THE CANADIAN CLARINET WORKS WRITTEN FOR JAMES CAMPBELL

by

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Chapter 1: A Brief History of Canadian Music

Across the many compositions that James Campbell has commissioned, he has had one overarching goal: to help create a body of work that is Canadian.[1] He believes that every Canadian musician has a responsibility towards the goal of helping to create music that reflects Canada, either geographically or in spirit.[2] Canada, however, is a very young country with unique challenges: the vast yet sparsely populated land, the severe weather that forced early settlers to focus more on survival than the arts, and the isolation of the settlements all contributed to the type of music that was composed and played in Canada from its inception.[3] Understanding the historical backdrop against which Campbell's commissions were written will help to contextualize these pieces.

The first music to be played and enjoyed on the land that would become known as Canada is the music of the Aboriginal people (First Nations, Inuit, Métis.) Music is an integral part of life, both spiritual and social, for Indigenous Canadian people. These cultures are diverse but share some similarities, such as the importance and prominence of voice, drums, rattles and flutes. Despite the age of this music, it remained an oral tradition until entering recorded history in the arrival of the early seventeenth century.[4] Marc Lescarbot (ca. 1570 – ca. 1630) is credited with being the first to attempt to transcribe Indigenous music. He recorded the words to four Micmac songs but used only scale-steps to indicate the melody and did not transcribe the rhythm.[5]

European settlers recognized an intrinsic love of music in the Indigenous population when they arrived in 1535 and used it to their advantage immediately.[6] Most early immigrants were priests or explorers, and so brought with them music from the Catholic Church, which was taught to Indigenous and

[1] Campbell, Telephone Interview, January 2020.
[2] Ibid.
[3] Kallmann and Potvin.
[4] Ibid.
[5] Kallmann, pg. 9.
[6] Ibid, pg. 16.

French children in Canada's early days.[7] The Fathers took to translating pieces like *Ave Maria*, The *Magnificat*, or *Te Deum* into local dialects while keeping the original melody intact to teach Catholic values to Indigenous children.[8] Certain tribes in Eastern Canada retain the influence of this early European influence to this day.[9]

The other major music-making taking place in early Canada was folk music, including the songs of peasants, explorers, and adventurers.[10] This music was a vital part of everyday life, especially in French Canada.[11] French *voyageurs* created songs to help keep time as they paddled the oars of their canoes and to keep up their spirits as they rowed for many hours, often in cold temperatures.[12] These songs were poorly documented because they were deemed too 'earthy' for the refined tastes of cultured society.[13]

In the early days of British rule in Canada, British military bands were an important musical development.[14] For the first time, secular Western music had an outlet, and bands were often supplemented by local amateur musicians to form an orchestra. The music being played by these bands was European and influenced Canadian tastes, making it more difficult for first-generation Canadian musicians to thrive.[15] This constitutes a theme throughout Canadian music history: European styles would be transplanted to Canada via immigration, but the widely spaced settlements in a sparsely populated country meant that musical life could not function the same way it had in the Old World, and was therefore less successful.[16] Bands retained popularity throughout the 19th century, and prompted the composition of the first Canadian marches.[17] Military bands hold a special place in James Campbell's

[7] Kallman, pg. 16.
[8] Ibid., pg. 12.
[9] Ibid, pg. 15.
[10] Ibid., pg. 25.
[11] Ibid., pg. 31.
[12] Ibid., pg. 33.
[13] The Canadian Music Encyclopedia
[14] Kalmann, pg. 31.
[15] Ibid., pg. 36.
[16] Kallmann and Potvin.
[17] Kallmann, pg. 46.

early development as a clarinetist as well. His first teacher, Ernest Dalwood, came over from England to play in Edmonton's military band and the Edmonton Symphony. Campbell relates that, had it not been for this tradition of military bands in Canada, he would not have begun playing the clarinet.[18]

At the turn of the century, Canada published its first printed music. *Le graduel romain, Le processional romain,* and *Le versperal romain* were published in Québec by John Neilson in 1800, 1801, and 1802 respectively.[19] The advent of the printing press helped tremendously to disseminate music across the nation, especially one as vast as Canada. It did not, however, change the realities of the Canadian situation. As Kalmann writes:

