reversal, antithetically completing the original passage, links "Spoof" with the other preludes in the set (Nos. 6 and 10) exhibiting similar tendencies (a phenomenon analogous to one which Bloom describes in terms of poetic influence as *tessera*).



Example 40a: *Prelude No. 11*, mm. 17-18.

⁴¹ The strength of this culminating gesture is reinforced by several characteristic features, most notably the comma at the apex of the melodic line (prolonging the drama momentarily before releasing the accumulated tension).

Example 40b: *Prelude No. 11*, mm. 21-24.

Far less typical for Coultard is the manner in which the accumulated tension of the climax is released. Following the comma at m. 18, the pianist is instructed to play glissandi beginning on D (doubled at the octave) and descending for four octaves. While the use of glissandi is of itself hardly a revolutionary idea, it does represent somewhat of a departure from

the generally traditional approach to the instrument displayed in Coulthard's earlier piano works. Of particular note are the rather unusual instructions given to the performer regarding precisely how these glissandi are to be performed.⁴² These tendencies are reflective of the growing eclecticism evident in Coulthard's approach to the piano and the act of composition itself in works of the 1970s, 1980s, and 1990s. As if to strengthen the resolving effect of the music at this point, Coulthard has placed fermatas over both the first and last notes of the glissandi as well as the octave Cs which follow.

Prelude No. 12, "Dark Mood," represents both a continuation of and a departure from the idiom of *Prelude No. 11*. As the second of Coulthard's "late" preludes (1986), the work exhibits a similar tendency toward expanded harmonic resources and tonal ambiguity characteristic of the composer's recent eclecticism.⁴³ In terms of temperament, however, the two pieces could not be more divergent. Unlike the witty, playful character of "Spoof," "Dark Mood" is an introspective work reflective of the "brooding" impulse underlying Coulthard's dualistic style. In keeping with the character of the piece, "Dark Mood" contains numerous points of repose, signalled in

⁴² Over the right hand glissando, Coulthard has written the word "thumb" in parenthesis while the words "back of the hand" appear over the left hand part.

⁴³ Significantly, the title page of the manuscript for "Dark Mood" bears the inscription "eclectic" (written in Coulthard's hand at the top of the page). Jean Coulthard, *Sketchbook no. 31* (ed. W. Bruneau and D. Duke, Vancouver, 1996).

true Coulthardian fashion by a slowing or halting of the rhythmic motion and cadential points marked by a fermata (often followed by a comma).

The piece is prefaced by a one-measure introduction establishing the character of the work from the outset with a bitonal chord (A/E/A - G-sharp/B-sharp/D-sharp-G-sharp) twice repeated (marked *Lento misterioso*). The stepwise main theme, first stated in the left hand against an arpeggiated right hand accompaniment, serves as the impetus behind a series of elaborations in which thematic material is transposed, extended, inverted, re-harmonized, and contextually transformed.⁴⁴ In mm. 6-12 (see Example 41a), thematic development comprises the transposition, extension, and intervallic expansion of the opening theme. In mm. 13-17 (see Example 41b), conversely, the theme is restated in invertible counterpoint, with thematic material shifting to the extreme upper register. The harmonic texture, moreover, is enriched, creating colouristic, extended chord forms. In mm. 14-15, note also the abrupt shift from flats to sharps for maximum tonal variety as well as the use of the tritone both harmonically (mm. 14-15, right hand chords, beat 3) and melodically (m. 15, between the second and third notes of the left hand accompaniment).

⁴⁴ The formal plan of the piece is ternary (a b a').

Handwritten musical score for the first five measures of a prelude. The score is written on two systems of staves. The top system consists of a grand staff (treble and bass clefs) with a tempo marking of *Andante* and a mood marking of *Misterioso*. The title *Allegro ma and. Moderato* is written above the staff, and the composer's name *Jean Cocteau* is written in the top right corner. The first measure begins with a piano (*p*) dynamic. The second system continues the piece with a *mped. ad lib* marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

Example 41a: *Prelude No. 12*, mm. 1-5.

The image displays three systems of handwritten musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system shows a dense texture of chords in the right hand and a more rhythmic bass line. The second system features a more active right hand with many sixteenth notes and a complex bass line. The third system is marked with a hairpin crescendo and contains a dense, flowing texture in both hands. The notation is in a key with one sharp (F#) and includes various musical symbols such as slurs, accents, and dynamic markings.

Example 41b: *Prelude No. 12*, mm. 12-17.

Tonally, several features are characteristic, including recurrent bitonal references, the subtle allusion to tonal centres via bass pedals,⁴⁵ and the return to the germinal tonal material of the entire work in the closing measures.⁴⁶ The use of partial tone clusters at prominent cadential points, on the other hand, sets this work apart from the preceding preludes in the set.⁴⁷ In this respect, "Dark Mood" is representative of the increasing tendency in works of this period (such as *Sonata No. 2*) toward both an expansion of harmonic resources and an avoidance of tonal references at internal cadences.

"Illumination" (1986), the thirteenth and final prelude completed by Coulthard to date, is aptly titled for a variety of reasons.⁴⁸ The seemingly nostalgic return to triadic harmony at cadential points represents an interesting contrast to the tonal planning evident in Nos. 11 and 12 (as if an "illuminating" gesture of tonal simplicity in comparison with the tonal ambiguities of the two preceding works).⁴⁹ Considered as a whole, then, the

⁴⁵ The piece commences with a two-measure bass pedal on A.

⁴⁶ The piece ends with a return to the opening bitonal chords, preceded by a brief coda over an A bass pedal.

⁴⁷ Partial tone clusters occur as cadential gestures in mm. 12, 17.

⁴⁸ The title page of the manuscript lists "Enlightenment" in parenthesis as an alternative title. (Coulthard, Sketchbook no. 31).

⁴⁹ The triadic approach exhibited in *Prelude No. 13* is convincingly affirmed with the final cadence chord, a B major triad.

three "late" preludes appear to have been conceived as a set of diverse yet complementary pieces. On another level, the abrupt contrasts between lyrical and dramatic interludes encapsulate the dualistic temperament of Coulthard's style with an unprecedented degree of clarity and concision.

The germinal thematic material of the piece comprises a descending long-breathed phrase followed by a series of short, ascending motives. This ascending pattern, coupled with an increase in dynamic intensity, an accelerated tempo, and a rhythmic crescendo, culminates with a secondary "Passionata" theme, accompanied characteristically by richly-textured triplet chords (see Example 42). As the music progresses, this thematic material is transposed, rhythmically and melodically modified, re-harmonized, and contextually transformed.⁵⁰

The recall of the opening phrase at exact pitch in mm. 21-23 illustrates this type of contextual transformation (see Example 43). Harmonically, the theme is enriched through additional chord notes (such as the addition of a G to the original C/E in m. 21), completing the implied C major triad alluded to in m. 1.⁵¹ In this respect, the title "Illumination"

⁵⁰ The formal structure is ternary (a b a¹, plus an extended coda).

⁵¹ The left hand part at mm. 21-23 is obviously intended to be played in the bass clef. The absence of this clef sign in the manuscript (required to negate the treble clef present in the preceding measure) is presumably a notational error.

Piano
mp
 PED. 4d. lib.

Pianissimo a Casa
Pianissimo

Poco a Poco
Poco a Poco

Example 42: *Prelude No. 13*, mm. 1-9.

The image shows two systems of handwritten musical notation. The first system is titled "Allegro (Branco)" and consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a complex texture with many notes, some beamed together, and several dynamic markings such as accents (>) and slurs. The second system also consists of two staves, continuing the musical material with similar complexity and notation.

Example 43: *Prelude No. 13*, mm. 20-24.

acquires added significance as harmonic references which were previously implicit are now laid bare. The character and dynamic context of the passage are likewise transformed. In its germinal state, marked *Lento* (*poignantly*), *mp*, the theme served as the impetus for further expansion, while the

transformed version, marked *Attacca (Broadly)*, *ff*, serves as a dramatic point of arrival signifying the climax of the entire piece. As with previous preludes, Coulthard's contextual transformation of thematic material may thus be viewed as a gesture of antithetical completion.

In considering the entire set collectively, several overall tendencies may be discerned. Tempo markings appear to have been selected so as to achieve maximum contrast between successive pieces, with frequent changes from *Allegro* to *Lento*, and vice versa. Eleven of the thirteen preludes, in fact, contain one of these two tempo markings.⁵² Rhythmically, the first ten preludes reveal a pattern in which pieces based upon irregular rhythms or the opposition of two or more conflicting rhythms (such as the superimposition of duplet and triplet groupings) alternate with pieces in which the rhythmic pattern is predominantly regular and uniform (see Table 5).⁵³ The formal structure of the preludes consists primarily of binary and ternary forms, with variational and rondo elements present in Nos. 2 and 11, respectively. The principle of alteration between opposing tempi, characters,

⁵² Only No. 4 ("Aubade") and No. 9 ("Innocence") are prefaced by alternative tempo markings. "Aubade" is marked *Andante* while "Innocence" is marked *Allegretto semplice*. In No. 2 ("Torment") and No. 3 ("Quest"), maximum contrasts in tempo are exploited within each piece. "Torment" is based on the opposition of an *Allegro* introduction against a slower *recitativo* theme, while in "Quest," the *Allegro* main theme is prefaced by a slow, declamatory introduction marked *Lento pensivo*.

⁵³ This pattern is not continued in Preludes Nos. 11-13.

Table 5: General characteristics in the preludes of Jean Coulthard

PRELUDE (formal structure in parenthesis)	TEMPO/ EXPRESSIVE MARKINGS	RHYTHM	HARMONIC TEXTURE	TONAL CENTRE(S)
1. Leggiero (binary)	quarter note = 84	Irregular. polyrhythm present	Linear (2-part)	F-sharp
2. Torment (varianon)	Allegro - poco rit.	Primarily regular and uniform (some irregular groupings present)	Linear (2-part)	D-flat
3. Quest (binary)	Lento pensivo - Allegro moderato	Polyrhythm present	Linear (2-part)	F
4. Aubade (ternary)	Andante	Primarily regular (some syncopation present), uniform	Chordal	D-flat/F
5. Dirge (ternary)	Lento mesto	Polyrhythm present	Chordal	C-sharp
6. Turbulence (ternary)	Allegro ma non troppo ma Vigoroso	Regular, uniform	Linear (primarily 2-part)	G-sharp
7. Introspection (binary)	Lento pensivo	Irregular, polyrhythm present	Linear (2-part)	D
8. Song (binary)	Lento semplice	Primarily regular, uniform	Chordal	G
9. Innocence (binary)	Allegretto semplice	Irregular, some polyrhythm present	Primarily chordal	A
10. Fury (ternary)	Allegro Agitato	Regular, uniform	Linear (2-part)	C
11. Spoof (rondo)	Allegro Scherzando	Regular, uniform	Primarily linear (2-part)	G-sharp
12. Dark Mood (ternary)	Lento misterioso	Regular, uniform	Primarily linear (2-part)	A/G-sharp
13. Illumination (ternary)	Lento	Regular, uniform	Chordal	B

and rhythmic patterns in successive preludes invokes comparison with Chopin's exploitation of this same principle in the preludes of Op. 28.

The harmonic texture for many of the pieces is predominantly linear, with imitative counterpoint present in several preludes. Only five of the thirteen pieces – Nos. 4, 5, 9, and 13 – are primarily chordal in texture. In terms of tonal planning, key areas progress most frequently by the intervals of a perfect fifth, tritone, and minor third. In some instances, successive preludes are linked by enharmonically related tonal centres.

The performance history of the preludes includes concert performances by several pianists of international stature, including John Ogdon (Nos. 1-6, CBC recital, 19 March 1974) and, more recently, Antonin Kubalek (6 unspecified preludes, Vancouver, New Music Society's Festival of Vancouver Composers, 8 March 1988). One of the earliest documented performances is by Gordon Manley, who performed the first six preludes in a 1960 Montréal recital and subsequently on a CBC broadcast. Manley, in a letter to Coulthard dated 31 May 1960, remarked that "the preludes were particularly well received in Montreal."⁵⁴ Among the other pianists to perform these works (either individually or collectively) are Jean-Pierre Vetter (Nos. 1-6, 16 October 1961, unspecified location); Suzanne Chapin

⁵⁴ Gordon Manley, unpublished letter to Jean Coulthard, 31 May 1960.

(No. 3, Carleton University, Ottawa, 27 November 1976; Daemen College, 21 December 1976; Art Gallery of Windsor, 6 February 1977); Tiuu Haamer (Nos. 1-7, 9-10, 13, University of Alberta, 29 November 1987); and Cristine Coyiuto (Nos. 1-10, Canada House, Trafalgar Square, London, 19 September 1983; Paris, 1983).⁵⁵ Critical reception of the preludes has generally been very favourable, as the following excerpt illustrates:

Six of her [Coulthard's] lovely miniatures for solo piano were performed... The preludes showed the impressionistic side of the new music, and its connections to the tradition of Chopin and the music of the romantic period.⁵⁶

Given the self-described challenges writing a set of preludes entailed for Coulthard (p. 141), it is not surprising that these pieces are by far the most extensively revised piano works in Coulthard's entire catalogue. Many early preludes (c. 1954-1960) were either withdrawn permanently, withdrawn and revised for later publication, and/or given new titles.

⁵⁵ Coyiuto, in the programme notes to her London performance, describes the preludes as follows: "The preludes demand a telling standard of virtuoso pianism, but they are rarely designed for bombastic technical display. Superficially the listener may perceive an almost quixotic air of romantic lyricism. However, as the series unfolds Coulthard explores widely contrasting moods and materials crystallized in terse, condensed miniatures. The individual preludes are fleeting and enigmatic; the integral collection is richly diverse and passionately, even confessionally frank." (Cristine Coyiuto, programme notes to performance of Jean Coulthard's preludes, Canada House, Trafalgar Square, London, 19 September 1983.)

⁵⁶ John Becker, review of the New Music Society's Festival of Vancouver Composers, CHQM radio, Vancouver, 14 March 1988.

Many early preludes (c. 1954–1960) were either withdrawn permanently, withdrawn and revised for later publication, and/or given new titles. Consequently, manuscript sources for these works are extremely plentiful and, on the surface, very difficult to place chronologically. Subsequent discussion of the manuscript sketches, then, will be undertaken to provide a definitive chronology of the preludes (including works later withdrawn as well as those included in the final set of thirteen).⁵⁷

The first sketchbook of preludes (undated, possibly 1954), contains six pieces and bears the composer's inscription "first attempt at preludes by J.C." on the cover. Of these pieces, three were permanently withdrawn while the remaining three have been retained, with minor changes, in the final set of thirteen preludes. The six preludes in the first sketchbook are as follows: 1. Threnody (permanently withdrawn), 2. Toccata (permanently withdrawn), 3. Aubade (retained, with minor changes, as Prelude No. 4 in the final set), 4. Turbulence (retained with minor changes as

⁵⁷ Where applicable, references to individual sketchbooks in the present discussion will employ numbering consistent with that used by William Bruneau and David Duke in their forthcoming catalogue of the complete Coulthard sketchbooks.

Prelude No. 6 in the final set),⁵⁸ 5. untitled (later titled "Quest" and retained with minor changes, as Prelude No. 3 in the final set), 6. Dance (permanently withdrawn).⁵⁹

Although later withdrawn, *Prelude No. 1* in the first sketchbook, "Threnody," bears mention as an example of the recurrent use of this title throughout Coulthard's oeuvre, a tendency documented in the *Five Part Songs* (1935), the middle movements of the first and second piano sonatas (1947 and 1986, respectively), the first symphony (1950), the second string quartet (1953; rev. 1969), and the *Requiem Piece* (1968). Several features of the manuscript sketch for *Prelude No. 1* are characteristic of Coulthard's "threnodies:" the presence of chromatic inflection as a symbol of spirituality, the use of slow, declamatory dotted rhythms, and a cumulative process of intensification (manifested dynamically and texturally) followed by a return to the subdued character of the opening measures.⁶⁰

⁵⁸ The original title, "Surf," is crossed out in the manuscript and replaced by the word "Turbulence." The reference to the ocean in the original title draws interesting comparisons to the water imagery present in many subsequent neo-impressionist pieces by Coulthard, including the *Aegean Sketches*, *Sketches from the Western Woods* and *Image Terrestre*.

