

Nature and nationalism in the vocal music of Jean Coulthard

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Introduction

Jean Coulthard remains one of the foremost composers in the history of Canada. Born in the city of Vancouver in 1908, Coulthard has been an active composer for nearly nine decades, producing an enduring legacy of music for solo piano, solo voice, chorus, orchestra, and a multitude of different chamber ensembles.¹ She has received numerous national and international honours for her music, and her compositions are among the most widely performed and recorded works of any Canadian composer.² Writing in a tonally-based style, yet responding in her own unique way to recent developments in twentieth-century music,³ she has consistently produced works of the highest standards which remain true to the compositional aesthetic of music as a communicative and emotionally expressive medium. As the composer once wrote,

I have written many kinds of musical compositions and in them all my aim is simply to write music that is good. In this great age of scientific development, 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 (Coulthard, 1982).

Coulthard's vocal works represent the largest component of her compositional output, comprising close to one half of her entire oeuvre. The scope of Coulthard's vocal writing is diverse, including 32 works for solo voice and piano, 16 for solo voice and chamber ensemble, 4 for solo voice and orchestra, 5 duets, 20 accompanied choral works, 8 works for SATB chorus, a cappella, and one full-scale opera, her setting of Thomas Hardy's 1878 novel *The Return of the Native* (1956-79). The vocal and piano works are, in fact, the only facets of the composer's output which span all decades of her compositional career, a situation markedly different from the composition of chamber and orchestral works, in which the ability to write effectively and idiomatically for various instruments developed at a relatively late stage.⁴

Coulthard's relationship to the vocal medium has been a powerful and enduring one. From her earliest works, an integral lyricism has been a pervasive feature of the composer's style, whether the medium be vocal or instrumental. Generally speaking,

Coulthard's melodic style may be characterized as tonal, lyrical, and tending toward long lines and smoothly flowing phrases, tendencies reflective of a compositional philosophy which maintains an allegiance to the aesthetic ideals of beauty and inspiration. The Toronto Star critic William Littler, in a 1975 review of the *Four Prophetic Songs*, refers to a "characteristic sensitivity to word values and her fondness for an expressive line" (Littler, 1975), while a more recent article on Coulthard in the *International League of Women Composers Journal* echoes these sentiments in identifying "an instinctive ability for melodic contour shaped by the subtle nuances of poetry" (Kashak and Symaka, 1994, p. 13). It is precisely these textual nuances which are of paramount importance in the inspiration and conception of each and every vocal work she writes. In response to the question of what correspondence she perceives between text and music, Coulthard once gave the following reply:

It's everything . . . the text . . . The music must reflect the words. I always live with the text quite some time before I start a song. I like to feel it's really a part of me . . . Then the musical ideas evolve from that (Coulthard, quoted in Maves, 1996, p. 435).

Nature and nationalism

On a number of levels, Coulthard's vocal works may be viewed as expressions of nationalism. To be certain, hers is an idiom light years removed from the flag-waving, boisterous patriotism exhibited in a potpourri of popular nineteenth-century Canadian songs such as Alexander Muir's *The Maple Leaf Forever*, James P. Clarke's *The Emblem of Canada*, or Theodore Molt's *Sol canadien*. The quotation or adaptation of folk music, a pervasive manifestation of nationalism among many Canadian composers of her generation, is likewise absent from her work with rare exceptions such as the orchestral suite *Canada Mosaic*.⁵ Yet on a deeply personal level, there is a strong attachment to the poetry, culture, and natural environment of Canada expressed in Coulthard's vocal writing. The environmental presence derives from the spectacular natural environment of coastal British Columbia, a powerful and enduring mental image embedded in her consciousness from a very young age. On a social level, Coulthard was a member of a closely knit artistic circle which evolved in Vancouver during the 1930s, a stimulating cultural milieu which included figures such as the pianist/teacher Ira Schwartz, the writer Earle Birney, and the visual artists Lawren Harris, Fred Varley, Jack Shadbolt, B.C. Binning, Mortimer and Molly Lamb. Finally, Coulthard's historical position as a Canadian composer living through the patriotic post-WWII years and the founding of the Canadian League of Composers has fostered a heightened awareness of the role of the twentieth-century Canadian composer – and indeed her own personal role – in Canadian society and culture. Each of these factors has, to varying degrees, informed Coulthard's textual and musical choices throughout her creative life.