> The pioneer settlers of a new country must direct all their energies to the struggle for elementary physical comfort and security. Exploring new territory, clearing the bush, searching for mineral wealth and supplies of raw materials, building roads and railways, and establishing democratic self-government: these were foremost problems in nineteenth-century Canada. Under such conditions there was little time for contemplation and artistic pursuits; cultural refinement was a secondary concern.[20]

The function of music in Canada tended to prioritize helping labour go faster and breaking up dreary winter evenings.[21] One of the first ways in which Canada began to evolve musically was to educate a society of intelligent musical listeners and amateur musicians through music education. The first secular music educators were the singing masters at the end of the eighteenth century who set up singing schools. These were especially popular in the Maritimes, and featured teachers who would coach pupils on the rudiments of music notation and singing, and sometimes instrumental education in the violin, flute, or piano.[22]

The first half of the nineteenth century saw a transition from music being a primarily amateur activity to a professional occupation. This transition also facilitated secondary features of musical life: music in higher education, the formation of the first purely Canadian bands, establishment of conservatories, the publication of music periodicals, an increase in musical societies, and musical

[18] Campbell, Telephone Interview, March 2020.
[19] Ibid., pg. 42.
[20] Ibid., pg. 68.
[21] Ibid., pg. 27.
[22] Ibid., pg. 52.

organizations showed signs of emancipation from both the church and regimental bands.[23] The fishermen, farmers, and *voyageurs* continued to cultivate folk music and dance through an oral tradition, especially in French Canada and the Atlantic provinces. In contrast, the musical taste of the cities was shaped primarily by imported sheet music. Urban music teachers were often ignorant of the local folk traditions.[24]

The first band comprised solely of Canadian musicians was organized and led by Patrick Hughes.[25] While many of these bands were comprised of amateur musicians and did not perform for very long, others went on to some acclaim: the Silver Band of Sharon won First Prize in 1876 at the Philadelphia Centennial, and was described as having "the most perfect tone, time and execution of any amateur band in Canada."[26] As we approach the middle of the century, towns grew into cities, the steamship was invented, and the middle class began to prosper. This paved the way for Canada to begin to host famous artists, the first of which was vocalist John Braham in 1841. This influx of international artists set the standard to which Canadian artists began to aspire.[27]

Musical societies were another catalyst that greatly accelerated Canada's momentum as a musical country. These societies had a variety of aims depending on the location and history of the area, including furthering the progress of music, to solicit money for charities, to play chamber music, or to cultivate sacred music, to name a few.[28] Newer communities like Victoria, Calgary and Winnipeg all had musical societies within the first few years of their settlements.[29] These societies, however, faced their fair share of hardships. Kallmann says on the subject:

> First of all, let us stress how difficult it was to arrange even a single concert, let alone carry on a musical society for a number of years. Conductors often had to work with completely untrained singers and, for a concert, neighbouring towns and villages

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[23] Kallmann., pg. 69.
[24] Ibid., pg. 70
[25] Ibid., pg. 73.
[26] Ibid., pg. 76.
[27] Kallman and Potvin.
[28] Kallmann, pg. 78.
[29] Kallman and Potvin..

> (sometimes across the United States border) had to be scoured to discover performers on missing instruments. These players would arrive, with luck, in time for the dress rehearsal. Sometimes no church or public hall was available and concerts had to be held in dance rooms, skating rinks, and other makeshift places. Small town gossip and personal envy could make work unpleasant for a leader or disrupt an entire organization. Official endowment being unknown, costs had to be met by admission or subscription fees, and sometimes a conductor or impresario risked and lost his personal savings.[30]

For opera, Canadians relied heavily on visiting troupes despite many cities having so-called 'Opera Houses.' In general, these theatres were inadequate with the notable exception of Massey Hall (1894) in Toronto.[31] A few opera performances were given by Canadian musicians, notably by Holman English Opera Troupe from Toronto and London, Ontario.[32]

Professional Canadian musicians began to grow in number and skill. Calixa Lavallée, for example, penned Canada's national anthem *O Canada* and found success as a pianist and composer in Boston. Emma Lajeunesse, who performed under the name Albani, was a great Canadian soprano who became the nation's first world-famous performer.[33] Lajeunesse and her peers could not pursue their musical education in Canada, however. They were forced to seek instruction abroad, as the musical education opportunities in Canada – even at the elementary level – was extremely rare. It was also very difficult for students to tell the difference between a reputable teacher and a charlatan who had adopted a foreign-sounding name.[34] After the middle of the nineteenth century, music began to be introduced into public schools as part of the general curriculum, a project spearheaded by Alexander T. Cringan.[35] Educational progress continued with the King's College in Toronto, which was the first Canadian university to grant a Bachelor's degree in music in 1846.[36] Universities began to establish degree examinations in the late nineteenth century, leaving the actual preparation of pupils to conservatories.