⁵⁹ The composer, evidently considering a modified title, pencilled in the word "Devil's" in parenthesis before the title: [Devil's] Dance.

⁶⁰ The sketch for *Prelude No. 1*, "Threnody" (first sketchbook) begins *pp* with a single line melody marked *Lento mesto*. The music then builds in intensity, culminating with a richly textured chordal section marked *cresc. e passionata*. The remaining measures gradually release the accumulated tension, ending *ppp*.

The second sketchbook of preludes (undated, possibly 1954) contains five of the six preludes from the first sketchbook with scarcely any substantial revisions. The only piece withdrawn at this point is Prelude No. 2 from the first sketchbook, "Toccatà." In both sketchbooks the title "Surf" has been crossed out on the title page of Prelude No. 4 and replaced with the new title "Turbulence." This suggests that either the two sketchbooks were compiled concurrently or that the second sketchbook followed the first in close succession. One notable revision in the second sketchbook is the addition of the title "Quest" to the previously unnamed Prelude No. 5. The composer's inscription on the cover of the second sketchbook also provides some revealing clues as to how the intended scope of Coulthard's set of preludes was evidently expanded at this time. The cover reads "Preludes for piano." with the number 12 in parenthesis, indicating Coulthard's intention to write a set of twelve preludes even though only five had been completed to this point. This represents a notable departure from the inscription on the cover first sketchbook: "Six Preludes for Piano."

Coulthard's intention to write a set of twelve preludes is affirmed by the cover inscription on the third sketchbook of preludes, "12 preludes for piano." Dated 1954-56 by the composer, the cover also lists the five preludes retained from the first two sketchbooks in addition to seven new titles. The list of pieces on the cover of the third sketchbook thus reads as

follows:⁶¹ 1. Leggiero; 2. Threnody (Prelude No. 1, first sketchbook); 3. Aubade (Prelude No. 3, first sketchbook); 4. Torment; 5. Waltz; 6. Quest (Prelude No. 5, first sketchbook); 7. Devil's Dance (Prelude No. 6, first sketchbook); 8. Dirge; 9. Reflection; 10. Scottish Lament; 11. Content; 12. Surf.⁶² Interestingly, the title "Surf" appears on cover while the title page of the manuscript has the word "Surf" crossed out and replaced by "Turbulence," as was the case in the first two sketchbooks. This suggests that all three sketchbooks may have been compiled within a relatively short period of time. With the third sketchbook dated 1954-56, therefore, it is plausible that the first two sketchbooks may well have been compiled c. 1954.

It is at this point that the sketchbook picture becomes somewhat clouded. Although the cover of the third sketchbook lists a total of twelve pieces, there are only four pieces contained in the sketchbook itself (loosely bound): Preludes Nos. 3 (Aubade), 7 (Devil's Dance), 8 (Dirge), and 12 (Surf). Loose copies (not bound) also exist of Preludes Nos. 1 (Leggiero), 4 (Torment), 5 (Waltz), and 6 (Quest). The colouring, size, and publishers of these loose manuscript pages suggests that they belong within the third

⁶¹ Information in parenthesis is mine.

⁶² Note that the ordering of the original five preludes has been altered. Revisions between the earlier versions of these preludes found in the first two sketchbooks and those found in the third sketchbook are minimal.

sketchbook.⁶³ There appear to be no remaining manuscripts from the third sketchbook to match the titles of the remaining pieces listed on the cover: *Prelude No. 2* (Threnody), *Prelude No. 9* (Reflection), *Prelude No. 10* (Scottish Lament), and *Prelude No. 11* (Content).

Of these missing pieces, *Prelude No. 2* (Threnody) originated as one of the preludes from the first sketchbook and was quite possibly withdrawn after the inscription on the cover of the third sketchbook was made. No sketches exist to match the titles of the other three preludes listed on the cover of the third sketchbook; however, Coulthard's sketchbook collection contains facsimile copies (bound together) of preludes titled "Introspection," "Anxiety," "With A Flower," "Consolation," and "Fury," respectively. There also exists a loose original manuscript copy of "Introspection" identical to that found in the bound facsimile set. Interestingly, the specifications of this manuscript copy are consistent with the paper specifications of the third sketchbook. It is therefore plausible that the afore-mentioned facsimile copies do, in fact, belong with the third sketchbook and originated in the years 1954-56. Following this premise, the facsimile copies of the preludes titled "Introspection," "With a Flower," and

⁶³ The sketches contained within the third sketchbook are all printed on much larger manuscript paper than earlier sketches, yellowish in colour, with manuscript paper issued by three printers: Music Service Inc. of Seattle, Circle Blue Print Co., Inc. of New York, and 1575 W. Georgia St., Vancouver, B.C. All of these features are consistent with the afore-mentioned loose manuscript pages of Preludes Nos. 1, 4, 5, and 6.

"Consolation" might well represent renamed versions of the works listed on the cover of the third sketchbook as "Reflection," "Scottish Lament," and "Content," respectively. Of the remaining two facsimile copies, "Fury" appears to have been conceived as a new addition after the inscription on the cover of the third sketchbook was made, while "Anxiety" was evidently a work with which Coulthard was dissatisfied and was consequently withdrawn.⁶⁴

From this complex manuscript history, we can conclude that there were fifteen preludes composed by Coulthard between 1954 and 1956, five of which were permanently withdrawn and ten of which were retained as part of the present set of thirteen (see Table 6). Of the ten preludes retained for inclusion in the final set of thirteen, four were temporarily withdrawn and later revised for publication in 1972: "Introspection" (listed as "Reflection" on the cover of the third sketchbook), "Song," "With A Flower" (later renamed "Innocence"), and "Fury." Three new preludes – No. 11 ("Spool"), No. 12 ("Dark Mood"), and No. 13 ("Illumination") – were completed in 1986, resulting in the present set of thirteen pieces (see Table 7).

⁶⁴ Coulthard's decision to withdraw the piece is documented on the first page of the manuscript facsimile with the word "out" pencilled in at the top of the page.

Table 6: Jean Coulthard. Early Preludes (1954-56)

WORKS SUBSEQUENTLY WITHDRAWN	WORKS RETAINED IN THE PRESENT SET OF THIRTEEN PRELUDES
Threnody	Leggiero
Waltz	Torment
Devil's Dance	Quest
Anxiety	Aubade
Consolation ("Content" on cover of third sketchbook)	Dirge
	Turbulence (originally "Surf")
	Introspection ("Reflection" on cover of third sketchbook)
	Song
	With A Flower (later renamed "Innocence")
	Fury

Table 7: Jean Coulthard. Present Set of Preludes (1954-1986)

PRELUDE	DATE OF COMPOSITION
1. Leggiero	1954-6
2. Torment	1954-6
3. Quest	1954-6
4. Aubade	1954-6
5. Dirge	1954-6
6. Turbulence	1954-6
7. Introspection	1954-6; revised 1972
8. Song	1954-6; revised 1972

9. Innocence	1954-6; revised 1972
10. Fury	1954-6; revised 1972
11. Spoof	1986
12. Dark Mood	1986
13. Illumination	1986

Of course, consideration of these works as a collective set of compositions can only be made with the understanding that there were several distinct creative stages involved in the production of these works and that the chronological gap between the earliest preludes and Nos. 11-13 spans more than three decades (during which time Coulthard's compositional style had evolved considerably). The first ten preludes, originating in the 1950s, and the final three preludes (1986), may thus be grouped into respective subsets and considered as distinct, yet interdependent units within the larger set of thirteen. The first ten preludes may be further subdivided into two parts: Preludes Nos. 1-6 (completed in 1954-56), and Nos. 7-10 (revised in 1972). The interesting chronology of the preludes creates an array of options for the performer. Each prelude may be performed individually as an independent composition, the entire set of thirteen may be played collectively, or selected preludes may be performed as smaller units based upon considerations of style, mood, and the afore-mentioned chronological segmentation. The existing thirteen preludes, moreover, might well come to

form part of a larger opus still in progress. The composer has stated in an interview that her ultimate goal is to follow Chopin's magnificent example and write a set of 24.⁶⁵ If that goal is indeed realized, the twentieth-century piano prelude repertoire would surely be significantly enriched.

⁶⁵ Jean Coulthard, interview with the author, 5 May 1995.

CHAPTER FIVE

The Sonatas

Coulthard's two solo piano sonatas may, in certain respects, be viewed as a chronological cross-section of her artistic life. *Sonata No. 1* (1947) is one of the composer's earliest fully mature works, revealing the powerful presence of a number of formative influences (most notably the teachings of Bernard Wagenaar). *Sonata No. 2* (1986), conversely, occupies an entirely different position in Coulthard's compositional time line as one of her most important recent works. As archetypes of Coulthard's large-scale formal procedures, these compositions are pivotal within the context of the composer's solo piano repertoire as examples of her idiosyncratic approach to sonata form structure, variation technique, and cyclic principles.¹ Stylistically, both works embody the antithetical impulses of meditative lyricism and dramatic intensity underlying Coulthard's dualistic style.

As mentioned in Chapter Three, the period between 1941 and 1951 marked a dramatic increase in the number of sophisticated, extended piano compositions by Canadian composers. One of the prime examples of

¹ These tendencies are also exhibited in the symphonies, string quartets, and sonatas for various instrumental combinations.

this trend was the proliferation of piano sonatas composed during this time. In addition to Coulthard's first sonata, several other composers wrote extensively for the genre, producing high calibre music of markedly divergent stylistic orientations. Among these contrasting styles were the neo-baroque, contrapuntal textures of Harry Somers' second and third sonatas (written in 1946 and 1950, respectively), the neoclassical clarity of Violet Archer's *Sonata No. 1* (1945; rev. 1957), and the idiosyncratic appropriation of serial procedures in *Sonata No. 5* (1950) by S.C. Eckhardt-Gramatté and *Sonata* (1950) by John Weinzweig.²

Internationally, the genre was no less popular during this period, with masterful sonatas produced by composers as geographically and stylistically diverse as Americans Aaron Copland³ (*Sonata*, 1939-41), Elliott Carter (*Sonata*, 1946), and Roger Sessions (*Sonata No. 2*, 1946), French-born Pierre Boulez (*Sonata No. 1*, 1946; *Sonata No. 2*, 1948), Austrian-born Ernst Krenek (*Sonata No. 3*, 1943; *Sonata No. 4*, 1948) and many others. David Burge, in his discussion of mid-twentieth century piano sonatas, offers a

² Other Canadian piano sonatas composed during this period include Barbara Pentland's *Sonata* (1945); Harry Somers' *Sonata No. 1*, "Testament of Youth" (1945) and *Sonata No. 4* (1950); Arnold Walter's *Sonata* (1949); Murray Adaskin's *Sonata* (1950); Lorne Betts' *Sonata* (1950); and Marvin Duchow's *Sonata* (1950).

³ Coulthard submitted her work to Copland for critical assessment in the late 1930s. See Vivienne Rowley and Bryan N.S. Gooch, "Jean Coulthard," *Encyclopedia of Music in Canada*, ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, (Toronto: University of Toronto Press, 1992): 319-20.

favourable (albeit brief) commentary on Coulthard's first sonata relative to the sonatas of her American contemporaries, noting that the piece "has its impressive moments."⁴

Sonata No. 1 was premiered by Frances Marr Adaskin, to whom it is dedicated, at the First Symposium of Contemporary Canadian Music (Vancouver, 1950). Gordon Manley introduced the work to American audiences in a Carnegie Hall recital (27 January 1951), while the Israeli pianist Lola Granet-Mann performed the piece at a concert of the International Society for Contemporary Music in Israel in June of 1954.⁵ The critic Rudolph Ganz, writing in a 1960 edition of *Clavier*, described the work as "three well-written movements, essentially lyrical, partly bitonal...."⁶ As Coulthard's first multi-movement piano composition, *Sonata No. 1* forms an integral component of her first extensive treatment of large-scale genres.⁷ The year 1947, in fact, also witnessed the genesis of sonatas for both cello and oboe, while her first string quartet and symphony followed in close

⁴ David Burge, *Twentieth-Century Piano Music* (New York: Schirmer, 1990), 195.

⁵ Ida Halpern, "Composer Honoured: New Music Like a Bath," *Vancouver Province*, 5 June 1954.

⁶ Ganz, 31.

⁷ Prior to 1947, the vast majority of her catalogue consisted of songs and smaller piano pieces. Since these pieces are essentially works of Coulthard's apprenticeship years, they are beyond the scope of the present study (as mentioned, the emphasis in this dissertation is on the mature compositions for solo piano).

succession.⁸ As Coulthard's own comments indicate, it is in these works that we begin to witness the emergence of a distinctive Coulthard style:

I felt fully confident of my style about 1947, about the time of my Cello Sonata, or perhaps one work earlier than that, the Two Sonatinas for violin and piano. And from then on I felt quite assured about my direction.⁹

As discussed in Chapter Three, this new found confidence in the handling of more complex idioms may be partly attributed to the influence of Bernard Wagenaar, with whom Coulthard studied composition at the Juilliard school in 1945 and subsequently in 1949.

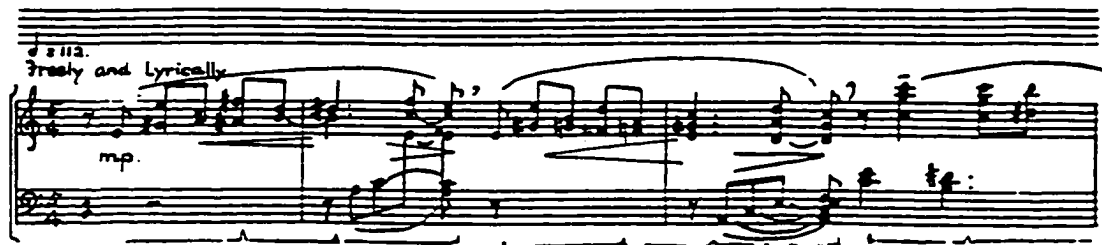
Harmonically, *Sonata No. 1* represents an extension of Coulthard's early bitonal experiments, as previously documented in the *Four Etudes* of 1945 and other works (as discussed in Chapter Three). While bitonal and extended chord forms create a rich palette of harmonic colours, cadential points are exclusively triadic, serving as unambiguous tonal references. In the first movement, for example, the opening harmonies of the exposition, development, and recapitulation are a minor, c# minor, and E

⁸ Coulthard's first string quartet was completed in 1948, while *Symphony No. 1* dates from 1950.

⁹ David Gordon Duke, "A Conversation With Jean Coulthard," *Music Scene*, 370 (November-December, 1989): 15.

major triads, respectively, revealing a tertian-based tonal scheme relating to an A major triad. These tonal centres are emphasized both quantitatively (through reiteration and bass pedals) and qualitatively (through the aforementioned cadential points).

The opening movement, in sonata form, represents the first evidence of large-scale formal design in Coulthard's piano writing. As one of the composer's first extensive applications of sonata-form principles, the movement typifies the individual yet systematic approach to sonata form which would become one of the hallmarks of Coulthard's large-scale works throughout her compositional career. In the exposition four distinct thematic ideas are presented, resulting in the following structural scheme: Theme 1 – Bridge – Theme 2 – Codetta. As subsequent discussion will illustrate, the first theme is of particular significance in the sonata's large-scale structural architecture as both the impetus behind further expansion as well as a unifying cyclical gesture (see Example 44). Development and recapitulation sections are patterned closely after traditional models. The recapitulation presents transposed, modified versions of each theme, followed by an extended coda.

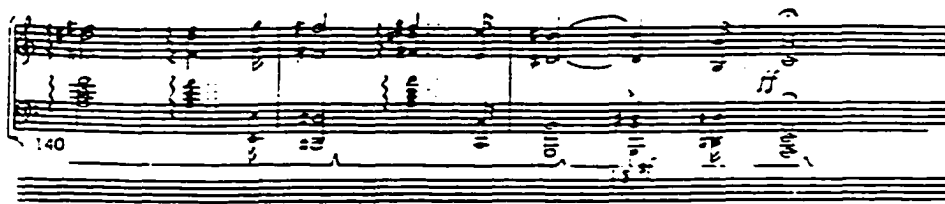


Example 44: *Sonata No. 1*, first movement, mm. 1-3.