A large quantity of Coulthard's vocal texts are by Canadian poets, including her UBC colleagues Earle Birney and Louis A. MacKay, Emily Carr, E.J. Pratt, Emile

Nelligan, Madeleine Guimont, Helena Coleman, Elizabeth Gourlay, Marjorie Pickthall, Douglas LePan, W.E. Marshall, D.C. Scott, and Bliss Carman, among others. In other instances, the source material is traditional, as in the *Two Songs of the Haida Indians* (1942), a setting of Constance Skinner's translation of traditional Haida text. In addition to the recurring presence of nature-inspired themes in Coulthard's vocal works, extra-musical associations are pervasive in her instrumental music as well. Works such as the *Sketches from the Western Woods* (1970), for solo piano, *Kalamalka "Lake of Many Colours"* (1973-74), for orchestra, and the *Ballade of the West* (1982-83), for piano and chamber orchestra, reveal a composer for whom aspects of the nature world, particularly those of her native British Columbia, have served as a constant source of inspiration. Of course not all of Coulthard's works are inspired by the landscape of Canada, nor are all of the vocal texts by Canadian poets. While maintaining a strong sense of identification with her natural surroundings and culture, Coulthard has always been a composer with an eclectic and global perspective. Certainly, a listing of her former composition teachers reads like a "who's who" of international figures in twentieth-century music, undertaking study at various times with Ralph Vaughan Williams, Béla Bartók, Arnold Schoenberg, Darius Milhaud, and Aaron Copland, among others. She has constantly found literary inspiration abroad as well, and has set texts by poets from England, Ireland, the United States, Asia, and Africa. Yet an internalized sense of the Canadian environment remains at the very core of her creative process, as the composer's self-described stylistic duality suggests:

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 (Coulthard, 1982).

To illustrate the interrelated themes of nature and nationalism in Coulthard's vocal music, I have selected three works which are, in many ways, representative of her vocal idiom: the song "Now Great Orion Journeys to the West," from the song cycle *Spring Rhapsody* (1958), for alto and piano; *The Pines of Emily Carr* (1969), for narrator, alto voice, string quartet, piano, and timpani; and the choral work *Québec May* (1948). These works were chosen to illustrate some of the many types of vocal music she has written, from a highly developed song cycle to an accessible choral work appropriate for young singers. Each of these works utilizes texts by Canadian authors and, perhaps more significantly, eminent authors whose works are often described as possessing a strong sense of "Canadianism" deriving from subjective responses to their natural surroundings. By identifying with the nature-inspired themes explored in these texts and transmuting those themes into her own musical terms, Coulthard gives us a penetrating glimpse into one of the fundamental components of her aesthetic philosophy.

Spring Rhapsody

Spring Rhapsody is a cycle of four songs commissioned by the first Vancouver International Festival.⁶ The songs are dedicated to Maureen Forrester, who premiered them and subsequently recorded them with pianist John Newmark. As the title suggests, these songs are unified by the shared poetic theme of spring, as viewed through the eyes and ears of 4 nineteenth- and early twentieth-century Canadian poets – Bliss Carman, W.E. Marshall, L.A. MacKay, and Duncan Campbell Scott. As Coulthard's remarks illustrate, these poets were selected both for the evocative qualities of their texts as well as historical and personal reasons:

I felt I wanted to set poems from the late 19th and early 20th century Canadian poets. These gloriously evocative poets had been neglected by Canadian composers, and their work was so typical of late 19th-century Canada – and for me invoked distant youthful memories of my father's house (Coulthard, quoted in Duke, 1982).

The first song of the set, "Now Great Orion Journeys to the West," is a setting of text from Carman's poem *A Bluebird in March*. The decision to set text by Carman is an interesting one on a number of counts. Carman's work is arguably one of the earliest examples of cultural nationalism in Canadian history, a distinction he shares with the poets Charles G.D. Roberts, Archibald Lampman, and Duncan Campbell Scott. Writing in the last decades of the nineteenth century following the 1867 Confederation, these poets were pioneering in their depiction of a distinctly "Canadian" flavour, a movement echoed in the visual arts decades later by the landscape art of Emily Carr and the Group of Seven. Also worthy of note are the oft-mentioned musical qualities inherent in Carman's poetry, a stylistic feature Muriel Miller (1985) summarizes well as follows:

If poetry is song, it can – like other forms of music – include grace notes, repetitions with variations, and add and subtract motifs as it proceeds in a not necessarily straight line from beginning to end. It need not be terse as a telegram, and a magnificently conceived work like Carman's noble 'Pulvis et Umbra' requires no more justification in the terms in which it is composed than does a Beethoven symphony (p. xiii).