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[30] Kallmann, pg. 107.
[31] Kallman and Potvin..
[32] Ibid.
[33] Ibid.
[34] Kallmann, pg. 112.
[35] Kallman and Potvin..
[36] Kallmann, pg. 113.

Students would study at their conservatory of choice, and then take their final examination at the local university. At the time, the leading conservatory was the Toronto Conservatory, founded in 1886. They provided individual lessons to students in both instrumental technique and theoretical subjects.[37]

Progress in music education was accompanied by instrument building and music publishing.[38] A purely data-driven analysis of the situation shows the rapid growth of instrument building in the mid-nineteenth century: in 1843-1844, the Montreal Directory lists four piano and organ manufacturers. By 1853, that number had risen to 64 piano manufacturers and five organ builders in the same area.[39] Notable names in the field of instrument building include Casavant Frères Ltée for organs, T. A. Heintzman in piano, and the Lyonnais family in violin manufacturing.[40]

Music publishing also became an important aspect of Canadian musical life. Although purely Canadian publications were a minority, the period did see Canadian compositions in dance music, marches, parlour pieces, and songs. Cantatas and light operas also comprised a part of the published music, albeit a much smaller percentage of the overall number of compositions. Music was housed in musical societies, which built collections for their members. Public university libraries had yet to be established.[41]

The late nineteenth century through World War 1 was a period of great progress for music in Canada. Canadian-born musicians ranked internationally alongside musicians from across the globe, musical societies grew in number and became more stable, concert life thrived, bands and orchestras formed in greater numbers and with a higher caliber of musician, and a rapidly growing musical public are among the hallmarks of this period.[42] Canadian society was now settled enough that resources and

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[37] Kallman and Potvin.
[38] Ibid.
[39] Kallmann, pg. 117.
[40] Kallman and Potvin.
[41] Kallman and Potvin..
[42] Kallmann, pg. 120.

time could be devoted to the task of creating uniquely Canadian art in addition to the folk songs that were already being sung throughout Canada.

Folk music continued to capture the hearts and minds of Canadians through the middle of the nineteenth century. The creation of new songs was inspired by more modern practices such as railroad-building and mining. In addition, immigrants from many countries added their songs to the expanding repertory.[43] Folk music contrasted with so-called 'art music', which took place predominantly in the cities, while folk music which was relegated to isolated regions. The two styles did not exist as equals – musicians and amateurs in the cities tended to look down on folk music as trivial or primitive.[44]

In an effort to discredit this kind of thinking, Ernest Gagnon worked to collect folk music throughout Canada, demonstrating the beauty and dignity inherent in these songs.[45] This effort was not met with the enthusiasm Gagnon had hoped for, however. J. E. Middleton sums up the feelings of the time well:

> From the academic musical standpoint the melodies have little interest. They are unconventional to excess. Many of them are not to be classified either in the major or the minor mode. There is more than a trace of Gregorian in them. What would a modern composer do with a theme like "*ah qui me passery le bois*," which ends on the second of the major scale?[46]

Meanwhile, western art music continued to show signs of proliferation across the country. The most common indicator of growth was the emergence of festivals held across the country, which was typical of this period across Europe as well as in Canada.[47] Most of these festivals were a celebration of music-making with an emphasis on collaboration rather than competition. The entire musical resources of the area, as well as reinforcements from nearby towns, would join together in giant orchestras and choirs to entertain the local populace. The largest of these festivals were held in Montreal (1877 and 1895),

[43] Kallmann, pg. 177.
[44] Ibid., pg. 178.
[45] Ibid., pg. 181.
[46] Kallmann, pg. 182.
[47] Ibid., pg. 175.