The central movement, "Threnody," is in rounded binary form with two contrasting thematic ideas prefaced by a recitative-like introduction which recurs at the end of the movement. The use of the title "Threnody," later applied to the second movement of *Sonata No. 2*,¹⁰ would become a recurring tendency in Coulthard's compositions (as discussed in Chapter Three). As a means of providing a unifying link between the first and second movements, Coulthard begins the introductory section with a bass pedal on A, re-harmonizing the root of the final first movement cadence chord as the third of an F major chord (see Example 45a and 45b). The entire

¹⁰ The title is perfectly suited to the deeply personal and introspective character of both movements.

introduction, in fact, functions as a composed-out cadence in the key of B-flat minor.



Example 45a: *Sonata No. 1*, first movement, mm. 140–43.

A musical score for Example 45b, showing the second movement of Sonata No. 1. The score is written on two staves. The first staff contains a melodic line with various ornaments and a fermata. The second staff contains a bass line with chords and a fermata. The tempo is marked 'Slow and sensitive' and 'very freely'. The dynamics are marked 'mf' and 'pp'. The time signature is 3/4. The measure number 1 is indicated at the beginning.

Example 45b: *Sonata No. 1*, second movement, mm. 1–4.

While the opening movement may be viewed as one of Coulthard's first extensive applications of sonata form principles, the finale represents the earliest example of another major form in Coulthard's pianistic idiom, the theme and variations. As one of Coulthard's earliest examples of variation form, the movement extends the variation principles first exemplified in *Music on a Quiet Song* (1946), for flute and string orchestra¹¹ and, moreover, represents an important precursor work to the *Variations on BACH*.

As is the case in *Music on a Quiet Song*, the third movement contains several overt neo-Baroque references, most notably the imitative exchanges between right and left hands. As Example 46 illustrates, Coulthard's indebtedness to Bach's *Well-Tempered Clavier* is readily apparent. Coulthard's musical reference to Bach in this work invokes further comparison with the *Variations on BACH*, presaging the later work as an open homage to the Leipzig cantor. The composer's articulation instructions are unambiguous in suggesting a neo-Baroque clarity of articulation: "dry," "no pedal." As with the *Variations on BACH*, the movement is atypically

¹¹ Coulthard developed *Music on a Quiet Song* into a theme and variations during her studies with Wagenaar at the Juilliard School. David Duke writes: "Impressed by her engaging short theme, Wagenaar encouraged Coulthard to expand it into its ultimate format, comprising the theme, six contrasting variations, and a final coda." (Duke, Notes to "Jean Coulthard," 8).

linear and spare-textured for Coulthard's music, suggesting the influence of Hindemith.

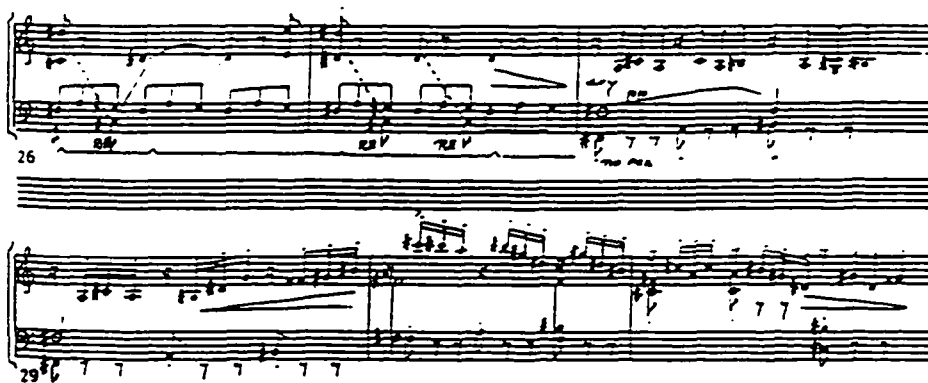
The movement unfolds as a series of five variations in which the theme is freely transformed using melodic, rhythmic, characteristic, and figural variation techniques. Stylistically, Variations 1 and 2 are meditative, lyrical sections (marked *p*). Variations 3 and 5 are dramatic passages in slow rhythm featuring octave doubling, accentuation, and explicit expressive gestures,¹² while Variation 4 is a lively Scherzo. The formal plan of the movement may be summarized as follows:

Theme (mm. 1-18)
 Variation 1 (mm. 19-31)
 Variation 2 (mm. 32-47)
 Variation 3 (mm. 48-63)
 Variation 4 (mm. 64-89)
 Variation 5 (mm. 90-108)
 Recall of material from 1st mvt. (mm. 109-32)
 Coda (mm. 133-44)

Consistent with Coulthard's flexible formal approach, these variations are not strictly delineated but rather unfold as a series of interdependent elaborations

¹² The most notable of these expressive markings is the designation *resolutely* at m. 90, recalling the character of the opening.

on an opening germinal idea.¹³ The distinction between successive variations is often obscured, motivic fragments from earlier variations recur in later ones, and the final variation is prefaced by a climactic bridge passage which culminates in a series of double trills reminiscent of the late sonatas of Beethoven.¹⁴



Example 46: *Sonata No. 1*, third movement, mm. 26-31.

¹³ Similar to the approach used in Aaron Copland's *Piano Variations* (1930) and Coultard's *Variations on BACH*.

¹⁴ The use of double trills to articulate the climactic moment of the movement invokes direct comparison with the theme and variations finale of Beethoven's *Sonata in E Major, Op. 109*. In both instances, the cumulative momentum of extended double trill figuration is resolved in the ensuing measures by a return to the expressive character of the opening.

Following the final variation, Coulthard achieves a sense of inter-movement closure by recalling the opening of the main theme from the first movement (see Example 47). Supported by an extended bass pedal on A, this nostalgic reminiscence recaptures the precise tonal context of the original theme with the melodic contour freely varied, thus integrating the theme into the variation form of the finale. In terms of inter-movement tonal relationships, the central tonalities of the outer movements allude to an A major triad (first movement: A, third movement: C#). David Duke has observed similar orders of tonal relations in the *Prayer for Elizabeth* (1953), in which the central tonalities define a B-flat minor triad, and the *Concerto for Piano and Orchestra* (1963), in which the primary tonal centres combine to form a C-sharp major triad.¹⁵ These tendencies suggest two prominent French influences: the cyclic principles of Franck and the tonal planning of Debussy.

It would be nearly four decades before Coulthard returned to the genre with the composition of her second piano sonata in 1986.¹⁶

¹⁵ Duke, "The Orchestral Music of Jean Coulthard," 183.

¹⁶ Despite the 39-year separation between the two solo piano sonatas, Coulthard continued to write sonatas for varying instrumental combinations throughout her compositional career (most notably those for violin with piano). These works, excluding those already mentioned, are as follows: *Duo Sonata (Sonata No. 1)* (1952), for violin and piano; *Sonata Rhapsody* (1962), for viola and piano; "Correspondence" (*Sonata No. 2*) (1964), for violin and piano; *Fanfare Sonata* (1978), for trumpet and piano; *Sonata for Two Pianos "Of the Universe"* (1979); *Sonata No. 3 ("A La Jeunesse")* (1981), for violin and piano; and *Fantasy Sonata* (1983), for horn and piano.



Example 47: *Sonata No. 1*, third movement, mm. 107-111.

Nowhere is the passage of time more evident than in the opening dedication: "for my granddaughter Alexa Poulsson."¹⁷ Equally striking is the very different historical context in which the second sonata was produced. While there was a proliferation of composers writing piano sonatas at mid-century, the genre has largely fallen out of favour during the latter half of the century as many composers have evidently found its architectural boundaries too

¹⁷ Alexa Poulsson, Coulthard's only grandchild, was born in 1975 to the cinematographer Andreas Poulsson and the artist Jane Adams (the daughter of Coulthard and her late husband Donald Adams, 1908-1985). For further details of Coulthard's family life see Duke, "The Orchestral Music of Jean Coulthard," 9-67.

restrictive to encompass their creative thoughts.¹⁸ No longer in the mainstream of contemporary piano composition, the genre has nonetheless survived (almost in the manner of a lost art form) in the music of Coulthard. Talivaldis Kenins (*Sonata No. 3*, 1985), Alberto Ginastera (*Sonata No. 2*, 1981; *Sonata No. 3*, 1982), Michael Tippett (*Sonata No. 4*, 1984), and others. Several of Coulthard's pupils, moreover, have written sonatas in the past two decades with the composer's encouragement (including David Duke, Jean Ethridge, Joan Hanson, and Sylvia Rickard). The fact that Coulthard would return to the genre after so many years speaks volumes about the inherently formalist side of her creative personality, unrelenting in her quest to infuse traditional formal structures with new ideas.

The work was premiered on May 29, 1987 by Roseanne Kydd at McGill University and has frequently appeared on the recital programs of Jane Coop.¹⁹ Coulthard, in the programme notes to a performance of the work by Coop in Washington, D.C., provides the following description of the sonata:

¹⁸ David Burge has assessed this situation as follows, with respect to the United States: "Sometime in the middle of the 1950s the need to write a piano sonata suddenly evaporated. Composers in America, jarred by the resonances of strange sounds and echoes of new procedures coming from overseas and even from rebels in their own midst, set off in new directions." (Burge, 195).

¹⁹ The work was also performed by Glenn Colton in a concert of Canadian music commemorating the visit of guest composer Harry Somers to Memorial University (25 November 1989).

The second sonata is the traditional three movement format. The first movement combines rich, coloured harmonies with a more-or-less traditional Sonata Allegro design. The poignant slow movement is titled Threnody, an elegiac mood often encountered in Jean Coulthard's music. In contrast, the last movement exploits the virtuoso capabilities of the pianist to the full.²⁰

Coulthard's stylistic evolution in the works of the 1970s and 1980s is reflected in an expanded harmonic vocabulary and an increasingly eclectic synthesis of recent developments in twentieth-century music. To cite two examples, the *Octet "Twelve Essays On a Cantabile Theme"* (1972), for double string quartet, features dissonant linear counterpoint, polytonality, and aleatory elements, while the piano piece *Image Astrale* (1981) employs bi- and polytonality, tone clusters, aleatory passages and serial motifs.²¹ Similar tendencies are revealed in *Sonata No. 2* through the use of polytonality, quartal chords, and tone clusters, reflecting the influence of recent contemporaries such as Crumb, Penderecki, and Xenakis.

²⁰ Jean Coulthard, programme notes to *Sonata No.2*(1986), 24 May 1989. The notes were written for Coop's performance of the work in the "Arts in the Academy" series at the National Academy of Sciences, Washington, D.C. (10 June 1989).

²¹ *Image Astrale* will be discussed in detail in Chapter Six.

Coulthard's tone clusters, a manifestation of her life-long quest for new sonorities, are used throughout the sonata to denote pivotal structural moments. Note, for example, the cluster chord (D-sharp/F/G-sharp/A/B/C), used at m. 60 of the opening movement to signal emphatically the end of the development section. This chord, in fact, represents the climax of the entire movement.²² Similarly, Coulthard's use of a dense cluster chord (A/B/D/F-sharp/G-sharp/B/E/F-sharp/G-sharp/B) at the close of the movement injects an unexpected degree of harmonic tension into the final cadence,²³ strengthening the resolving effect of the ensuing A Major triad²⁴ (see Example 48).

Coulthard's steadfast commitment to sonata form structure remained relatively unchanged from the early large-scale works of the post-Wagenaar years. The principle of an exposition section containing four distinct and contrasting theme areas is once again exploited in the opening movement,²⁵ as is the modified recapitulation. The latter feature, a key

²² The culminating effect of this chord is affirmed by registral placement, dynamic and agogic emphasis, and melodic context, occurring at the apex of a gradual melodic ascent. The ensuing measures resolve the accumulated tension with a reprise of the opening "dramatico" theme, signalling the beginning of the recapitulation.

²³ The tension created by this chord stands in stark contrast to the tonal stasis of the preceding measures, underpinned by a six-measure tonic pedal.

²⁴ Coulthard's dynamic markings further strengthen this gesture of resolution (*f > p*).

²⁵ These contrasting theme areas are as follows: Theme 1 (*Con Forza, Dramatico*); Bridge (*Poco a Poco Stringendo*); Theme 2 *Poco Lento Cantabile*; Codetta (*Dolce*).

component of Coulthard's organic formal process, manifests itself here in a multiplicity of ways, namely the transposition and compression of both themes, and deft harmonic modifications which thwart the listener's expectations by postponing expected points of tonic arrival. One of Coulthard's most striking harmonic transformations occurs at the cadence chord following a literal reprise of the initial "dramatico" chordal progression (mm. 63-64) (see Examples 49a and 49b). This phrase ends not on the expected A Major triad, as in the exposition, but rather on a colourful D⁷ sonority, temporarily denying the resolving effect of a literal thematic reprise through deferred tonal resolution.²⁶

The most innovative aspect of Coulthard's structural design in this sonata, however, lies in her cyclic procedures. As in *Sonata No. 1*, the finale contains references to the thematic material of the first movement. Unlike the earlier work, however, thematic material from the opening movement is not recalled as a single gesture of closure but rather intricately woven into the formal fabric of the finale, elevating the cyclic principle to a higher structural level (see Table 8).

²⁶ The tonic is convincingly re-established at the end of measure 70 with an A Major cadence chord.

The image displays a handwritten musical score for Example 48, Sonata No. 2, first movement, measures 93-100. The score is written on four systems of staves. The first system is marked *Moderato* and includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation features a melodic line in the treble clef with slurs and accents, and a piano accompaniment in the bass clef with chords and moving lines. The second system continues the melodic and accompanimental lines, with dynamic markings such as *p* and *pp*. The third system is marked *ritard.* and shows a deceleration of the tempo. The fourth system concludes the passage with sustained chords in the bass clef. The handwriting is clear and legible, with some corrections and annotations visible.

Example 48: *Sonata No. 2*, first movement, mm. 93-100.



Example 49a: *Sonata No. 2*, first movement, mm. 3-4.



Example 49b: *Sonata No. 2*, first movement, mm. 63-64.

Table 8: *Sonata No. 2*, Third movement, Formal Plan

MEASURES	SECTION	TONAL CENTRE(S)
1-13	A a - Theme A (finale theme)	C-sharp
14-27	b - Reminiscences of Theme A, first movement (modified rhythm)	A - G
28-42	a ¹ - Varied restatement of finale theme (transposition, inversion)	G - C-sharp
43-59	B c - Theme B	D - G
60-62	d - Reminiscences of Theme B, first movement (transposition, metrical shift)	E-flat
63-64	Cadenza	A
65-70	A a ² - Varied restatement of finale theme (compression, modified rhythm)	A
71-78	b ² - Reminiscences of Theme A, first movement (transposition, modified rhythm)	G - F
79-84	Coda	D-sharp/A-flat

The opening theme of the finale establishes a sense of continuous motion from the outset with a frenetic triplet eighth-note rhythm, reinforced by incisive accents and the expressive marking *Allegro vigoroso*, as if propelling the music forward in time. Following the first theme, however, the opening "dramatic chords" from the first movement are recalled (see Examples 50a and 50b). The result is a dual conflict of temporal

and rhythmic elements, creating an uneasy tension between anteriority and futurity, motion and stasis. Temporally, the "dramatico" chordal figure is oriented toward anteriority (drawing an explicit connection to past events and temporarily negating the implied futurity of the finale theme) and rhythmically oriented toward stasis (momentarily halting the *moto perpetuo* rhythm of the finale). While reconciliation of the rhythmic conflict is achieved in the ensuing measures through the integration of the first movement theme into the rhythmic context of the finale, the temporal conflict persists as thematic material from the opening movement is re-interpreted and contextually transformed such that it symbolizes not only a connection to past events but also a continuation of the forward-directed rhythmic motion of the finale.²⁷

This pattern of thematic integration recurs in mm. 71-78, at which point the "dramatico" theme is transformed into sextuplet sixteenth notes, building upon the rhythmic crescendo initiated in the cadenza (measures 63-64) and continued with a varied restatement of the finale theme (measures 65-70). The secondary "cantabile" theme from the opening movement is likewise recalled as a nostalgic gesture or reminiscence in mm. 60-62 of the finale (see Examples 51a and 51b). As was the case with the

²⁷ Thematic references to the germinal material of the first movement continue in this manner in mm. 15-27.

cyclical return of the "dramatico" theme, the "cantabile" theme is integrated into the musical structure of the finale, but not via rhythmic transformation (the original theme was initially stated in triplet rhythm). Instead, the theme recurs in a transformed metrical context (first movement: 12/8, third movement: 4/4). Interestingly, these inter-movement references alternate with varied restatements of the opening finale theme, creating a cyclic-based composite ternary structure.