These qualities are amply displayed in the text of "Now Great Orion Journeys to the West," a vibrant evocation of the joys of spring replete with a host of imagery emphasizing the concepts of motion, change, and process (see Appendix 1).

Through textual emphasis and a variety of musical gestures, Coulthard offers a personalized commentary on the poetry by stressing aspects of the text which reinforce her own views on nature, life, and the creative act itself. At the end of the first section (A) (mm. 1-27), we witness the first of several instances in the piece in which the composer emphasizes musically the concepts of motion, change, or process suggested by the

text. At the conclusion of the vocal line "And all his glittering house of cold dissolves," the word "dissolved" is emphasized quantitatively via repetition. Tonally, the entire passage is marked by a shift from E-flat to a bitonal passage on A-flat/D, as if underscoring the concept of "dissolving" with the dissolution of the central tonal centre. Similar emphasis continues throughout the song, albeit in varied guises. Section C (mm. 37-49) is markedly different from the material which preceded it in terms of the metaphors of motion inherent in the text and the musical means used to express them. While the text of the first two sections reveals a concern with ethereal concepts of process and change relating to the seasons, Section C evokes vivid images of an animated natural world that are tangible and specific: "In rocky groves the sugar maples drip, Till the sweet sap o'erbrims the shining pails; The snow slides from the roofs in the warm sun." Appropriately, Coulthard matches the specificity of the text with the subtle usage of word painting, as demonstrated by a melisma on the word "brims" and a chromatic shift from F-sharp to F chords on the line "The snow slides from the roofs in the warm sun." Finally, it is perhaps most revealing to note that the two principal climaxes of the entire song, mm. 63 and 81, both emphasize textual and musical references to motion, suggesting an interpretation of Carman's poetry in which the portrayal of nature as an animated, vibrant, and constantly evolving life force is paramount.

The Pines of Emily Carr

The Pines of Emily Carr originated with a 1968 commission for the CBC Festival of Music 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 example and write a musical work for the forests of the West (Coulthard, 1970-71).

A desire to express in musical terms the varied moods, images and feelings of the West represented in Carr's art may be traced to an early personal encounter with the painter at Carr's Victoria residence in 1936, as well as remarkable parallels between the lives, works, and aesthetic philosophies of the two artists.⁷ 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, musical metaphor:

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 not of this tree and that but the singing movement of the whole (italics added) (Carr, 1966, p. 157).

With a 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 1). Coulthard writes,

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...' (Coulthard, 1970-71).

The work is not merely a sensitive text setting, however, but rather an extended musical commentary on 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 process and Carr's aesthetic philosophy run in parallel. Among these shared aesthetic precepts are the concepts of spirituality and mysticism in nature, and the interrelated concepts of motion and spatiality.

Table 1:
Jean Coulthard, *The Pines of Emily Carr* (formal outline)

SECTION	TEXT (opening lines)
"Restless Woods" (<i>Allegro Dramatico</i>) (mm. 1-9)	None (instrumental introduction)
Poco Lento Grazioso (mm. 10-28)	"The pines are wonderful..."
Allegro Dramatico (mm. 28-38)	"I'd rather be in a pine land..."
Poco Lento Grazioso (mm. 39-54)	"I have been to the woods at Esquimalt..."
"The Green Sea" (<i>Attaca Con Fuoco</i>) (mm. 55-72)	"There is a robust grandeur..."
"The Quiet Woods Theme" (<i>Lento Tranquillo</i>) (mm. 73-87)	"I am circled by trees... I have done a charcoal sketch..."
Mysteriously (mm. 88-93)	"And tonight when you put out the van lamp and lie in the cool airy quiet..."
Allegro — Attaca Vigoroso (mm. 94-99)	None (instrumental transition)
Tempo di Marcia (mm. 100-110)	"There was a fierce storm..."
"Meditation" (<i>Adagio Solemne</i>) (mm. 111-137)	"Far up in the sky is the blue green-grey of the pines..."
"The Stirring Theme" (<i>Allegro — Tempo di Marcia</i>) (mm. 138-157)	"How badly I want that nameless thing..."

