

Introduction

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Musical Perspectives, People, and Places: Essays in Honour of Carl Morey

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INTRODUCTION

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This special issue of *Intersections*, titled “Musical Perspectives, People, and Places: Essays in Honour of Carl Morey,” is offered as a tribute to Canadian musicologist Carl Morey, who celebrated his eightieth birthday in 2014. Born in Toronto, Carl¹ studied piano with Warren Mould and conducting with Boyd Neel and Nicholas Goldschmidt at the Royal Conservatory. He graduated from the Faculty of Music at the University of Toronto with the degree of Bachelor of Music in music history and literature in 1957. This was followed by graduate study at Indiana University, where he received a PhD in musicology in 1965. Carl was assistant professor of humanistic studies at Wayne State University (Monteith College) in 1962–63 and taught at the University of Windsor from 1964 to 1970, where he served as founding head of the Department of Music (1967–70). He was appointed to the Faculty of Music at the University of Toronto in 1970, where he worked until his retirement in 2000. In addition to teaching undergraduate and graduate students in musicology, Carl served in many administrative capacities, including dean of the Faculty of Music (1984–90), and director of the Institute for Canadian Music from 1991 until 2000; during this same period, he held the Jean A. Chalmers Chair in Canadian Music.

A pre-eminent musicologist of his generation, in his scholarly work Carl covers a range of historical periods and styles, genres, and social history. He has been a contributor to many publications on the subjects of opera and the musical history of Canada. Among his recent publications are *Music in Canada: A Research and Information Guide* (1997), *MacMillan on Music* (1997), *An Opera Sampler: Miscellaneous Essays on Opera* (1998), and a group of eight performance scores of works composed or arranged by Glenn Gould (Schott). With Ezra Schabas, he is the author of *Opera Viva: Canadian Opera Company, the First Fifty Years* (2000). In addition, he has been a frequent speaker in both scholarly and popular forums, and he has appeared as commentator for CBC radio, including intermission features for Saturday afternoon opera broadcasts.

The title “Musical Perspectives, People, and Places” intersects in various ways with Carl’s life and career and is reflected in the issue’s ten articles. Three are musicological studies on opera subjects, two historical, and the third, contemporary. Written by two of Carl’s former doctoral students, Drew Stephen and Kurt Markstrom, and his former long-time University of Toronto colleague

¹ In keeping with the spirit of collegiality and friendship surrounding this project, I refer to Carl by his first name.

John Beckwith, these three articles parallel Carl's own scholarly work in opera, which dates back to his doctoral dissertation on the late operas of Alessandro Scarlatti (1660–1725) at Indiana University, as well to his work on contemporary opera in international, and especially in Canadian, contexts.

In “The Wild Hunter, the Wandering Jew, and the Flying Dutchman: The Hunt in Wagner’s *Der fliegender Holländer*,” Drew Stephen argues that this early Wagner opera is unusual in its brevity and relatively unfamiliar source material when compared to the composer’s later music dramas. Stephen articulates how Heinrich Heine and Wagner contextualized the Dutchman legend by relating him to better-known figures (i.e., the Wandering Jew and the Wild Hunter, respectively), and how Wagner draws on these legendary narratives for musical and dramatic cohesion in the opera. In “The Eventual Premiere of *Issipile*: Porpora and the *Palchetti* War,” Kurt Markstrom examines the complicated controversy surrounding the premiere of eighteenth-century Italian opera composer Nicola Porpora’s *Issipile*, the critical role played by the popular librettist Pietro Metastasio in this controversy, and the extensive musical and legal wranglings that became part of the “*Palchetti* War” in Rome in 1732–33.

In the third opera article, “Anhalt’s *Oppenheimer*: The History of a Never-Finished Work,” John Beckwith outlines critical details about the genesis of Canadian composer Istvan Anhalt’s unfinished opera, *Oppenheimer*. Beckwith was the first to examine the sealed sketches of this work and related documentation following Anhalt’s death in 2012, and he provides a revealing story about the composer’s collaboration with the librettist, the never-completed contract negotiations with the Canadian Opera Company, as well as compositional perspectives on the musical sketches.