Con Forza, Dramatico

Jean Sibelius

Allegro ma non troppo

1. Solo

Example 50a: *Sonata No. 2*, first movement, mm. 1-2.

Allacca Alltempo

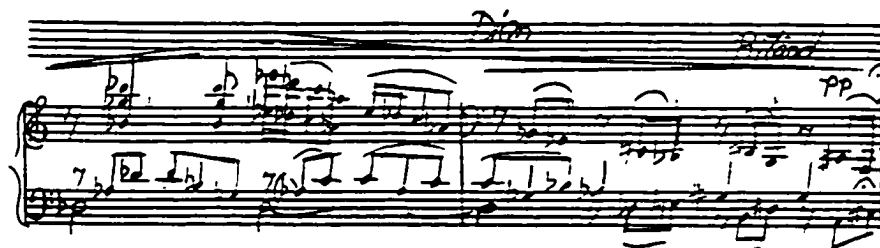
Handwritten musical score for Example 50b, showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and melodic lines with dynamic markings such as *f*, *mf*, and *pp*. Measure numbers 14 and 15 are indicated below the staves.

Example 50b: *Sonata No. 2*, third movement, mm. 14-15.

Ritard. Cantabile

Handwritten musical score for Example 51a, showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features melodic lines and chords with dynamic markings such as *pp*. The word *Ritard.* is written above the staves.

Example 51a: *Sonata No. 2*, first movement, mm. 31-34.



Example 51b: *Sonata No. 2*, third movement, mm. 61-62.

The tonal plan of the movement reinforces this inter-movement design. The opening section (A) begins and ends with emphasis on C-sharp as the central tonality of the finale theme, symmetrically enclosing the first inter-movement recall of the "dramatico" theme (stated in its initial tonal context: A). Following the tonally digressive B section, comprised of secondary thematic material from both the first and third movements, the music returns emphatically to the tonal context of the first movement with a cadenza based exclusively on the notes of an A⁷ chord. The reprise of Section A continues tonal emphasis of A, thereby transforming the original tonal context of the finale theme. By re-asserting the tonality of the opening movement at this point, a sense of large-scale resolution is evoked, as if the music has come full circle to the germinal tonal material of the entire work.

Any hints of tonal stability, however, are undermined by further modulations, followed by a bitonal coda (A-flat/D-sharp). The final cadence chord (A-flat/C-E-flat - D-sharp/F-sharp), in fact, may be respelled enharmonically as a G-sharp⁷ chord, concluding the entire work on a sonority which is tonally unstable in both of the central tonalities of the finale (C-sharp and A).²⁸ The aural effect of this process is a movement in which past and present, continuity and discontinuity coalesce into a unified rhythmic and formal whole and in which an ultimate sense of tonal resolution is effectively circumvented.²⁹

²⁸ This chord may be interpreted as either the dominant of C-sharp or the leading tone of A. This represents a significant departure from the cadence chords in *Sonata No. 1*, which are exclusively triadic and affirm the tonic key in each case.

²⁹ Duke has observed a similar phenomenon in the finale of the *Autumn Symphony* (*Symphony No. 4*), completed two years prior to *Sonata No. 2*: "Coulthard has developed a type of cyclic, process-based finale where the reprise of earlier materials in a transformed state returns, implicitly, to the cryptic, seminal forces that generate the composition: a music where 'conclusion' is never confused with 'goal,' 'climax' or, inevitably, 'resolution.'" (Duke, "The Orchestral Music of Jean Coulthard," 216-17).

CHAPTER SIX

Image Astrale and *Image Terrestre*

Image Astrale (1981) and the companion piece *Image Terrestre* (1990) may, in many respects, be regarded as the defining works of Coulthard's mature pianistic style. It is in these compositions, perhaps more than any of the recent piano works, that new creative impulses and compositional strategies merge and intersect with Coulthard's instinctively personal musical values, aesthetic philosophy, and inherently pianistic approach to the instrument. Stylistically, this commingling of old and new manifests itself through the juxtaposition of tonally-based lyricism and colouristic, neo-impressionistic textures (traits long associated with Coulthard's music) with alternative strategies such as the idiosyncratic appropriation of dodecaphonic procedures and the exploration of the sonorous possibilities of the instrument through the selective use of tone clusters and other techniques. The creative impulse behind the *Images* is likewise an eclectic mixture of old and new. In *Image Astrale*, the musical representation of imagery and ideas associated with the stars represents a continuation of a recent trend in Coulthard's music first exhibited in the *Sonata for Two Pianos* ("Of the Universe") (1979). *Image Terrestre*,

conversely, was inspired by the dichotomy between urban civilization (a new creative stimulus for Coulthard) and nature (a persistent inspirational source throughout the composer's entire oeuvre). Collectively, the two *Images* form a convincing set of contrasting pieces which are at once virtuosic, evocative, and structurally impeccable.

Image Astrale was composed on a Canada Council commission for the Philippine pianist Christine Cyiuto, who premiered the work in a 1982 CBC recital. Since that time, it has received considerable exposure internationally, most notably through performances by Jane Coop and Charles Foreman.¹ Coop played the piece in a 1987 broadcast on CBC's "Arts National" and subsequently in a 1988 European tour, including concerts in London, New York, Paris, and the Chopin Conservatory of Warsaw. Foreman's performances of *Image Astrale* include a concert at Lincoln Centre, New York (1984) and a CBC television broadcast in an interview program with the composer (1987). The piece is also included on Foreman's recent recording *Ballade*, a compilation of Canadian piano music. Coulthard, in response to a letter from Foreman (22 September 1983), provided the following list of corrections to the manuscript edition (see Table 9).

¹ *Image Astrale* was also performed by Christina Petrowska in a concert sponsored by *Espace Musique*, Ottawa's contemporary music society, in October, 1988, and by Glenn Colton (with *Image Terrestre*) in a faculty recital at the Lakeland College Conservatory of Music, Lloydminster, Alberta (16 February 1996).

Table 9: *Image Astrale*, corrections to the manuscript edition²

PAGE/SYSTEM/MEASURE	CORRECTIONS
p. 6. second system, m. 1	final sixteenth note in the right hand is E-natural
p. 10. second system	final sextuplet group in the left hand should be C-sharp
p. 11. second system	last bass note is A-flat, not A-natural
p. 18. first system, m. 1	last two notes in the left hand should be G-A
p. 18. second system, m. 1	left hand note is D-natural

The celestial impulse behind the work, a tendency first exhibited in the *Sonata for Two Pianos ("Of the Universe")* (1979), is described by the composer as follows:

Image Astrale is a dramatic work, written about my thoughts and feelings when I contemplate the stars. The title describes how the heavenly bodies provoke our imagination. There is such an interest in the universe today that I feel we should try to project ourselves into it, one way or another.³

² Charles Foreman, unpublished letter to Jean Coulthard, 22 September 1983. Coulthard's responses to Foreman's questions are notated in the original letter. *Image Astrale* has subsequently been published by the Avondale Press of Vancouver (1988). The published edition has eliminated the notational errors in the manuscript version.

³ Jean Coulthard, notes to *Image Astrale*, in *Ballade*, Charles Foreman, piano (Toronto: CMC-CD 1684, 1991).

In translating these ideas into musical terms, Coulthard juxtaposes several disparate stylistic elements. The work features bitonality, quartal harmony, extended chord forms, flexible rhythms and rich textures, traits which (combined with the descriptive nature of the musical material) characterize the piece as neo-impressionistic.⁴ Within this framework, however, Coulthard incorporates serial writing and chance elements into her musical vocabulary, resulting in a fusion of styles and means of pitch organization. The *Ottawa Citizen* critic Jacob Siskind, commenting on the eclecticism of the piece, remarked that it is an "evocation of a myriad of musical styles, all set down with consummate skill."⁵ Foreman has espoused a similar viewpoint, noting that *Image Astrale* remains a strikingly accessible work despite its highly original synthesis of styles:

Image Astrale is a very approachable work, reflecting the way music has become more comprehensible to audiences during the last few years.... I was especially attracted to the way the composer used impressionistic effects – simple, but new.⁶

⁴ In several instances, the stratification of the music into three distinct textural layers (notated on three staves) invokes comparison with the preludes of Debussy.

⁵ Jacob Siskind, "Society presents interesting offerings by B.C. composers," *Ottawa Citizen*, 18 October 1988, D15.

⁶ Charles Foreman, notes to *Ballade*.

The *Sonata for Two Pianos* may be regarded as a precursor work to *Image Astrale* both in terms of its descriptive content and stylistic eclecticism. Coulthard, in fact, has stated that the creative impetus behind *Image Astrale* was the desire to develop the musical possibilities of the celestial imagery present in the *Sonata for Two Pianos*.⁷ Commissioned by the Canada Council for the duo of Garth Beckett and Boyd MacDonald, the sonata comprises three contrasting movements depicting various aspects of the stars: 1. Constellations, 2. Vast Night, 3. Cosmic. The critic Wilf Popoff, following a performance of the work by Beckett and MacDonald, offered the following commentary on the *Sonata for Two Pianos*:

It is rich in imagery. The first movement, "Constellations," swings from the activity of orbiting planets to the serenity of empty space. The second, "The Vast Night," inspires with its sensitivity and contemplation of that vastness. In "Cosmic," the last movement, the two pianos dramatically interact to reveal the excitement of the universe.⁸

As in *Image Astrale*, Coulthard's quest to explore in musical terms the varied imagery and feelings evoked by the stars resulted a work which synthesizes many diverse elements within her own unique tonal and

⁷ Coulthard, notes to *Image Astrale*.

⁸ Wilf Popoff, review of *Sonata for Two Pianos* ("Of the Universe") in the *Saskatoon Star Phoenix*, 19 September 1983.

stylistic idiom. The first movement of the *Sonata for Two Pianos*, "Constellations," displays one of the most extensive manifestations of tone clusters in Coulthard's entire catalogue, a technique well suited to the descriptive title of the movement. Tone clusters are likewise exploited for the depiction of celestial imagery throughout *Image Astrale*. The manuscript sketches for *Image Astrale* confirm that these types of sonorities were conceived with specific descriptive images in mind. Next to one partial tone cluster in the sketchbooks, for example, Coulthard has pencilled in the word "sparks."⁹ The third movement of the *Sonata for Two Pianos*, "Cosmic," requires the pianist to pluck the strings and perform glissandi on the strings using a metal pick, the only instance in Coulthard's piano writing where this type of *avant garde* technique is called for. In other instances, the types of textures and figuration employed in the sonata invoke direct comparison with analogous passages in *Image Astrale*, such as the superimposition of extended trill figuration upon pointillistic melodic passages. The persistence of this type of writing in both works suggests that the composer viewed it as having a special symbolic significance associated with celestial imagery.

Loosely cast in sonata form, *Image Astrale* is reflective of the formal approach evident in the piano sonatas and other sonata form works in

⁹ Jean Coulthard, Sketchbook No. 11.

Coulthard's catalogue.¹⁰ Four distinct theme areas are presented, resulting in the following structural scheme: First Theme Group – Bridge – Second Theme Group – Codetta. The first theme group comprises two contrasting elements: 1) a series of widely spaced quartal chords, intended as a representation of the "ultimate serenity of the universe."¹¹ and 2) an arpeggiated, pointillistic serial passage, used to depict "star points."¹² (see Example 52). In a manner analogous to the evocation of spatial metaphors in works such as *The Pines of Emily Carr*, the wide registral spacing of the opening chordal sequence evokes a spatial dimension well suited to the descriptive nature of the music, utilizing the upper and lower extremes of the keyboard to articulate "tonal space."¹³ The indeterminate duration of the serial "star points" passage, moreover, evokes a perception of temporal space, as if emphasizing the timeless infinity of the universe.¹⁴ Jean Ethridge, in a letter to Coulthard (18 January 1985), refers to this spatial dimension in her assessment of the piece:

¹⁰ As mentioned, Coulthard utilizes sonata form extensively in the symphonies, string quartets, and sonatas for various instrumental combinations.

¹¹ Coulthard, notes to *Image Astrale*.

¹² Ibid. Both thematic elements are underpinned by a colouristic A-flat¹³ bass pedal.

¹³ See Morgan, 260.

¹⁴ This type of spatial metaphor invokes direct comparison with the use of aleatory passages in *The Pines of Emily Carr* for the evocation temporal space, such as in mm. 88-90 (a representation of the "timelessness" associated with dreaming).

Poco lento. Misterioso

Floating

3

p

Sostenuto. Tenuto

Allegro a piacere
quasi cadenza

ap

The image shows a musical score for Example 52: Image Astrale, mm. 1-3. The score is in 3/4 time and consists of two systems. The first system is marked 'Poco lento. Misterioso' and features a 'Floating' texture with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system is marked 'Allegro a piacere quasi cadenza' and features a more rhythmic texture with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes dynamic markings 'p' and 'ap', and performance instructions 'Sostenuto. Tenuto' and 'Allegro a piacere quasi cadenza'.

Example 52: *Image Astrale*, mm. 1-3.

I especially like the impression of space you achieve with the contrasting registers. Some of the parts are "spine tingling." I love the fields of sonorities you use – the contrast between the serial "star points" and the low sounds.¹⁵

Coulthard's use of serial technique comprises a pointillistic twelve-note melodic figure utilizing the following ordering of the tone row: B - D - B-flat - A-flat - F - C-sharp - A - E-flat - G - C - E - F-sharp (0 3 11 9 6 2 10 4 8 1 5 7).¹⁶ With each recurrence of the "start points" figure, the row is manipulated through transposition (m. 63), retrograde treatment (m. 124) and by maintaining certain subsets of the row in either prime or retrograde form while varying the order in which the remaining pitches are presented. In m. 63, the cadenza-like climax of the development section, the first nine notes of P₅, P₆, and P₇ are presented as invariant subsets with the ordering of the remaining notes varied (see Table 10). In the recapitulation (m. 124), conversely, the row is partitioned into two symmetrical hexachords based upon repetition of the initial statement of the row with retrograde treatment and variable ordering (see Example 53).¹⁷

¹⁵ Jean Ethridge, unpublished letter to Jean Coulthard, 18 January 1985.

¹⁶ A secondary ordering of the row occurs at m. 4, the point at which the original "star points" figure is restated with the melodic contour reversed (descending as opposed to ascending). The pitch sequence of the row at this point is as follows: A - C-sharp - B-flat - G - D - G-sharp - C - F-sharp - B - E - E-flat - F (0 4 1 10 5 11 3 9 2 7 6 8). Unlike the first ordering of the row (m. 3), this secondary ordering does not undergo extensive development as the piece progresses.

¹⁷ The first hexachord states the first six pitches of the row in retrograde form, while the second hexachord freely varies the ordering of the remaining six pitches.

Table 10: *Image Astrale*, "star points" figure (12-tone matrix)¹⁸

	B	D	B ^b	A ^b	F	C [#]	A	E ^b	G	C	E	F [#]	
						I							
	0	3	<i>11</i>	9	6	2	10	4	8	1	5	7	
	9	0	8	6	3	11	7	1	5	10	2	4	
	1	4	0	10	7	3	11	5	9	2	6	8	
	3	6	2	0	9	5	1	7	11	4	8	10	
	6	9	5	3	0	8	4	10	2	7	11	1	
P	10	1	9	7	4	0	8	2	6	11	3	5	<i>R</i>
	2	5	1	11	8	4	0	6	10	3	7	9	
	8	11	7	5	2	10	6	0	4	9	1	3	
	4	7	3	1	10	6	2	8	0	5	9	11	
	1	2	10	8	5	1	9	3	7	0	4	6	
	7	10	6	4	1	9	5	11	3	8	0	2	
	5	8	4	2	11	7	3	9	1	6	10	0	
						RI							

Quasi Cadenza a piacere
Allegro

gva.....

sost. - tenuto

gva.....

The musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and dynamics. The lower staff is in bass clef and contains a bass line with sustained notes. The score is marked 'Allegro' and includes dynamic markings such as 'gva' (glissando) and 'sost. tenuto' (sostenuto). The tempo is indicated as 'Allegro'.