Toronto (1886 and 1894), Quebec (1883), and Hamilton (1887).[48] James Campbell's Festival of the Sound in Parry Sound, Ontario, follows in this tradition of a collaborative musical experience bolstered by the community in which it is held, and is a major contributor to the pieces that were commissioned for Campbell.

Indigenous music was also facing a similar struggle as folk music to be recognized and taken seriously by academics in the Western art music world. Marc Lescarbot (1570-1642), a Parisian lawyer, began to write down the songs of the Aboriginal peoples in Canada. Similarly, Johann Kohl made a significant contribution to the field in his book, *Kitchi-Gami: Life Among the Lake Superior Ojibway*. He collected many Ojibwe and *voyageur* songs, as well as observations about the ceremonies in which the Ojibwe music took place.[49]

Music education in Canada featured conservatories prominently. They had a system of examinations in place in which a student could test his or her skill throughout their development. Conservatories set up local examination centers across the country so students did not need to travel to a conservatory to take their tests. This system, borrowed from England, was especially beneficial in a country of substantial distances between towns. Both instrumental skills and theoretical subjects were tested at conservatory examinations, and this tradition continues to this day in the form of the Royal Conservatory of Music.[50]

Musical taste continued to develop as Canadians assimilated decades of musical literature in a remarkably short amount of time. Citizens had more opportunities to become familiar with standard concert repertoire as more concert halls opened throughout the country. One troubling point of contention, however, was the continued trend of Canadian artists leaving Canada for both their education and their careers. Canada was under-developed and did not have the cultural maturity for the permanent employment of professional musicians. This trend continues to this day, with an excellent example being

[48] Ibid., pg. 176.
[49] Ibid., pg. 180.
[50] Kallmann, pg. 190.

Campbell himself: he studied clarinet in Paris, and then began teaching in the United States of America at Indiana University in 1988. Campbell was careful to maintain a Canadian presence as he felt it was important to continue to cultivate Canadian music through the work of the Festival of the Sound.[51] Additionally, as Canadians were exposed to more visiting artists through the efforts of the newly formed Women's Musical Clubs, they became insecure in their judgements of local talent. Local artists who were once lauded in their home country were now expected to prove themselves in New York or Paris before they could gain acclaim in Canada.[52]

Composition proved another area in which Canadians struggled to find a national style. Canadian composers lived too far away from the great Maestros living in Europe to have personal contact and discussion about their compositions. Furthermore, music publishers in Canada were unwilling to publish much music beyond utilitarian music such as marches, gallops, waltzes, quadrilles and songs.[53] These circumstances all coalesced to isolate most composers in Canada from their neighbours and prevented a national style from emerging. A national style is defined as "a group of composers united by style and convictions, acquainted with each other's work and clearly distinguished from other groups of composers."[54] Canadian composers had more contact with composers from London, Boston or Paris than other cities in Canada, unless it was to nurture a kind of smug rivalry such as was found between Montreal and Toronto.[55]

Canadian compositions focused mainly on patriotic sentiment or the natural beauty of the land. The St. Lawrence River, for example, provided endless inspiration for composers with works such as "*The Rapid St. Lawrence,*" which became very popular. These pieces deserve attention because they give an excellent representation of Canadian social history through their texts, titles, and illustrations.[56] In these compositions we see a struggle that remains to this day: how does one go about writing a Canadian

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[51] Campbell, telephone interview, March 2020.
[52] Kallmann, pg. 201.
[53] Kallmann, pg. 258.
[54] Ibid, pg. 260.
[55] Ibid, pg. 265.
[56] Ibid., pg. 258.

piece of music? What does it mean to be Canadian? With so many cultures and ideologies living side by side, it can be difficult to construct a national identity that includes the diversity among the population of people living in Canada.