"Variation of 'Quiet Woods Music' for 'Dream Music'" (mm. 158-161)	"Somewhere there is a beautiful place..."
"Vision of Death" (mm. 162-177)	"Other nights I've been to the other side of this place..."
"Song" (<i>Lento</i>) (mm. 178-187)	None
"Exultation" (mm. 188-203)	"So artist – you too – from the deeps of your soul..."

One of the recurring motifs in Carr's art is the portrayal of nature as the site of a spiritual experience, an aspect often expressed through subtle symbolic representations of the underlying correspondence she perceived between the mysticism of nature and Native carvings. Coulthard's textual material for *The Pines of Emily Carr* is based on excerpts from the artist'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."⁸ In other instances, the text emphasizes Carr's tendency to imbue aspects of nature, particularly trees, with human 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." Similar textual themes are explored in a number of Coulthard's vocal works, among them the *Two Night Songs* (1960), for baritone, piano, and string quartet, the *Christina Songs*, for high voice and piano (1983), and the choral piece *More Lovely Grows the Earth* (1957).

An interrelated facet of Carr's aesthetic is the interpretation of nature as a vital, animated life 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" (Carr, quoted in Dodd, 1984, Caption to Plate 9). Carr's conceptualization of nature as an animated life force fostered an artistic philosophy 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... (Carr, 1966, p. 185). 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 of trees in one fluid movement" (Shadbolt, 1990, p. 185).

On a broad level, the "continuous flow" of 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*, musical references to motion abound, as suggested by the titles of several of the work's sections, including "Restless Woods" and "The Stirring Theme." At the initial alto voice entry, Coulthard takes the animated imagery of Carr's prose as a point of departure for a musical representation of motion comprising two distinct rhythmic motives. The text reads as follows: "In Spring she dances, dances. How her pines do twirl and whirl in tender green tips." On the word "dances" (m. 14), the alto line states a dance-like dotted figure, imitating the rhythmic pattern established in the viola line in the preceding

measures, while on the word "whirling" (m. 17), the alto sings a sextuplet figure first introduced by the first and second violins in imitation at mm. 13-16. 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 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.

As a consequence of the intrinsic sense of motion evident in Carr's paintings, 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" (Shadbolt, 1990, p. 191). Coulthard's formal process 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 art in which 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 obscuring formal boundaries through devices of harmonic and thematic connectivity. Elided cadences blur transitions between successive sections, while motivic cells and themes recur in various permutations throughout the course of the work, resulting in a spatially-oriented process of thematic integration.

Québec May

Québec May, for alto and baritone soli, chorus and orchestra, resulted from Coulthard's personal and professional relationship to the Vancouver poet Earle Birney. The work was prompted by a Canadian Broadcasting Corporation competition for new choral works by Canadian composers, with *Québec May* declared the winning entry. Designed with university choirs in mind, the piece is representative of a strong interest in *gebrauchsmusik* shown by Coulthard throughout her compositional career. Indeed, *Québec May* is one of many choral works for young performers she has composed, a body of literature which also includes works such as *Sea Gulls* (1954), for SA chorus and piano (text: E.J. Pratt); and children's pieces such as *Stopping by the Woods on a Snowy Evening* (1954), for unison boys' and girls' voices and piano (text: Robert Frost); *Lullaby for Christmas* (1965), for unison children's voices (with descant) and piano (text adapted from a Polish lullaby); and *The Bell Song* (1984), for unison children's voices (with 2-part divisi) and piano (text: the composer). As a result of the purpose for which it was designed, *Québec May* exists in two separate versions. While originally conceived with orchestral accompaniment in mind, the orchestral version was not completed until 1988, while the more commonly used 2-piano version has been, and continues to be, a practical performance option for university choirs since its completion in 1948.⁹