Example 53: *Image Astrale*, m. 124.

¹⁸ Boldface numerals denote statements (or partial statements) of the row in prime form; italicized numerals denote statements (or partial statements) of the row in retrograde form.

The manuscript sketchbooks for *Image Astrale* provide further insight into Coulthard's deliberate working out of dodecaphonic ideas. In these manuscript sketches (Sketchbook No. 11), Coulthard has notated a succession of numbered pitches corresponding directly to the pitch ordering of the original tone row in the "star points" passage (m. 3) as well as the secondary ordering of the row found in m. 4. Check marks are present under each numbered pitch in the sketchbook, suggesting that during composition the composer checked off successive pitches of the row as they were incorporated into the piece. In addition to providing confirmation of Coulthard's deliberate appropriation of twelve tone techniques, the sketches also reveal an approach to the act of composition in which intervals of transposition play an integral role in the thematic process. Markings such as "down a fourth," "T4," "up second time," and "transpose" appear in the composer's hand above many thematic entrances. Table 11 illustrates notational discrepancies between the manuscript sketches and the published edition.

Table 11: Discrepancies between the manuscript sketches and published edition of *Image Astrale*.

MEASURE	MANUSCRIPT SKETCHES	PUBLISHED EDITION
1	First two right hand on beat five are E-flat/A-flat	Same two notes respelled enharmonically as D-sharp/ G-sharp
2	Right hand has an E-natural under the dotted	E-natural deleted from the right hand part; B-flat

	half note A-flat; lowest left hand note is B-flat	in the left hand changed to B-natural
5	Original tempo marking was <i>Allegro vivace</i>	Original marking replaced by <i>Attaca. Allegro con brio</i>

Coulthard's appropriation of serial procedures is significant on several counts. First, the technique documents convincingly the growing eclecticism in the composer's music from the late 1960s to the present, with serial ideas integrated into an expanded tonal vocabulary. Second, and perhaps more interesting, is the fact that Coulthard's compositional philosophy toward serial procedures represents a marked divergence from the prevailing school of thought in Canadian composition for much of the twentieth century, with its emphasis on complex, extended serial techniques derived from the neo-classical impulses of objectivity and economy of expression.¹⁹ Nowhere is this dichotomy more evident than in a comparison of Coulthard's music with the austere, post-Webern textures of her fellow Vancouverite and former UBC colleague Barbara Pentland. By adhering to her fundamental conviction that the possibilities of the tonal system have not yet been exhausted and that serialism represents just one of many possibilities for enriching the tonal language, Coulthard has forged her own distinctive

¹⁹ For further discussion of neo-classical tendencies in Canadian music, see Proctor, *Canadian Music of the Twentieth Century*, 61-102. See also Proctor's article entitled "Neo-classicism and Neo-romanticism in Canadian Music," *Studies in Music from the University of Western Ontario*, 1 (1976): 15-22.

brand of serialism conceived for sonorous effect rather than as a governing compositional technique.²⁰ These eclectic views are entirely consistent with Schoenberg's own philosophy toward both composition and pedagogy, as evidenced first hand by the composer during her studies with Schoenberg in 1942:

When I went to Arnold Schoenberg for criticism lessons, he would have *none* of my apologies for not bringing him twelve tone pieces. He was a very 'traditional' teacher and told me he was surprised that musicians were using his system to create such a revolution.²¹

The second theme group consists of a lyrical theme (reminiscent of the tranquillity and rhythmic freedom of the opening measures), prefaced by a series of "dramatico" chords.²² In contrast to the dodecaphonic pitch organization of the "star points" figure, a tonal framework is established with a colouristic C⁹ chord serving as the harmonic foundation of the chordal passage (mm. 22-24) (see Example 54). A thinned

²⁰ In an address to the First Annual Composers' Workshop at Banff Centre, Alberta in 1978, Coulthard summarized her philosophy toward modern compositional strategies thus: "I experimented with new musical ideas, modifying them to fit into personal patterns. It is possible to incorporate Schoenberg's twelve tone system or electronic tapes without necessarily accepting the prevailing dogma of these styles entirely." (Coulthard, Address to the First Annual Composers' Workshop at Banff Centre, 29).

²¹ Jean Coulthard, Biographical Sketch No. 6, "The Divine Discontent."

²² These chords, marked *f* and *Maestoso - con forza*, are characterized by rich harmonic textures, arpeggiation, incisive accents, and dotted rhythms.

version of this chord (C/G/D) is maintained as a pedal point against the opening measures of the cantabile theme, followed by a series of extended chord forms which descend progressively by a major second. Of particular interest in the second theme is the rhythmic ambiguity deriving from the presence of duplet and triplet subdivisions, syncopation, and metrical shifts between 9/8 and 6/8. In a manner analogous to the "spatial" metaphors of the opening theme, these rhythmic gestures evoke a temporal quality of "timelessness," a perception reinforced by the composer's expressive markings: *tranquillo*, *celestial*. At m. 34, the music grows progressively in intensity once more, culminating with a lengthy cadenza at mm. 37-46.

The image displays two systems of musical notation. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a fermata over the first measure and a '2' above the second measure. The lower staff is in bass clef and contains a bass line with a '2' above the first measure and a '2' above the second measure. Above the first system, the markings 'Tranquillo Cantabile 2' and 'celestial' are written. Below the first system, the marking 'pp' is present. The second system also consists of two staves, continuing the melodic and bass lines with various rhythmic patterns and articulations.

Example 54: *Image Astrale*, mm. 23-29

In the development section, the opening chordal sequence undergoes a dramatic transformation from its initial context as a representation of "infinite serenity" to articulate the climactic moment of the entire work, described by Coulthard as the "tremendous explosion of the stars."²³ Several factors conspire to effect this transformation, including changes in articulation, dynamics, rhythmic pulse, metre, expressive markings, and registral placement (see Example 55). The structural function of the passage is likewise reversed from its initial entrance, since it no longer acts as the impetus for further expansion but rather as a dramatic point of arrival.²⁴ This passage is preceded by a transposed, intensified version of the serial "star points" passage, thus reversing the order in which these thematic elements were initially stated. The recapitulation presents modified versions of both theme groups in reverse order,²⁵ followed by a coda which returns to the thematic material and tranquil, spatial character of the opening measures. The final cadence chord re-harmonizes the opening A-flat¹³ bass pedal by superimposing an A-natural, as if injecting the close of the work with an added degree of harmonic tension to underscore the infinite mystery of the universe.

²³ Coulthard, notes to *Image Astrale*.

²⁴ As with Coulthard's thematic process in other works, this process of contextual reversal once again invokes comparison to Bloom's concept of antithetical completion.

²⁵ The tone row of the serial "star points" passage recurs in modified retrograde form in the recapitulation.

The image shows a musical score for piano, specifically measures 63 and 64 of the piece 'Image Astrale'. The score is written on three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The tempo marking 'Molto Maestoso' is placed above the first staff. The first measure of measure 63 begins with a dynamic marking of 'ff' (fortissimo) and a 'susc. Ped.' (sustaining pedal) instruction. The notation includes various note values, rests, and articulation marks such as accents and slurs. The second measure of measure 64 continues the musical material with similar dynamics and articulation.

Example 55: *Image Astrale*, mm. 63-64.

Image Terrestre (1990), the companion piece to *Image Astrale*, was dedicated to the pianist Margaret Bruce and premiered by Bernard Doerkson in 1991 at a Vancouver Art Gallery recital. The work has since been performed by Connie Shi (Vancouver Playhouse, March 1995) and Glenn Colton (Murray Adaskin Scholarship Concert, University of Victoria, October 1993; Lakeland College Conservatory of Music Faculty

Recital. Lloydminster, Alberta, February 1996, with *Image Astrale*.²⁶ While *Image Astrale* conveys Coulthard's vision of the stars, *Image Terrestre* evokes images of planet earth, with contrasting "dramatico" and "cantabile" themes representative of the dichotomy between the frantic pace of modern civilization and the quiet tranquillity of nature.²⁷ In comparison with *Image Astrale* – a primarily meditative, albeit technically challenging work – *Image Terrestre* is a virtuosic *tour de force*, featuring frequent crossing of hands, rapid octave passagework, and disjunct melodic motion.

Like its companion piece, *Image Terrestre* follows Coulthard's typical sonata form scheme with four contrasting theme areas. The piece opens with a series of "dramatico" chords reminiscent of the second theme group of *Image Astrale*, followed by an arpeggiated theme of alternately rising and falling sixteenth notes. The richly textured dramatico chords, marked *f* and characterized by incisive accents, are suggestive of the commotion and turmoil of modern civilization (see Example 56). Coulthard, in an interview, has indicated that the piece is intended to conjure up images of a busy city, with episodes such as the dramatico introduction evocative of certain aspects of the urban soundscape (e.g. the sound of traffic).²⁸

²⁶ The February 1996 performance marks the first and only time to date that both pieces have been performed together.

²⁷ Jean Coulthard, in conversation with the author, 1994.

²⁸ Jean Coulthard, in conversation with the author, 1993-95.

Attacca
Allegro Drammatico

The musical score is written for piano on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro Drammatico' and the section is labeled 'Attacca'. The music consists of a series of arpeggiated chords, many of which are triplets. There are several dynamic markings, including 'sost.' (sostenuto) and 'sf' (sforzando). The score is divided into two systems by a bar line.

Example 56: *Image Terrestre*, mm. 1-2.

While the opening chordal section is suggestive of urban *sounds*, the arpeggiated passage which follows creates a vivid impression of the *pace* of modern civilization. The entire passage (mm. 9-23), in fact, may be viewed as a metaphor for motion resulting from a combination of rhythmic and melodic elements (see Example 57).²⁹ Thus while the metrical irregularity and rhythmic flexibility of *Image Astrale* convey a perception of

²⁹ Perception of perpetual motion is further emphasized by the oscillating contour of the melodic line, suggestive perhaps of someone running up and down a flight of stairs.



Example 57: *Image Terrestre*, mm. 9-10.

"musical space." precisely the opposite temporal effect is realized in *Image Terrestre* through rhythmic uniformity and regular metrical groupings (based upon phrasing, pitch direction, pitch repetition, and accentuation). By structuring and emphasizing the direction of time, these elements evoke a sense of forward-directed motion, a perception well suited to the descriptive nature of the musical material. Barbara Barry describes this type of writing as "time as motion:"

Since a prime characteristic of structured time is motion - and more - the essence of motion - then musical works which emphasize this forward-movement and sense of direction could be described as *time as motion*.³⁰

³⁰ Barry, 253.

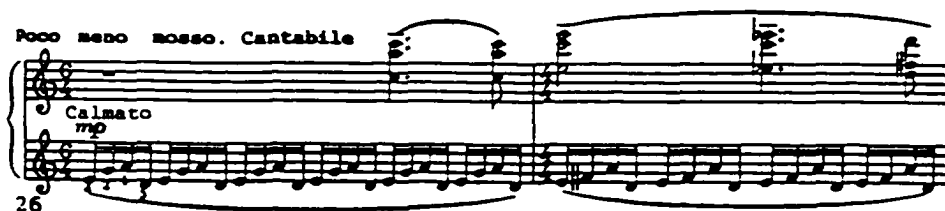
Collectively, these two contrasting thematic elements conspire to evoke an impression of urban civilization at its most frenzied pace. The perception of restlessness evoked through the opening dramatico section is heightened by shifting bass pedals (F-sharp in m. 1, G-sharp in m. 5) creating ambiguous tonal references. Octave C-sharps underpinning the beginning of the arpeggiated section create a momentary perception of tonal resolution, as if the entire opening section functioned as a composed-out cadence (IV - V - I) in C-sharp.³¹ This sense of repose is short-lived, however, as the music progresses to an F-sharp major triad in mm. 11-12,³² thus returning to the germinal tonal material of the piece and foreshadowing the final cadence chord to which the piece ultimately resolves.³³ Considered in another light, the F-sharp major triad at mm. 11-12 clarifies the tonal ambiguity of the opening section and retrospectively implies a composed-out cadence in F-sharp (I - II - V - I). Following this momentary release of tonal tension and rhythmic energy, mm. 12-23 re-establish a quality of perpetual motion and urgency with a return to the type of figuration found in mm. 9-10 and shifting, tonally ambiguous harmonizations.

³¹ The pitch C-sharp is further emphasized quantitatively, occurring a total of six times (four times in succession) in each of measures 9 and 10, and qualitatively, with C-sharps falling on each of the strong beats in these same measures (highlighted by accents).

³² The resolving tendency of these measures is affirmed by the expressive markings *morendo*, *dim.* and *ritard.* As if to underscore the structural importance of this chord, the ending of m. 11 is punctuated in characteristic fashion by a comma (followed by a half rest).

³³ The work closes on a repeated F-sharp chord (F-sharp/C-sharp/E-sharp, with grace note A).

The second theme group comprises a contrasting cantabile theme which grows progressively in intensity, accompanied by an arpeggiated sixteenth-note accompanimental pattern marked, appropriately, *Calmato* (see Example 58). This type of accompaniment, suggestive of nature imagery, is identical to the type of figuration found in many of Coulthard's songs as a representation of the gentle, rhythmic flow of a stream or brook. One such example is her musical setting of the word "stream" in the song "Dream Love," the second of the four *Christina Songs* (1983) (based on poetry by Christina Rossetti). It is this type of figuration, moreover, which reveals most explicitly the self-described "rippling, lyrical" paradigm of Coulthard's dualistic style. The fact that the *Cantabile* theme functions as a momentary repose from the urgency of the first theme group suggests a quasi-programmatic interpretation whereby nature is portrayed as a site of refuge, a source of spiritual renewal from the rigours of modern existence.



Example 58: *Image Terrestre*, mm. 26-27.

In a manner analogous to the thematic process of *Image Astrale*, the development section culminates with a transformed, intensified version of the "cantabile" theme (see Example 59). The harmonic texture is enriched, the dynamic and expressive contexts reversed, and the "flowing" accompanimental figuration is supplanted by fortissimo chords in the extreme lower register (invoking direct comparison with the climactic "explosion of the stars" in *Image Astrale*). By extending this programmatic analogy to *Image Terrestre*, the climactic transformation of the *cantabile* theme might be viewed as a representation of the primal force of nature, suggestive perhaps of a storm. While this interpretation is highly subjective, it is plausible given the nature imagery evoked by the initial entrance of this theme and the programmatic associations attached to the analogous thematic process in *Image Astrale*. The dynamics (*ff*), expressive markings (*maestoso*), accentuation, and arpeggiation of each chord further heighten the drama and support a possible programmatic interpretation.³⁴

In characteristic fashion, Coulthard's thematic development also comprises a process of integration whereby melodic fragments from both theme groups are juxtaposed in succession (mm. 62-63), or superimposed

³⁴ Accepting this premise, the sustained bass chords and accentuated, arpeggiated treble chords might suggest images of thunder and lightning, respectively.

upon one another (mm. 76, 80-81). The recapitulation presents transposed, abbreviated versions of both theme groups, followed by a virtuosic coda.³⁵

The musical score for Example 59, *Image Terrestre*, measures 85-88. It is written for piano and includes a *Maestoso* tempo marking. The score is arranged in three staves: a treble clef staff, a middle staff, and a bass clef staff. The music features a melodic line in the treble, a rhythmic accompaniment in the middle, and a bass line in the bass. The key signature has one sharp (F#) and the time signature is 3/4. Dynamic markings include *ff* and *oss. ff*. The number 85 is written at the beginning of the bass staff.

Example 59: *Image Terrestre*, mm. 85-88.

³⁵ The final cadence chord (F-sharp - C-sharp - E-sharp, with grace note A), confirms F-sharp as the central tonal centre, as alluded to in the opening section.