This quandary continues to resonate today with the compositions that Campbell has commissioned. He expresses in an interview that he is always looking for pieces that reflect Canada in some way, either geographically or spiritually.[57] Some of the composers that Campbell commissioned works from, like Phil Nimmons, are so much a part of the Canadian musical fabric that pieces by them are by default representative of the Canadian spirit. Other pieces are written about the unique beauty of the Canadian land, while still others are crafted around Indigenous Canadian music and stories.[58]

The advent of technology such as the radio and the phonograph helped shorten the distance between Canadians. Because the country lacked a national opera house, national music school, or nation-wide musical organization unifying Canadian musicians under common goals, the radio had an even greater efficacy than in other countries, especially in regions whose isolation from the bigger cities put them at a cultural disadvantage.[59] The radio also led to the Canadian Broadcast Corporation (CBC), founded in 1936, which had a substantial impact on the musical culture in Canada due primarily to its unifying influence.[60] The CBC was instrumental to Campbell's early career. One of the first competitions that Campbell won was the Talent Festival in 1971, run by the CBC. Throughout his career, Campbell estimates that he's done hundreds of shows for the CBC, including a television program with Glenn Gould. Campbell's programming for the Festival of the Sound was often done with an eye to what would make good radio for a national audience. Without the CBC, Campbell would not have been able to entice

[57] Campbell, telephone interview, January 2020.
[58] Ibid.
[59] Kallmann, pg. 268.
[60] Ibid., pg. 269.

artists to come play in Parry Sound at the high school gym they were using in the early days – it was only the promise of a national radio broadcast that made the festival a desirable destination.[61]

Unification continued throughout the musical expansion of the 1940s and beyond in the form of the Conservatoire de musique du Québec in 1942, the Canadian Museum of Civilization, the National Youth Orchestra of Canada (1960), Jeunesses musicales du Canada (1949) and CAMMAC (Canadian Amateur Musicians/Musiciens amateurs du Canada) (1953). Musicians in Campbell's generation, including Campbell himself, benefitted greatly from these musical organizations. Campbell toured with Jeunesses musicales from 1971-73, performing all over Canada. He estimates that he performed over 100 concerts with Jeunesses, over 50 of which were solo recitals. Campbell also participated in the National Youth Orchestra of Canada, where he had the opportunity to study with Daniel Bonade. He went on to be on faculty at the NYOC, a position he continues to hold as of the writing of this paper.

The compositions that Campbell commissioned are set against this backdrop of Canadian history. The struggles that Campbell and the composers he commissioned face trying to create a unique Canadian voice are rooted in decades of grappling with that same issue. Furthermore, Canada is a relatively young country and has therefore had less time to develop a body of work that can be characterized by a distinct Canadian sound. Campbell believes strongly that all Canadian musicians share responsibility to help create this repertory, and the works described throughout this document are Campbell's contribution to this goal.

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[61] Campbell, telephone interview, March 2020.

Chapter 2: Biography of James Campbell

James Campbell is a Canadian soloist, chamber musician, and teacher. Born in 1949 in Leduc, Alberta, Campbell received his Bachelor's degree from the University of Toronto in 1971. He continued his education at Music Academy of the West and in Paris (1971-1973) with Yona Ettlinger. Campbell was also very successful on the competition scene, having been a semi-finalist in the Budapest International Clarinet Competition in 1970 and winning both the CBC Talent Festival and the JM International Clarinet Competition in Yugoslavia in 1971. He then went on to represent Canada at the 26th Congress of the International Federation of JMat Augsburg.

Campbell's professional career has spanned five decades so far, and includes performances throughout Canada, the United States of America, Europe, South America, and China. He has performed as a soloist with orchestras hundreds of times, including the Copland *Clarinet Concerto* under the composer's baton with the Toronto Symphony Orchestra. He has also been a featured soloist with the National Arts Center Orchestra, the Vancouver Symphony Orchestra, and the London Symphony among many others.

His chamber music experience is also extensive. He founded the Camarata and Arioso Trio chamber groups in 1974 and 1975 respectively. Camarata disbanded in 1985, and the Arioso Trio played until 1981. Campbell played with the Toronto Chamber Winds from 1980 until 1986, and was also a member of the Bath International Ensemble, Da Camera, and the Toronto Septet. Campbell has also collaborated with many string quartets, including Amadeus, Allegri, Guarneri, and Vermeer, among many others. He has also played with other soloists, including Elly Ameling, Glenn Gould, Menahem Pressler, Janos Starker and others. Campbell also took over as musical director of a music festival - The Festival of the Sound in Parry Sound, Ontario in 1985. Campbell began teaching at Indiana University in 1987 while continuing his solo career. He has won multiple awards, including a Juno Award for best classical album for *Stolen Gems*. He was also named Artist of the Year in 1989 by the Canadian Music Council, and was appointed a Member of the Order of Canada in July, 1997.