Québec May is one of three works by Coulthard utilizing Birney's text, the others being the Choral Symphony "This Land" (Symphony No. 2) (1967), and *Vancouver Lights* (A Soliloquy) (1980), for solo voice with orchestra. An unpublished letter from Birney to Coulthard regarding *Vancouver Lights*, dated 4 June 1983, reveals the poet's mutual admiration for her work: "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" (Birney, 1983). Aside from the personal connection, the selection of poetry by Birney was in many respects a natural one. As with Carman and Carr, Birney's poetry has been widely described as possessing a strong sense of "Canadianism" deriving from subjective responses to aspects of the natural environment. As Louis MacKay once remarked upon the inspiration behind Birney's work, "invariably, whatever the theme, he is at his best when his feet are on his native soil, or not far removed from it" (MacKay, quoted in Nesbitt, Ed., 1974, p. 4). Finally, it is significant to note that, like Carman and Carr, Birney held a decidedly musical conception of poetry, as revealed in one of his fundamental premises regarding the nature of the poetic act: "It is the use of words to combine the pleasures of music and dancing, and so cannot be adequately enjoyed without being heard in the inner ear at least, and felt in the body's rhythms" (Birney, 1972, pp. 2-3).

These tendencies are vividly displayed in the text of *Québec May*, a lively celebration of life, youth, and the joys of spring in a poetic style that is inherently rhythmic and musical (see Appendix 2). Peter Aichinger (1979) offers the following observations in this regard:

In *Québec May* Birney is stimulated to write in a racing meter by the rushing exuberance of spring; the dominant note is struck by the sibilant "s" and "sh" sounds that occur in nearly every line, simulating the rushing of the thaw-swollen creek, and the lively four-beat line evokes the stomp and squeal of a Québécois jig danced at a sugar party (p. 126).

A quintessential "Canadianism" is the juxtaposition of English and French text, including the clever use of multilingual puns such as the line "Last sick isle of ice on lac." *Québec May* remains both an accessible and entertaining work for audiences and performers alike. The harmonic idiom is simpler than that of either *Spring Rhapsody* or *The Pines of Emily Carr*, and the vocal writing less complex. Yet an intuitive gift for lyricism, acute sensitivity to textual nuances, and an imaginative use of the choral medium contribute to a highly effective composition. To capture the images of youthful vitality and joy suggested by Birney's text, Coulthard's through-composed setting uses a combination of musical devices. On the words "Bo 'jour, Pierre, ça va?" (m. 17), each of the vocal parts enters imitatively on the word "Bo 'jour," creating a lively, conversational texture well suited to the text. The sense of animation is reinforced by accentuation (in both vocal and instrumental parts), tremolos in the viola and cello lines, and the expressive marking "poco cresc. e Accel." On the closing words "ça va," Coulthard reinforces the interrogative quality of the text with an F-sharp major chord, thwarting the expected return to the tonal centre of D

major proposed by the reiterated dominant references which precede it. The effect is one of an open-ended musical question, a perception heightened by the strategic insertion of rests before and after the cadence chord.

In other instances, imitation between voices is used to heighten the effect of textually "active" imagery relating to nature. In mm. 37-41, for example, the vivid words "Pouring down the hills like wine" are interpreted via imitative entries between soprano and alto, tenor and bass respectively. In an effective use of word painting, each of the vocal parts descends in octaves. Finally, there is a continued emphasis here, as in *Spring Rhapsody* and *The Pines of Emily Carr*, on imagery relating to the concepts of growth, process, and spirituality in nature, as demonstrated by Coulthard's setting of the words "skyward point the cedar billows" at mm. 29-32. A perception of "growth" is evoked through a progressively thickening vocal texture, while an ascending melodic contour functions as an effective gesture of word painting. As a counterpoint to this melody, the words "birches pinken, poplars green" are sung, creating a "busy" texture which effectively mirrors the images of growth and regeneration suggested by the text.