CHAPTER SEVEN

Conclusions

Aesthetics

In summarizing Coulthard's aesthetic philosophy toward the art of composition, it must first be said that, perhaps above all, she is a composer who views music as a vehicle for the expression of human emotions, a philosophy adhered to in her music in a manner which is at once convincingly honest and refreshingly unapologetic. As such, she is the living embodiment of precisely the type of direction Rochberg and others have suggested twentieth-century music need take to remedy the perceived tendency toward imbuing music with the principles of science. Of no less importance to Coulthard is the principle of music as an active form of communication with the listener. In all of her music, whether the means of pitch organization be tonal, bitonal, or (on occasion) serial, the underlying impulse is never the application of the technique itself, but rather how the technique may be used (and, indeed, which technique(s) may be used) to express best her desired feelings to the listener. It is within this context that Coulthard's tonally-based and accessible idiom has attracted considerable interest from performers and audiences alike during a period in which the

compositional goals of a large number of Canadian composers were growing increasingly at odds with the musical tastes of the Canadian public.¹ It is also within this context that Coulthard has contributed an extensive body of *Gebrauchsmusik* to the twentieth-century repertoire, reflecting an interest shared by Bartók and Hindemith (both of whom have been highly influential in Coulthard's creative life) and, closer to home, her Western Canadian contemporaries Barbara Pentland and Violet Archer.

An intuitive sense of the natural environment is perhaps the greatest single extra-musical stimulus underlying Coulthard's style. From her childhood years in her parents' spacious Shaughnessy Heights garden to her current residence overlooking the Pacific Ocean, Coulthard has demonstrated a life-long love affair with nature, particularly that of her native British Columbia. Musically, this impulse is manifested most explicitly in the usage of local descriptive titles and the quasi-programmatic representation of the varying feelings and moods she associates with certain locales (Kalamalka Lake, to cite one of many examples).

On a deeper level, there are innate qualities in Coulthard's music which derive not from the direct representation of natural images but

¹ As previously mentioned in Chapter Three, this was especially the case at the height of the serial movement in Canada during the late 1940s and 1950s.

rather from certain states of mind attributable to the psychological influence of nature. Themes such as nature as the site of a spiritual experience and nature as an animated life force are two of the pervasive manifestations of this impulse, as revealed musically through chromatic inflection and "rippling" *moto perpetuo* figuration, respectively (tendencies exemplified in works such as *The Pines of Emily Carr* and *Image Terrestre*). As discussed in Chapters One and Two, Coulthard's identification with the Canadian landscape invokes comparison to the works of other Canadian composers and artists (particularly the art of Emily Carr). By expressing her intuitive emotional response to the Canadian landscape (often via metaphors of motion and spatiality) Coulthard has, in her own unique way, contributed to the definition of a Canadian musical identity.

Musical Structure

Form

Throughout her creative life, the structural design of Coulthard's music bears all of the aural trademarks of a firmly formalist perspective. For Coulthard, traditional formal structures have represented the pillars upon which her music is constructed. Yet within these structural boundaries considerable ingenuity is exhibited, as formal patterns are freely modified and moulded to suit her expressive aims. The result is a musical

architecture reflective of an eclectic blend of tradition and innovation (somewhat analogous to a twentieth-century cathedral).

In her large-scale piano compositions, a personal application of sonata form principles has served as one of the primary formal strategies. In exposition sections, four thematic areas are typically presented (frequently alternating between "dramatico" chordal passages and lyrical "cantabile" themes), while characteristic developmental techniques include the contextual transformation of themes via contrasting harmony, rhythm, dynamics, and expressive markings. Recapitulation sections are rarely literal restatements but rather re-interpretations in which themes are compressed, re-harmonized, and stated in reverse order. A common feature is the modified return of introductory thematic material in the closing measures (in the manner of a nostalgic reminiscence). Structural divisions are typically clearly defined through characteristic gestures such as the fermata, diminuendo and ritardando markings, rests, and the comma.

Variation Form serves as the structural basis for several works, most notably the third movement of the first sonata and the *Variations on BACH*. In the latter work and others (such as the *Octet "Twelve Essays on a Cantabile Theme"*), Coulthard's use of variation technique represents a

significant departure from traditional models. In these works, an opening germinal idea serves as the impetus behind a series of interdependent elaborations in which the distinction between successive variations is often obscured and fragments from earlier variations are developed in later ones. In this respect, Coulthard's use of variation techniques contrasts sharply with the clear delineation of formal boundaries evident in her sonata form movements.

Cyclical tendencies are evident in a number of multi-movement works, most notably the two sonatas and the *Sketches from the Western Woods*. In each case, the cyclic principle is applied to varying degrees. In the *Sketches*, the cyclical recurrence of a germinal opening motive in each of the work's constituent movements functions as a unifying gesture, while in *Sonata No. 1* thematic elements from the opening movement are recalled in the finale to effect a sense of large-scale closure. In *Sonata No. 2*, conversely, thematic material from the opening movement recurs throughout the finale in modified guises, contributing to a cyclic-based formal structure and creating a dual conflict of rhythmic and temporal processes.

Tonal Planning

All of Coulthard's piano music is, to a great extent, tonally-based, yet her allegiance to the principles of tonality is by no means passive.

Although harmonic progressions and, at times, entire sections fall within the scope of a major or minor key, her approach to tonal planning may be generally classified as extended tonality. The tonal orientation of a work will often (although not exclusively) derive not from harmonic progressions and cadential formulas in the nineteenth-century sense, but rather from the subtle allusion to tonal centres via bass pedals and cadential points (particularly at important structural divisions). In this respect, Coulthard's music represents a notable departure from composers writing in a post-romantic idiom based upon traditional major/minor modalities (as exemplified in the music of contemporaries such as Oskar Morawetz).

Key relationships on both intra-movement and inter-movement levels frequently reveal a tertian-based tonal scheme, as exemplified in works such as the two sonatas, the piano concerto, and the *Prayer for Elizabeth* (suggesting the influence of Debussy). In some later works, Coulthard's expanded tonal vocabulary is reflected in tritonic key relationships (suggesting the influence of Bartok and Schoenberg). To achieve maximum tonal variety, successive key areas often juxtapose sharp and flat keys. With few exceptions (most notably in certain recent works from the 1980s to the present), the vast majority of Coulthard's works resolve conclusively to a closing tonic in the final measures.

Harmony

Although traditionally based, Coulthard's harmonic language is diverse and (in the later works, especially) reflective of a progressive tendency towards increasingly rich, colouristic sonorities. Beginning in the works of the late 1940s – among them the *Four Etudes* and the first sonata – bitonal harmony is frequently employed, most often via the superimposition of triads in opposing keys. Neo-impressionistic features, particularly prominent in the middle period and recent works, include the use of extended chord forms and quartal harmony. In the increasingly eclectic recent works, Coulthard's harmonic vocabulary has been further enriched through the selective application of serial techniques and the use of tone clusters, the latter trait reflecting the influence of recent contemporaries such as Crumb, Penderecki, and Xenakis.

Melody

Generally speaking, Coulthard's melodic style may be characterized as tonal, lyrical, conjunct, and tending toward long lines and smoothly flowing phrases. These tendencies are reflective of a compositional philosophy which maintains an allegiance to the aesthetic ideals of beauty and inspiration. These overall tendencies notwithstanding, several features are utilized recurrently to enrich Coulthard's melodic language. These include

the presence of non-traditional scale forms (such as modal and octatonic writing), disjunct melodic motion, concise melodic cells, and chromaticism (frequently used a symbol of mysticism or spirituality).

Rhythm

Coulthard's approach to rhythm reflects a decidedly impressionistic influence. This influence manifests itself via irregular groupings (such as quintuplet and septuplet patterns), polyrhythms, and syncopation. Like Debussy, the combined use of these and other patterns often evokes a sense of rhythmic ambiguity and, at times, a "timeless" quality which relates closely to the descriptive content of the music. In other instances, regular patterns (typically in a brisk tempo) are utilized to suggest a sense of perpetual motion by structuring and emphasizing the direction of time. On occasion, these regular patterns are accentuated in such a way as to evoke a primitive, percussive quality reminiscent of Bartók (e.g. the third movement of *Sketches from the Western Woods*, "Elements," and *Image Terrestre*). Dotted rhythms are often employed (in combination with other climactic gestures) to evoke a heightened sense of emotional tension or, in the case of the slow opening of *Sonata No. 2*, second movement, to suggest a character of mourning. Characteristic gestures include the frequent presence

of "passionata" triplets in dramatic passages and the demarcation of phrase and section endings via rhythmic augmentation.

Pianistic Style

From her earliest mature piano works, Coulthard has demonstrated an easy command of the instrument reflective of a highly-skilled, professionally-trained pianist. Consequently her pianistic style is at once idiomatic, technically and interpretatively challenging and, in several instances, virtuosic. In this respect, the piano works may be viewed as distinctive from other facets of her compositional output, most notably the orchestral works, in which her ability to write effectively and idiomatically for various instruments developed gradually and relatively late in the composer's career.²

Among the more commonly encountered technical challenges for the pianist are rapid octave passagework, double thirds and fourths (often to be played at a brisk tempo), cadenza-like flourishes (typically used as climactic gestures), crossing of hands, unusual intervallic patterns, and wide melodic leaps requiring manual dexterity and secure fingering. These

² As David Duke has explained, Coulthard's mature orchestral style did not emerge until after her lessons with Gordon Jacob in the mid-1960s. (Duke, "The Orchestral Music of Jean Coulthard," 226).

technical elements, combined with an abundance of notated details with regard to expressive nuance, require both an accomplished technique and a sensitive, carefully considered interpretative approach to successfully convey the inherent musical meaning these works comprise.

Generally, Coulthard's piano works employ one or more of the following types of figuration: richly-textured, colouristic chords; widely-spaced arpeggios; linear counterpoint; lyrical melody with chordal accompaniment (used predominantly in slower cantabile themes, frequently polyrhythmic); and sparse, widely-spaced pointillistic textures (a growing tendency in the recent works). At climaxes, several features are characteristically employed to heighten the emotional intensity, including trill figuration (occasionally double trills), tremolos, glissandi (especially in the recent works), and arpeggiated chords (such as the climactic "explosion of the stars" in *Image Astrale*).

In some works, such as *Image Astrale*, wide registral spacing exploits the upper and lower extremes of the keyboard, necessitating that the music be notated on three staves. In this respect, Coulthard's piano writing invokes comparison to the music of Debussy, as does the recurrent presence of extended bass pedals requiring the use of the sostenuto pedal. While

Coulthard's notation is exclusively traditional. a couple of recent features reveal the influence of some of the more experimental paths in twentieth-century music and document the growing eclecticism in her music from the 1970s to the present: the presence of aleatory elements and the insertion of somewhat untraditional instructions to the pianist in several works (e.g., the double glissando in *Prelude No. 11*, in which the right and left hands are instructed to play with the thumb and back of the hand, respectively).

Historical Position

Coulthard has played an integral role in the development of twentieth-century music in Canada. As a founding member of the Canadian League of Composers, she was not only a driving force behind the mid-century promotion and dissemination of Canadian music but also a pioneer who paved the way for women composers (and, to a certain extent, Western Canadian composers) on the national music scene. As an educator and mentor to a new generation of Canadian composers for almost three decades, Coulthard has been highly successful (as documented by the remarkable success of many of her former students). In this respect, Coulthard's impressive pedagogical record compares favourably to the highly influential teachings of John Weinzweig and Jean Papineau-Couture, although it must be said that Coulthard is somewhat distinct by virtue of the fact that she never

imposed her own style upon others but rather created the necessary conditions in which student composers could develop their own unique styles.

In terms of her compositional output, Coulthard's works are among the most extensively performed and recorded works in the entire Canadian repertoire. This fact, coupled with the plethora of national and international awards she has received, serves as a convincing testament to the inherent quality of her music. As a composer writing in an expressive, tonally-based idiom, Coulthard has demonstrated a high degree of artistic commitment in remaining true to her aesthetic beliefs even during periods in which those beliefs were largely out of step with the perceived mainstreams of Canadian music. It is within this context that Coulthard's music came to represent an alternative musical world to the predominantly serial compositions which dominated the Canadian repertoire at mid-century, foreshadowing the recent tendency in Canadian music toward stylistic eclecticism and a re-examination of tonal principles.

Coulthard's piano works occupy a prominent position in Canadian keyboard literature. The early mature works of the 1940s and 1950s played a vital role in the rapid growth of Canadian piano composition during

this period (as exemplified in the number, quality, and scope of the works produced). More recently, the eclectic synthesis of styles evident in Coulthard's piano works of the past three decades may be viewed as a microcosm of the general eclecticism in recent Canadian music. Among the most extensively performed and recorded keyboard works in the Canadian repertoire, Coulthard's piano compositions have attracted the interest of noted international pianists (e.g., John Ogdon, Robert Silverman, Jane Coop, Cristine Coyiuto, and Antonin Kubalek), Canadian cultural institutions (e.g., the Canadian Broadcasting Corporation and the Canadian Music Centre), music publishers (e.g., Berandol, Novello, Avondale), and have earned the composer numerous accolades.

While it may be somewhat premature to speculate as to Coulthard's lasting position in twentieth-century music, an argument can be made for the view that recognition as one of the leading international figures of her generation (i.e., composers born between 1900 and 1920) is long overdue. While many composers of this generation – among them Samuel Barber (1910-81), Benjamin Britten (1913-76), Aaron Copland (1900-91), Alberto Ginastera (b. 1916), and Dmitri Shostakovich (1906-75) – have achieved widespread international recognition writing in a tonally-based idiom, Coulthard has remained in relative obscurity in Western Canada

despite the fact that she has consistently produced music of comparable quality and stylistic orientation.

There are, however, some encouraging signs that this perception has begun to change. In addition to a series of academic dissertations on Coulthard from Canadian and American universities, her music has been the subject of recent articles in the *Journal of the International League of Women Composers*,³ the *Norton Grove Dictionary of Women Composers*,⁴ and the *International Encyclopedia of Women Composers*,⁵ while her piano music has been discussed in recent histories of keyboard literature such as those by Burge (*Twentieth Century Piano Music*) and Gillespie (*Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*). With this in mind, perhaps the day is not far off when Coulthard's music will be taught in contemporary music history classes together with that of her more widely known international contemporaries.

³ Ruth Kashak and Bruce Symaka, "A Celebration of the Life of Jean Coulthard," *Journal of the International League of Women Composers* (February 1994): 12-14.

⁴ G.G. Jones, "Jean Coulthard," in J.A. Sadie and R. Samuel, eds. *Norton/Grove Dictionary of Women Composers* (New York/London: Norton, 1995), 128-29.

⁵ Aaron I. Cohen, *International Encyclopedia of Women Composers*, second ed., 1 (New York: Book & Music, 1987), 167.

In the meantime, Coulthard will likely continue to do as she has done for her entire creative life: work within her own aesthetic beliefs and compositional style to write enduring music of the highest standards. As the composer's own words illustrate, to do so amounts to nothing less than a deeply personal expression of her innermost thoughts and emotions:

I feel that music is my whole life. If one can interpret it, one can understand my personal philosophy. When I write music, I am releasing my inner self.⁶

⁶ Coulthard, "Music Is My Whole Life."

Bibliography

BOOKS

- Ainslie, Patricia. *Correspondences: Jack Shadbolt*. Calgary: Glenbow Museum, 1991.
- Antokoletz, Elliot. *Twentieth-Century Music*. Englewood Cliffs, New Jersey: Prentice Hall, 1992.
- Atwood, Margaret. *Survival*. Toronto: Anansi, 1972.
- Barry, Barbara. *Musical Time: The Sense of Order*. Stuyvesant, New York: Pendragon Press, 1990.
- Beckwith, John. *Music in Canada*. Ottawa: Minister of Supply and Services Canada, 1979.
- Beckwith, John. *The Canadian Musical Repertoire*. Sackville: Centre for Canadian Studies, Mount Allison University, 1993.
- Berton, Pierre. *Why We Act Like Canadians*. Toronto: McClelland and Stewart, 1982.
- Bloom, Harold. *Agon: Towards A Theory of Revisionism*. Oxford: Oxford University Press, 1982.
- Bloom, Harold. *The Anxiety of Influence*. Oxford: Oxford University Press, 1974.
- Bloom, Harold. *A Map of Misreading*. Oxford: Oxford University Press, 1975.
- Bloom, Harold. *Poetry and Repression*. Oxford: Oxford University Press, 1976.
- Bonds, Mark Evan. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge, Massachusetts: Harvard University Press, 1991.