From the beginning of his professional career, Campbell was interested in commissioning Canadian works. Many of the early pieces he commissioned were from Camarata, and he continues to work to this day to contribute to a distinctly Canadian body of work.[1] Campbell believes that every Canadian artist has a responsibility towards Canada to help cultivate a national voice, and to help promote Canadian composers.

[1] Campbell, telephone interview, January 2020.

Chapter 3: Biography of Phil Nimmons

Phil Nimmons is an iconic Canadian composer, clarinetist and pedagogue whose career spans six decades. He is considered largely responsible for bringing jazz into the mainstream music of Canada, and is also a key figure in Canadian music education.

Nimmons was born in Kamloops, British Columbia in 1923. He was Pre-Med at University of British Columbia for his undergraduate studies, and the went on to study music at Julliard and the Royal Conservatory of Music in Toronto. In 1950, Nimmons helped found the Canadian League of Composers; he also co-founded the Advanced School of Contemporary Music with Oscar Peterson and Ray Brown.

Nimmons influenced the development of a jazz studies program at the University of Toronto in 1997. He taught for 30 years at this institution. In addition to this, Nimmons had his own CBC radio show, and was the bandleader for Nimmons 'N' Nine, and later Nimmons 'N' Nine Plus Six. His piece, *The Atlantic Suite*, was the first ever Juno award winner for jazz. In total, Nimmons has written over 400 original jazz compositions.

Nimmons has written many works for Campbell, including *Duologue for Accordion and Clarinet, PS42J's, Image entre nous, Sextet,* and *Time Revisited.*

Nimmons – Campbell Collaboration

Nimmons taught himself to play the clarinet when he was a teenager and began improvising immediately. This exploration of the instrument eventually grew into Nimmons' compositional method. He never stopped improvising and would compose his pieces by improvising on a thematic cell that he would create, which he would carefully choose based on its potential for development. This is the process that Nimmons used to compose all of the works that he wrote for Campbell, with the notable exception of *Time Revisited.*[1]

James Campbell and Nimmons have had a long and fruitful collaboration that has spanned decades. Campbell had long admired and respected Nimmons' playing, having heard his recordings growing up on the Canadian Broadcasting Coorporation (CBC) radio programme. Nimmons also respected Campbell's work and said that, despite being older than Campbell, he considered himself a fan of Campbell's clarinet playing as well as the cutting-edge programming that Campbell did at The Festival of the Sound, the music festival he directs in Parry Sound, Ontario.

From the very first time they met in 1984, the two artists had a connection. Nimmons describes meeting Campbell for the first time as being like they had always known each other. Nimmons specializes in performing free jazz, and eventually transitioned to only performing this kind of music with his longtime friend and collaborative pianist, David Braid. Campbell would occasionally join the two in their improvisational sessions as he began exploring the jazz idiom. Nimmons says of performing with Campbell that there is "a secure feeling that everything's going to be OK… I don't really have to worry about it because he's such a competent player." This early collaboration inspired Nimmons to include jazz idioms in the pieces he wrote for Campbell, including a 12-tone blues improvisational section in *Time Revisited*. A successful interpretation of Nimmons' works includes understanding his language – namely, jazz idioms and styles.

[1] Nimmons, telephone interview, June 2019.

Images entre nous is an excellent example of a work that requires knowledge of jazz execution to play successfully. This piece was written for Campbell and legendary Canadian jazz pianist Gene DiNovi in 1987, and was premiered in Fredericton, New Brunswick. Campbell and DiNovi had been performing together frequently during this period, and Campbell asked Nimmons to write a piece for the two of them to perform together. Campbell called *Images entre nous* the 'Canadian Bernstein Sonata', another work that combines the feel of jazz with classical sensibilities. Both *Images entre nous* and the Bernstein *Sonata* fill the same role in terms of programming; all kinds of audiences tend to respond very positively to this work. It has a very accessible style, and it does not take very long to perform – just over 10 minutes.