Music in Canada has been a major area of Carl’s scholarly focus from the 1970s. Along with the Beckwith article, the other seven in this issue deal with diverse Canadian musical topics. In “Neglected Canadian Orchestral Music,” another of Carl’s former doctoral students, Robin Elliott, examines the phenomenon of orchestral compositions by six well-known Canadian composers that have not survived a first performance, or even had one. Elliott probes the reasons that these particular compositions failed to gain a place in the repertoire through an exploration of issues related to historical and current trends in Canadian orchestral music, institutional and political reasons, as well circumstances related to the composers’ individual experience.

In “Musical Perspectives on the Late Piano Music of Oskar Morawetz and John Weinzwieg,” Elaine Keillor, also a former doctoral student of Carl’s, draws on her rich experience as a musicologist and as a pianist in her examination of stylistic features in the late piano music of Morawetz and Weinzwieg, both of whom were colleagues of Carl at the U of T’s Faculty of Music. The theme of performance and composition for the piano in this article resonates with Carl’s lifelong love of the piano and his continuous performing activity on the instrument.

Also focused on late twentieth-century Canadian music, Brian Harman’s article, “Seeds for a Mature Style Compositional Style: An Analysis of Melody, Musical Layers and Signals in Claude Vivier’s *Chants*,” provides a fresh and

first-time detailed analysis of this important work by the well-known Montreal composer. Now president of the Canadian League of Composers, Harman brings an insightful compositional perspective to this fascinating work.

Along with musical perspectives and people, places are featured throughout all of these articles. The backdrop of Barbara Reul's article, "The Spectacle of a Young Man: Glenn Gould, Graham Steed and an Unpublished Review for the *Windsor Star*," is Windsor, Ontario, where Carl spent the second half of the 1960s in the university's Department of Music. In addition to place, this article also draws on contested music perspectives centred on a particular performance of the Canadian music icon Glenn Gould, and a review of that performance by a relatively unknown musical commentator, Graham Steed. The article raises important questions about ways of valuing and articulating musical tastes in Canada.

Places, and concepts of migration and immigration as they relate to the development of individual, regional, and national musical styles, are central themes in Jean Boivin's article on the legendary French pedagogue Nadia Boulanger. Here the author traces in detail the decisive impact Boulanger had on the rise of mainstream twentieth-century musical idioms in Canada, drawing on archival details and individual recollections about Boulanger's teaching methods and influence. Interestingly, the Paris connection, the emphasis on teaching, and the rise of avant-garde musical identities in Canada through the second half of the twentieth century, connect with Carl's own professional experience. In another framework, this article also invokes critical issues of European hegemony and colonialism, ethnicity, and identity patterning across the Canadian cultural landscape.

Carl's own article, which opens this issue, "Canadian Music: A Personal Perspective," is a reflection on musical life in Canada based on experiential perspectives growing up in Toronto, and a career for three decades as a faculty member in the Faculty of Music at the University of Toronto. References to pivotal musical institutions such as the Canadian League of Composers, the CBC, and the Canadian Music Centre, among others, and historical documents such as Ernest MacMillan's *Music in Canada*, Marshall McLuhan's *Gutenberg Galaxy*, and George Grant's *Lament for a Nation* provide telling contextual frameworks for these perspectives.

Mirroring Carl's article, ethnomusicologist Beverley Diamond's "The Power of Stories: Canadian Music Scholarship's Narratives and Counter-Narratives" is a reflection on how narratives in Canadian music have shifted over the past three decades, generally moving toward what Diamond calls a conglomerate of "diversity narratives." In what can be considered an update of her earlier "narrative" studies from the 1980s and 1990s, she asks how government policy, academic institution-building, increased interdisciplinarity, new configurations of individual and collective experience, and new regional or nationalist discourses have played a role in this shift. Diamond proposes that these new, emergent narratives may position Canadians as leaders in studying how multiple narratives can coexist.

I take this opportunity to thank all those who have made possible this special issue of *Intersections* honouring Carl's work, especially the contributors: John Beckwith, Jean Boivin, Beverley Diamond, Robin Elliott, Brian Harman, Elaine Keillor, Kurt Markstrom, Carl Morey, Barbara Reul and Drew Stephen. I would also like to thank the copy editor, Ian MacKenzie, the anonymous peer reviewers for their insightful and helpful comments, and the English editor of *Intersections*, Robin Elliott, for his contributions, ever-valuable scholarly expertise, and support. Finally, special thanks must go to Carl himself, who generously shared his life stories, insights, and friendship with me through the genesis of this project. For that, I am truly grateful.