- Bradley, Ian L. *Twentieth-Century Canadian Composers*. 2 vols. Agincourt, Ontario: GLC Publishers, 1982.
- Bringhurst, Robert, et al. eds. *Visions: Contemporary Art in Canada*. Vancouver and Toronto: Douglas and McIntyre, 1983.
- Briscoe, J.R. *Historical Anthology of Music by Women*. Bloomington: Indiana University Press, 1987.
- Burge, David. *Twentieth-Century Piano Music*. New York: Schirmer, 1990.
- Cavanaugh, Beverly, ed. *Canadian Music in the 1930s and 1940s*. Kingston: Queen's University, 1986.
- Carr, Emily. *Fresh Seeing*. Toronto: Clarke, Irwin & Co., 1972.
- Carr, Emily. *Hundreds and Thousands: The Journals of Emily Carr*. Toronto: Clarke, Irwin, & Co., 1966.
- Carr, Emily. *Klee Wyck*. Toronto: Clarke, Irwin & Co., 1971.
- Cheetham, Mark A., with Linda Hutcheon. *Remembering Postmodernism: Trends in Recent Canadian Art*. Oxford: Oxford University Press, 1991.
- Cherney, Brian. *Harry Somers*. Toronto: University of Toronto Press, 1975.
- Cohen, Aaron I. *International Encyclopedia of Women Composers*, 2nd ed. New York: Book & Music, 1987.
- Cooke, Deryck. *The Language of Music*. Toronto: Oxford University Press, 1959.
- Copland, Aaron. *Our New Music*. New York: McGraw-Hill, 1941.
- Dahlhaus, Carl. *Between Romanticism and Modernism*. Trans. Mary Whittall. Berkeley/Los Angeles: University of California Press, 1980.
- Davis, Ann. *The Logic of Ecstasy: Canadian Mystical Painting, 1920-1940*. Toronto: University of Toronto Press, 1992.
- Diamond, Beverly and Robert Witmer, eds. *Canadian Music: Issues of Hegemony and Identity*. Toronto: Canadian Scholars' Press, 1994.

- Dodd, Kerry Mason. *Sunlight in the Shadows: The Landscape of Emily Carr*. Toronto: Oxford University Press, 1945.
- Duke, David G. *Jean Coulthard*. Vancouver: Performing Rights Organization of Canada, 1985.
- Duval, Paul. *Four Decades: The Canadian Group of Painters and Their Contemporaries - 1930-1970*. Toronto and Vancouver: Clarke, Irwin & Company, 1972.
- Eastman, Sheila and Timothy McGee. *Barbara Pentland*. Toronto: University of Toronto Press, 1, 1983.
- Eckhardt, Ferdinand. *Music From Within*. Gerald Bowler, ed. Winnipeg: University of Manitoba Press, 1985.
- Feldman, Morton. *Essays*. Bohn/Kohn: Beginner Press, 1985.
- Fenton, Terry and Karen Wilkin. *Modern Painting in Canada: Major Movements in Twentieth-Century Art*. Edmonton: Hurtig, 1978.
- Friedrich, Otto. *Glenn Gould: A Life and Variations*. Toronto: Lester & Orpen Dennys, 1990.
- Frye, Northrop. *The Bush Garden: Essays on the Canadian Imagination*. Toronto: Anansi, 1971.
- Frye, Northrop. *Divisions on a Ground*. James Polk, ed. Toronto: Anansi, 1982.
- Gillespie, John. *Five Centuries of Keyboard Music*. Belmont, California: Wadsworth Publishing, 1965.
- Graham, Mayo. *Some Canadian Women Artists*. Ottawa: National Gallery of Canada, 1975.
- Harper, J. Russell. *Painting in Canada: A History*. 2nd ed. Toronto: University of Toronto Press, 1988.
- Herndon and Ziegler, eds. *Music, Gender, and Culture*. Wilhelmshaven: Florian Noetzel Verlag, 1990.

- Heyman, Barbara. *Samuel Barber: The Composer and His Music*. New York: Oxford University Press, 1992.
- Hollander, John. *The Figure of Echo*. Berkeley and Los Angeles: University of California Press, 1981.
- Huneker, James. *Chopin: The Man and His Music*. New York: Charles Scribner's Sons, 1990.
- Jackson, A.Y. *A Painter's Country: The Autobiography of A.Y. Jackson*. Toronto: Clarke, Irwin, & Company Limited, 1958.
- Jezić, D.P. *Women Composers: The Lost Tradition Found*. New York: Feminist Press at the City University of New York, 1991.
- Koskoff, Ellen, ed. *Women and Music in Cross-cultural Perspective*. Westport: Greenwood, 1987.
- Lazarevich, Gordana. *The Musical World of Frances James and Murray Adaskin*. Toronto: University of Toronto Press, 1988.
- Leclerc, Denise. *The Crises of Abstraction in Canada: The 1950s*. Ottawa: National Gallery of Canada, 1992.
- LePage, J.W. *Women Composers, Conductors, and Musicians of the Twentieth Century*. 3 vols. Metuchen: Scarecrow, 1988.
- Litt, Paul. *The Muses, The Masses and The Massey Commission*. Toronto: University of Toronto Press, 1992.
- Littlejohn, Bruce and Jon Pearce, eds. *Marked by the Wild*. Toronto: McClelland and Stewart, 1973.
- Longyear, Rey M. *Nineteenth Century Romanticism in Music*. 3rd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1988.
- MacMillan, Keith and John Beckwith, eds. *Contemporary Canadian Composers*. Toronto: Oxford University Press, 1975.
- McClary, Susan. *Feminine Endings*. Minneapolis: University of Minnesota Press, 1991.

- McDougall, Robert L. *Totems: Essays on the Cultural History of Canada*. Ottawa: Tecumseh Press, 1990.
- McIntosh, Dale. *A History of Music in British Columbia 1850-1950*. Victoria: Sono Niss Press, 1989.
- McGee, Timothy. *The Music of Canada*. New York: Norton, 1985.
- McGregor, Gaile. *The Wacousta Syndrome: Explorations in the Canadian Landscape*. Toronto: University of Toronto Press, 1985.
- Massey, Vincent. *On Being Canadian*. Toronto: J.M. Dent & Sons, 1948.
- Matthews, Denis, ed. *Keyboard Music*. Newton Abbott: David & Charles, 1972.
- Meyer, Leonard B. *Style and Music*. Philadelphia: University of Pennsylvania Press, 1989.
- Morton, W.L. *The Canadian Identity*. 2nd ed. Madison: University of Wisconsin Press, 1972.
- Nasgaard, Roald. *The Mystic North*. Toronto: University of Toronto Press, 1984.
- The New Webster's Dictionary and Thesaurus of the English Language*. New York: Lexicon, 1991.
- Nochlin, Linda. *Women, Art, and Power and Other Essays*. New York: Harper & Row, 1988.
- Park, Julian, ed. *The Culture of Contemporary Canada*. Ithaca: Cornell University Press, 1957.
- Parks, Richard. *Claude Debussy and the Twentieth Century*. New Haven: Yale University Press, 1989.
- Proctor, George A. *Canadian Music of the Twentieth Century*. Toronto: University of Toronto Press, 1980.
- Pugh, A., ed. *Women in Music*. Cambridge: Cambridge University Press, 1991.

- Quintilian. *The Institutes of Oratory*. H.E. Butler trans. London: Loeb Classics, 1953.
- Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: University of Toronto Press, 1973.
- Reid, Dennis. *Our Own Country Canada: An Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890*. Ottawa: National Gallery of Canada, 1979.
- Reti, Rudolph. *The Thematic Process in Music*. London: Faber and Faber, 1961.
- Reti, Rudolph. *Tonality, Atonality, Pantonality*. Rev. ed. London: Barrie and Rockliff, 1966.
- Rochberg, George. *The Aesthetics of Survival*. Ann Arbor: University of Michigan Press, 1984.
- Rosen, Charles. *Sonata Forms*. New York: Norton, 1980.
- Samson, Jim. *The Music of Chopin*. London: Routledge & Kegan Paul, 1985.
- Schafer, Murray. *On Canadian Music*. Bancroft, Ontario: Arcana, 1984.
- Schafer, Murray. *Music in the Cold*. Toronto: Coach House Press, 1977.
- Schafer, Murray. *The Tuning of the World*. Toronto: McClelland and Stewart, 1977.
- Schafer, Murray, ed. *Hello Out There*. Toronto: Institute for Canadian Music, 1988.
- Schwartz and Childs, eds. *Contemporary Composers on Contemporary Music*. New York: Da Capo, 1973.
- Sitwell, Sacheverell. *Liszt*. 1934; rpt. London: Columbus, 1988.
- Solomon, Maynard. *Beethoven*. New York: Schirmer, 1977.
- Straus, Joseph. *Remaking The Past: Musical Modernism and The Influence of The Tonal Tradition*. Cambridge, Massachusetts: Harvard University Press, 1990.

- Tippett, Maria. *By: A Lady: Celebrating Three Centuries of Art by Canadian Women*. Toronto: Viking, 1992.
- Tooby, Michael, ed. *The True North: Canadian Landscape Painting 1896-1939*. London: Lund Humphries, 1991.
- Treitler, Leo. *Music and the Historical Imagination*. Cambridge, Massachusetts: Harvard University Press, 1989.
- Trend, Michael. *The Music Makers: The English Musical Renaissance from Elgar to Britten*. New York: Schirmer, 1985.
- Vancouver: Art and Artists, 1931-1983*. Vancouver: Vancouver Art Gallery, 1983.
- Walker, Alan. *Franz Liszt: The Weimar Years*. New York: Alfred A. Knopf, 1989.
- Shadbolt, Doris. *Emily Carr*. Vancouver and Toronto: Douglas & McIntyre, 1990.
- Walter, Arnold, ed. *Aspects of Music in Canada*. Toronto: University of Toronto Press, 1969.
- Wenk, Arthur B. *Debussy and Twentieth-Century Music*. Boston: Twayne, 1983.
- Zaimont, Z.L. and others, eds. *The Musical Woman: An International Perspective*. 3 vols. New York: Greenwood, 1991.

ARTICLES

- Adames, John. "The Art of Composition: An Interview with Barbara Pentland." *Performing Arts*, 20 (Fall 1983): 38-42.
- Anhalt, Istvan and Kenneth Winters. "John Beckwith." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.

- Beckwith, John. "Jean Papineau-Couture." *Canadian Music Journal*, 3 (Winter 1959): 4-18.
- Berger, Carl. "The True North Strong and Free." In *Interpreting Canada's Past*, Vol. 2. J.M. Bunsted, ed. Toronto: Oxford University Press, 1986.
- Bowers, J.M. "Feminist Scholarship and the Field of Musicology." *College Music Symposium*, 30 (1990): 1-13.
- Bourassa-Trepanier, Juliette. "Rodolphe Mathieu." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Brisson, Irene. "Jacques Hétu." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Brown, Thomas C. and Giles Bryant. "Healey Willan." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Butler, Janice. "Jean Blake Coulthard." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Butler, Gregory Edward. "Harry Somers: The Culmination of a Pianistic Style in the Third Piano Sonata." *Studies in Music from the University of Western Ontario*, 9 (1984): 124-31.
- Callon, Christine. "Jean Coulthard: An Interview." *Musicanada*, 36 (August 1978): 26-27.
- Cameron, Elspeth. "Heritage Minutes: Culture and Myth." *Canadian Studies*, 17 (1995): 13-24.
- "Canadian and Music Education Part III: Jean Coulthard Adams interviewed by Margery Vaughan." *Canadian Music Educators Association Journal*, 22/3 (Spring 1981): 33-34.
- "Canadian Music: Boosted and Debated." *Music Magazine* (January/February 1986): 9.

- Chatelin, Ray. "Age Has Nothing To Do With Her Music." *Vancouver Province*, 28 March 1978, 16.
- Cherney, Brian and John Beckwith. "Harry Somers." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Cluderay, Lawrence. "A Composer Who Reaches The Heart." *Vancouver Province*, 27 October 1967, 7.
- Cluderay, Lawrence. "Jean Coulthard." *The Music Scene*, 299 (January-February 1978): 4.
- Colgrass, Ulla. "Murray Schafer." *Music Magazine* (January/February 1980): 22.
- Colton, Glenn. "Completion and Antithesis in the Piano Sonata No. 6 by S.C. Eckhardt-Gramatte." *Canadian University Music Review*. (forthcoming).
- Colton, Glenn. "Compositional Process in the Piano Sonatas of Jean Coulthard." *Fermata*, 1 (1995): 1-17.
- Coulthard, Jean. Address to the First Annual Composers' Workshop at Banff Centre, Alberta, 1978. *Music Magazine* (November/December 1979): 29.
- Coulthard, Jean. "Music is My Whole Life." *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.
- Crandell, Ev. "Violet Archer." *PRO Music Scene*, 241 (May/June 1968): 7.
- Cumming, Naomi. "Metaphors of Space and Motion in the Linear Analysis of Melody." *Miscellanea Musicologica*, 17 (1990): 143-66.
- Drew, James. "Information, Space, and a New Time-Dialectic." *Journal of Music Theory*, 12 (1968): 86-103.
- Duke, David G. "A Conversation with Jean Coulthard." *Music Scene*, 370 (November-December 1989): 14-15.
- Duke, David G. "Jean Coulthard," *The Music Scene*. 299 (January- February 1978): 4.

- Foreman, Brian. "Carr's Influence on Other Artists." In *Emily Carr*. Vancouver: Vancouver Art Gallery, 1992.
- Freedman, Harry. "Comment." *CBC Times*, November 1-7, 1958: 16.
- Frum, Barbara. "Music Makers. Not Muses." *The Toronto Globe and Mail*, 16 March 1967.
- "Further Honours for Jean Coulthard." *CBC Times*, 13-19 June 1954, 5.
- Gould, Glenn. "Canadian Piano Music in the Twentieth Century." In *The Glenn Gould Reader*. Tim Page, ed. Toronto: Lester & Orpen Dennys, 1984.
- Harley, Maria. "From Point to Sphere: Spatial Organization of Sound in Contemporary Music (After 1950)." *Canadian University Music Review*, 13 (1993): 123-144.
- Harris, Cole. "The Myth of the Land in Canadian Nationalism." In *Nationalism in Canada*. Peter Russell, ed. Toronto: McGraw-Hill, 1966.
- Harris, Lawren. "The Paintings and Drawings of Emily Carr." In *Emily Carr: Her Paintings and Sketches*. Toronto: Oxford University Press, 1945.
- Henniger, Richard and John Beckwith. "John Weinzweig." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Huse, Peter. "Barbara Pentland." *Music Scene*, 242 (July-Aug. 1968), 9.
- "Jacques Hétu: A Portrait," *Musicanada*, 27 (March 1970).
- Jackson, A. Y. "Artists in the Mountains." *The Canadian Forum*, 5/52 (January 1925): 114.
- Jones, G.G. "Jean Coulthard." In J.A. Sadie and R. Samuel, eds. *Norton/Grove Dictionary of Women Composers*. New York/London: Norton, 1995.
- Kallmann, Helmut. "Musical Composition in Canada From 1867," *Musicanada*, 20 (August 1969): 15.

- Kallmann, Helmut. "The Canadian League of Composers in the 1950s - the heroic years." *Studies in Music from the University of Western Ontario*, 9 (1984): 37-47.
- Kallmann, Helmut. "Visual Arts." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Kashak, Ruth and Bruce Symaka. "A Celebration of the Life and Work of Jean Coulthard." *International League of Women Composer's Journal* (February 1994): 12-14.
- Keillor, Elaine. "1986: The International Year of Canadian Music," *Fontes artis musicae*, 34/4 (October-December 1987): 203-07.
- Keillor, Elaine. "The Conservative Tradition in Canadian Music." *Celebration: Essays on Aspects of Canadian Music*. Godfrey Ridout and Talivaldis Kenins, eds. Toronto: Canadian Music Centre, 1992.
- Keillor and Kallmann. "Violet Archer." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Kellogg, Patricia. "Sounds in the Wilderness: Fifty Years of CBC Commissions." In *Musical Canada*. John Beckwith and Dorith R. Cooper, eds. Toronto: University of Toronto Press, 1988.
- Konrad, Victor. "Symbolic Landscapes of Nationalism and Regionalism in Canada." In *Regional and National Identity: Multi-disciplinary Essays on Canada, Australia, and New Zealand*. Reginald Berry and James Acheson, eds. Christchurch: Association for Canadian Studies in Australia and New Zealand, 1985.
- Korsyn, Kevin. "Towards A New Poetics of Musical Influence." *Music Analysis*, 10/1-2 (1991): 3-67.
- Kroller, Eva Marie. "Literary Versions of Emily Carr." *Canadian Literature*, 109 (Summer 1986): 87-98.
- Kydd, Roseanne. "Jean Coulthard: A Revised View." *SoundNotes*, 2 (Spring/Summer 1992): 14-24.