On many levels, the vocal works of Jean Coulthard represent an important contribution to Canadian music and culture. Her extensive body of vocal literature – among the largest of any Canadian composer – stands as a convincing testament to many of the fundamental precepts of her compositional style, including an allegiance to the principles of tonality, an intuitive gift for lyricism, and a neo-romantic view of music as a communicative and emotionally expressive medium. The scope of her vocal writing is likewise impressive, ranging from educational music for young singers to sophisticated song cycles, choral and operatic works, all of which reveal an acute sensitivity to textual considerations. The poetic themes explored demonstrate a recurring emphasis on texts which express emotional responses to nature, especially aspects of the natural environment Coulthard associates with Western Canada. Nature as the site of a spiritual experience, an animated life force, and a symbol for human emotions are some of the pervasive themes, all of which suggest a benevolent view of the natural world far removed from what Northrop Frye describes as a characteristically menacing or desolate view of nature in much of contemporary Canadian poetry (Frye, 1971). *Spring Rhapsody*, *The Pines of Emily Carr*, and *Québec May*, serve as prime examples of these interrelated themes. By identifying with the emotional responses to nature expressed in the writings of three nationalistic Canadian poets and transmuting those responses into her own musical terms, Coulthard has, in her own unique way, contributed to the formation of a Canadian cultural identity.

Appendix 1:

"Now Great Orion Journeys to the West," from *A Bluebird in March* (Bliss Carman)

Now great Orion journeys to the West,
The Lord of Winter from the world withdraws

And all his glittering house of cold dissolves,
 Ice-storm and crust and powdery drift are gone,
 And a soft hush of morning fills the world.
 In rocky groves the sugar maples drip,
 Till the sweet sap o'erbrims the shining pails;
 The snow slides from the roofs in the warm sun;
 Along spring-runs the first young green appears;
 The willow saplings in the meadow lot
 Put on their saffron veils with silver sheen
 As if for some approaching festival;
 And hark, from field to field one note proclaims
 The Phantasm of Spring is on the move!

Appendix 2:

Québec May (*Earle Birney*)

Now the snow is vanished clean,
 Bo' jour, Pierre, ça va?
 Skyward point the cedar billows,
 Birches pinken, poplars green,
 Magenta runs the sumach tine,
 Pouring down the hills like wine.
 Yellow carkins on the willows
 Yellow calico on line.
 'Allo, Marie, ça va?

Even Telesphore is frisky,
 Vieux Télésphore, holà!
 Feels the blood in shank and hand,
 Sees the creek brim brown as whiskey,
 Last old snowbank dies by stack,
 Last sick isle of ice on lac,
 Racing on the springing land,
 Petite Jeanne in wake of Jacques,
 Hi ya, Jeanne, hi ya!

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Endnotes

¹ For a comprehensive listing of Coulthard's compositions, see Odean Long's on-line list of works in the Canadian Composer Portraits, McGill University Website. Available: www.mcgill.ca.

² Among the many eminent artists who have been attracted to Coulthard's music are some of the world's foremost musicians, including conductors such as Sir Ernest MacMillan, Elmer Iseler, Mario Bernardi, Arthur Benjamin, Kazuyoshi Akiyama, and Arpad Joo, and soloists such as John Ogdon, Ruggiero Ricci, Jon Vickers, Janos Starker, and Maureen Forrester. Coulthard has received international awards from the London and Helsinki Olympiads, the Australian Broadcasting Corporation, the British Women Musicians' Society, and several other organizations, while Canadian honours include the following: Freeman of the City of Vancouver (1978), Performing Rights Organization of Canada Composer of the Year (1984), Officer of the Order of Canada (1988), Order of British Columbia (1995).

³ Coulthard's music has become increasingly eclectic since the 1960s, utilizing techniques such as 12-tone themes, polytonality, tone clusters, and aleatory writing in many of her works.

⁴ Coulthard's mature orchestral style did not fully emerge until after her orchestration studies with Gordon Jacob in the mid-1960s. For further information on Coulthard's orchestral writing, see Duke (1993).

⁵ *Canada Mosaic* (1974), for winds, brass, timpani, percussion, harp, piano (celesta) and strings, integrates two fragments of Coast Salish music with folk music from Québec, the Ottawa Valley, and the Ukrainian settlers in

Saskatchewan.

⁶ Coulthard later arranged the cycle for alto voice and orchestra in 1960.

⁷ For both women, the pursuit of artistic careers represented a transgression of the prevailing ideology of early twentieth-century society toward women, revealing a strength of character and 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 have 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.

⁸ The expressive content of the text in this instance invokes direct comparison with Carr's visual representation of similar imagery in the painting *Grey* (1931-32).

⁹ The second piano was added to give adequate support to the full sound of large university choirs.