- Laurence, Robin. "Emily Carr: A Feminist Reading." In *Emily Carr*. Vancouver: Vancouver Art Gallery, 1992.
- Lee, A. Winnifred. "Composer Returns After Year Abroad." *Vancouver Province*, 21 September 1956, 26.
- Lerdahl, F. "Tonal Pitch Space." *Music Perception*, 5 (1988): 315-49.
- Lewin, David. "Music Theory, Phenomenology, and Modes of Perception." *Music Perception*, 3/4 (1986): 381-2.
- Ligeti, Gyory. "Metamorphoses of Musical Form." In *Die Reihe 7, Form-Space*. Trans. Cornelius Cardew. Bryn Mawr: Theodore Presser, 1965.
- MacMillan, Sir Ernest. "Music." In *Royal Commission Studies*. Ottawa: Edmond Cloutier, 1951.
- Margles, Pamela. "Harry Somers' Voyage of Discovery." *Music Magazine* (May/June 1984): 6-10.
- Margles, Pamela. "The Arduous Journey of Barbara Pentland." *Music Magazine* (July/August 1983): 12-15.
- Milot, Louise Bait. "Claude Champagne." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Milot, Louise Bait. "Jean Papineau-Couture." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press.
- Morey, Carl. "Istvan Anhalt." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Morgan, Robert P. "Musical Time/ Musical Space." In *The Language of Images*. W.J.T. Mitchell, ed. Chicago: University of Chicago Press, 1974.
- Pentland, Barbara. "Canadian Music, 1950." *Northern Review*, 3 (February - March 1950): 43-46.

- Poirier, Lucien. "A Canadian Musical Style: Illusion and Reality." In *Canadian Music: Issues of Hegemony and Identity*. Beverley Diamond and Robert Witmer, eds. Toronto: Canadian Scholar's Press, 1994.
- Proctor, George A. "Neo-classicism and Neo-romanticism in Canadian Music." *Studies in Music from the University of Western Ontario*, 1 (1976): 15-22.
- Proctor, George A. "Notes on Violet Archer." In *Musical Canada*. John Beckwith and Frederick A. Hall, eds. Toronto: University of Toronto Press, 1988.
- Ridout, Godfrey. "Two West Coast Composers." *Canadian Review of Music and Art*, 3/11-12 (1945): 39-40.
- Rowley, Vivienne and Bryan N.S. Gooch. "Jean Coulthard." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Schafer, Murray. "The Limits of Nationalism in Canadian Music." *Tamarack Review*, 18 (Winter 1961): 71-78.
- "Murray Schafer: A Portrait," *Musicanada* (October 1968).
- Sedivy, Veronica. "Oskar Morawetz." *Encyclopedia of Music in Canada*. Second ed. Helmut Kallmann, Gilles Potvin, and Kenneth Winters, eds. Toronto: University of Toronto Press, 1992.
- Sharpe, R.A. "Two Forms of Unity in Music." *The Music Review*, 44/3-4 (1983): 277-8.
- Shepherd, John and Jennifer Giles. "The Politics of Silence: Problematics for the Analysis of English Canadian Musical Culture." *Australian-Canadian Studies*, 7 (1989): 113-25.
- Smyth, David H. "Large-Scale Rhythm and Classical Form." *Music Theory Spectrum*, 12 (1990): 236-46.
- Snider, R. "Violet Archer and John Weinzweig." *Classical Music Magazine*, 16/2 (1993): 11-12.

- Solway, Kenneth. "Canadian Music: Boosted and Debated." *Music Magazine* (January/February 1986): 6.
- Turner, Robert. "Barbara Pentland." *Canadian Music Journal*, 2 (Summer 1958): 15-26.
- Vaughan, Margery. "Canadian and Music Education Part III: Jean Coulthard Adams interviewed by Margery Vaughan." *Canadian Music Educators Association Journal*, 22/3 (Spring 1981): 33-34.
- Vipond, Mary. "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s." *Canadian Review of Studies in Nationalism*, 5 (Spring 1980): 32-53.
- Watt, Frank. "Nationalism in Canadian Literature." In *Nationalism in Canada*. Peter Russell, ed. Toronto: McGraw-Hill, 1966.
- Weinzweig, John. "A wry look at our music." *Canadian Composer*, 174 (October 1982): 10-15.
- Wright, Robert A. "Dream, Comfort, Memory, Despair: Canadian Popular Musicians and the Dilemma of Nationalism, 1968-1972." *Journal of Canadian Studies*, 22/4 (Winter 1987-88): 27-43.

PROGRAMME NOTES

- Baker, Michael Conway. Introduction to *A Struggle for Dominion*. Toronto: Canadian Music Centre, 1975.
- Bruce, Margaret. Programme notes to the first performance of *Sketches from the Western Woods*. Leighton House, London, 20 March 1984.
- Coulthard, Jean. Introductory note to *Kalamalka*. Toronto: Canadian Music Centre, 1974.
- Coulthard, Jean. Notes to *Image Astrale*. In *Ballade* (Charles Foreman, piano). Toronto: CMC CD-1684, 1991.

- Coulthard, Jean. Programme notes to *Sonata No. 2* (1986), 24 May 1989.
- Coulthard, Jean. Programme notes to *Where the Trade Winds Blow*, for flute and piano (1982), 12 April 1983.
- Coyiuto, Cristine. Programme notes to performance of Jean Coulthard's *Preludes*. Canada House, Trafalgar Square, London, 19 September 1983.
- Duke, David G. Notes to "Jean Coulthard." *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.
- Duke, David G. Programme notes to Jean Coulthard's *The Return of the Native*. Vancouver: Kaspar Productions, 1993.
- Freedman, Harry. Notes to *Klee Wyck* (Victoria Symphony Orchestra recording). Vancouver: Total Records, undated.
- Foreman, Charles. Notes to *Ballade* (Charles Foreman, piano). Toronto: CMC-CD 1684, 1991.
- Ogdon, John. Preface to Jean Coulthard's *Variations on BACH*. London: Novello, 1972.
- Programme notes to performance of *Requiem Piece* (Ruth Kazdan, piano). McAllister Auditorium, San Antonio College Department of Music, 2 May 1983.
- Programme notes to performance of *Sonata for Two Pianos... of the universe* (Jennifer Bowring and Margaret Bruce, pianos). Purcell Room, South Bank, London, 1 May 1983.
- Weinzweig, John. Introductory note to *Edge of the World*. Toronto: Leeds Music, 1968.

UNPUBLISHED SOURCES (DISSERTATIONS, PAPERS, LECTURES, ETC.)

- Beaubieu, Mary. "A survey of keyboard music by Canadian composers since 1900." M.Mus. Thesis, Indiana University, 1970.

- Beckwith, John. "Chorale and Hymn references: how? why?" Unpublished paper, presented at the conference of the American Society of University Composers, Toronto, 8 March 1986.
- Bruneau, William. "Composition, Marginality, and Restraint: Jean Coulthard and the University of British Columbia, 1947-1973." Unpublished paper, presented at the annual meeting of the Canadian History of Education Association, Memorial University of Newfoundland, 15 October 1994.
- Bruneau, William. Prospectus for a biography of Jean Coulthard. Unpublished prospectus, University of British Columbia, undated.
- Butler, Gregory Edward. "The Five Piano Sonatas of Harry Somers." D.M.A. Diss., University of Rochester, 1974.
- Carruthers, Glen B. "The Career and Compositions of S.C. Eckhardt Gramatté." M. Mus. Thesis, Carleton University, 1981.
- Chapman, N.B. "Piano Music by Canadian Composers, 1940-1965." Ph.D. Diss., Case Western Reserve University, 1973.
- Coulthard, Jean. "A Year in France." Unpublished lecture to the Vancouver Women's Musical Club, 1956.
- Coulthard, Jean. "Biographical Sketches." Six autobiographical studies, c. 1970-71.
- Decock, Murray. "The Piano Sonatas of S.C. Eckhardt-Gramatté." D.M.A. Diss., University of Maryland, 1993.
- Duke, David G. "The Orchestral Music of Jean Coulthard." Ph.D. Diss. (musicology), University of Victoria, April 1993.
- Lee, Barbara. "The Solo Piano Works of Jean Coulthard." DMA Diss., Catholic University of America, 1986.
- Long, Odean. Catalogue of the Music of Jean Coulthard. Unpublished catalogue, undated.
- Memorandum of agreement, Canadian League of Composers, 15 April 1952.

- Parsons, David. "Landscape Imagery in Canadian Music." M.A. Thesis. Carleton University, 1987.
- Rickard, Sylvia. "Jean Coulthard: Image Astrale." Unpublished paper, 1988.
- Rowley, Vivienne W. "The Solo Piano Music of The Canadian Composer Jean Coulthard." D.M.A. Diss., Boston University, 1973.
- Schuster-Craig, John William. "Compositional procedures in selected works of Clermont Pepin (1926-)." Ph.D. Diss., University of Kentucky, 1987.

CORRESPONDENCE AND CONVERSATIONS

- Adaskin, Murray. Conversation with the author, 27 July 1994.
- Archer, Violet. Unpublished letter to Jean Coulthard, 30 October 1958.
- Beckwith, John. Unpublished letter to the author, 4 September 1994.
- Beckwith, John. Unpublished letter to the author, 20 October 1994.
- Beckwith, John. Unpublished letter to Jean Coulthard, 15 April 1954.
- Birney, Earle. Unpublished letter to Jean Coulthard, 16 September 1947.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 11 August 1982.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 6 June 1983.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 7 July 1983.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 19 November 1983.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 25 November 1983.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 23 December 1983.
- Bruce, Margaret. Unpublished letter to Jean Coulthard, 2 January 1984.
- Coulthard, Jean. Interview with the author, 5 May 1995.

- Coulthard, Jean. In conversation with the author, 1994-96.
- Coulthard, Jean. Unpublished letter to A.A. Day (Secretary of the Royal Commission on Arts, Letters and Sciences), 10 October 1949.
- Coulthard, Jean. Unpublished letter to Kenneth Ingram. 16 November 1949.
- Coulthard, Jean. Unpublished letter to Keith MacMillan. 12 March 1976.
- Duke, David Gordon. Unpublished letter to Jean Coulthard. 6 January 1976.
- Ethridge, Jean. Letter to the author, 31 August 1993.
- Ethridge, Jean. Unpublished letter to Jean Coulthard, 18 January 1985.
- Foreman, Charles. Unpublished letter to Jean Coulthard, 22 September 1983.
- Hetu, Jacques. Unpublished letter to the author, 1 September 1994.
- Jacob, Gordon. Unpublished letter to Jean Coulthard, 6 November 1964.
- Kazdan, Ruth. Unpublished letter to Jean Coulthard, 18 February 1982.
- Kazdan, Ruth. Unpublished letter to Jean Coulthard, 9 June 1983.
- Manley, Gordon. Unpublished letter to Jean Coulthard, 31 May 1960.
- Rickard, Sylvia. Conversation with the author. March 1993.
- Somers, Harry. Unpublished letter to Jean Coulthard, 21 April 1948.
- Somers, Harry. Unpublished letter to Jean Coulthard, 1 May 1948.
- Somers, Harry. Unpublished letter to Jean Coulthard, 18 May 1948.
- Somers, Harry. Unpublished letter to the author, 11 April 1995.
- Wagenaar, Bernard. Unpublished letter to Jean Coulthard, 20 August 1947.
- Weinzweig, John. Unpublished letter to Jean Coulthard, 9 April 1946.
- Weinzweig, John. Unpublished letter to Jean Coulthard, 22 January 1952.

Zukerman, George. Unpublished letter to Jean Coulthard, 21 May 1973.

REVIEWS

Becker, John. Review of the New Music Society's Festival of Vancouver Composers, CHQM radio, Vancouver, 14 March 1988.

Bligh, Stanley. "At Symphony New Concerto Well Received." *Vancouver Sun*, 14 December 1959, 13.

Bligh, Stanley. "Symphony Improvement Due to String Section." *Vancouver Sun*, 22 October 1945, 7.

Chatelin, Ray. *The Province*, Vancouver, 4 October 1982.

Cluderay, Lawrence. "Symphony Gives Convincing Concert." *Vancouver Province*, 14 December 1959, 12.

"City Composer's Work Played." *Vancouver Province*, 21 February 1955, 8.

"Coulthard's Influence Felt the World Over." *Kelowna Daily Courier*, 20 April 1976.

Forbes, E. "Two Concerts Attractive Performances." *Victoria Daily Times*, 3 November 1962, 22.

Ganz, Rudolph. Review of Jean Coulthard's *Four Etudes and Piano Sonata No. 1. Clavier*, 5:1 (1960): 31.

Jamieson, R. "Capacity Audience Hears Second Orchestral Concert." *Vancouver Province*, 22 October 1945, 5.

Leacock, Leonard. Review of Jean Coulthard's *Aegean Sketches*. *News Bulletin of the Canadian Federation of Music Teachers' Association*, (1965): 12.

"Local Students in Enjoyable Recital." *Vancouver Sun*, 28 April 1925, 20.

Popoff, Wilf. Review of Jean Coulthard's *Sonata for Two Pianos... of the universe....* *Saskatoon Star Phoenix*, 19 September 1983.

Potvin, Gilles. "Bella Davidovich: Virtuouse flamboyante." *Le Devoir*, 29 November 1979, 21.

Siskind, Jacob. "Society presents interesting offerings by B.C. composers." *Ottawa Citizen*, 18 October 1988, D15.

"This is music by Canadians." *Montreal Gazette*, 1 February 1985, C-8.

Wyman, Max. "The Pines of Emily Carr: An Effective Evocation." *Vancouver Sun*, 26 September 1969.

SCORES

Coulthard, Jean. *Aegean Sketches*. Toronto: BMI Canada Limited, undated.

Coulthard, Jean. *Four Etudes*. Toronto: BMI Canada Limited, undated.

Coulthard, Jean. *Image Astrale*. Vancouver: The Avondale Press, 1988.

Coulthard, Jean. *Image Terrestre*. Vancouver: The Avondale Press, 1991.

Coulthard, Jean. Unpublished manuscript sketchbooks. W. Bruneau and D. Duke, eds. Vancouver, 1996.

Coulthard, Jean. *Piano Sonata No. 2*. Facsimile of the original manuscript, 1986.

Coulthard, Jean. *Preludes for Piano*. Facsimile of the original manuscript, 1972-1986.

Coulthard, Jean. *Preludes Nos. 1, 2, and 3 for Piano*. Toronto: BMI Canada Limited, undated.

Coulthard, Jean. *Sketches from the Western Woods*. Facsimile of the original manuscript, 1971.

Coulthard, Jean. *Sonata for Piano*. Scarborough: Berandol, 1969.

Coulthard, Jean. *Sonata for Two Pianos... of the universe...* Facsimile of the original manuscript, 1978.

Coulthard, Jean. *The Pines of Emily Carr*. Facsimile of the original manuscript, 1969.

Coulthard, Jean *Variations on BACH*. London: Novello, 1972.

RECORDINGS (SELECTED)

Coulthard, Jean. *Concerto for Piano and Orchestra* (Robert Silverman, piano. with the CBC Vancouver Orchestra. Bennett, director). *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.

Coulthard, Jean. *Four Etudes for Piano* (Ross Pratt and John Newmark, piano). *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.

Coulthard, Jean. *Image Astrale* (Charles Foreman, piano). CMC-CD 1684, 1991.

Coulthard, Jean. *Piano Sonata No. 1*. (John Ogdon, piano). *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.

Coulthard, Jean. *Sketches from the Western Woods*. (Margaret Bruce, piano). *Bach to Berkeley... and Beyond* (independent recording, undated).

Coulthard, Jean. *Sketches from the Western Woods* (John Ogdon, piano). *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.

Coulthard, Jean. *Sonata for Cello and Piano* (Vladimir Orloff, cello; Marietta Orloff, piano). *Radio Canada International Anthology of Canadian Music*. Vol. 1, 1982.

Coulthard, Jean. *Sonata Rhapsody for Viola and Piano* (Steven Dann, viola; Bruce Vogt, piano). CBC Records MVCD1072, 1994.