For those that are familiar with Nimmons' body of work, this piece is easily identifiable as one of his compositions. It is very much written in Nimmons' language, which is deeply rooted in jazz. Broadly speaking, classical musicians tend to be more concerned with beauty of tone and a general refinement in their technique, whereas jazz musicians pride themselves on having an excellent sense of time and a deep grasp of harmonic structure. To successfully perform *Images*, both of these components are necessary. Essentially, it requires the technical sophistication of a classical player while using jazz language. In much the same way that a clarinetist must use Mozart's language to perform his Clarinet Concerto, we must use Nimmons' language while performing his works.

Images entre nous translates to 'Images Between Us.' The 'us' in this instance can be interpreted as either between the pianist and the clarinetist, or between the performers and the audience. Nimmons says of the title, "Everybody and anybody, composer and audience, can have a ball with their own images. Sometimes I have been reluctant to write liner notes because it seems so contrived."[2] Despite the title, neither Nimmons nor Campbell puts any kind of images to this work while writing or performing it, respectively. Campbell says of performing this work, "I just try to play it in tune and in time." It is not necessary to swing any section of this work, or alter the part in any way; simply playing what Nimmons

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[2] Hasznos, 53.

wrote will result in a highly successful performance. As mentioned above, playing ‘in the pocket’, or with an excellent sense of jazz time is crucial for both the clarinetist and the pianist.

One of the more notable aspects of Nimmons’ works is the extreme contrasts he writes. *Images* is through-composed, with abrupt changes of mood during the work, to great effect. For example, rehearsal 36 marks the beginning of a big, lyrical section of the work, which is followed immediately by a fast ‘down and dirty’ finale at rehearsal 37. Other notable sections include a jazz waltz section at rehearsal 22, and a Rock n’ Roll-esque section at rehearsal 38. Also of note in this work is Nimmons’ use of the clarinet’s entire range.

When asked about the interpretation of this work, Nimmons responded that he included everything that a performer would need to interpret the work written in the music itself. There is considerable room for variety of interpretation within these parameters, which is the composer’s intention. Nimmons is always intrigued by the various interpretations he has heard of this work and has yet to hear a performance that he has disliked. He views the performance of the work as being very much a part of the composition itself and is excited by the prospect of different personalities and views on the work to be brought into the world as a collaborative effort between composer, pianist and clarinetist. In a similar vein, Campbell has said that his interpretation relies heavily on playing what Nimmons wrote, while playing in time and in tune. *Images* is a piece that works well and does not require excessive involvement from the performer to successfully perform. Simply observing what is on the page will suffice for this work to sound excellent.

While Nimmons has said that he has not written anything that is impossible to play, he nevertheless does not take the clarinet into consideration while he is composing, and there are a few areas in this work that will take some practice time to feel comfortable. Some of the technical runs, for instance 1 measure after rehearsal 7, or 9 measures before the end, will take some grouping practice. Rehearsal 22 has slurred octave B-flats, which could present some intonation or voicing difficulties. Nimmons suggests maintaining the exact same air stream intensity throughout this passage to mitigate the voicing difficulties

that might arise. Rehearsal 30 might also pose some problems with tonguing speed. Campbell double-tongues this section, but a fast single tongue might be possible, especially if the air is well utilized throughout the passage.

The genesis of *Images* highlights the close personal friendship that had developed between Campbell and Nimmons. While *Images* is a straightforward piece of music with no intended programmatic elements, the same cannot be said about *Time Revisited.* This piece is a highly personal composition that Nimmons wrote after his wife, Noreen, passed away after fifty-two years of marriage. The couple were married on July 5th, 1950, and Nimmons was inspired to use these dates and numbers in the composition of *Time Revisited.* Nimmons used the interval of a fifth to denote the date they were married, and the interval of a seventh to represent the month they were married (July). The intervals of a fifth and a second were also used to symbolize their fifty-two years of marriage.[3] These intervals were used to develop the melody. The piece also features excerpts that Nimmons wrote for his wife and his three children: *Liëse,* which was his wife's middle name, features two contrasting sections that symbolize her personality. *Holly* was written for his eldest daughter, and is a lovely, slow melody. *Carey Dance,* a lively tune alternating between 3/4 and 2/4 time, was written for Nimmons' younger daughter. Finally, *Night, Night, Smiley*, was written for Nimmons' son, Spencer. When Spencer was young, Nimmons would go into his room to say goodnight and Spencer would always be smiling. He therefore started to call his youngest child 'Smiley', hence the name of this tune.[4] *Time Revisited* takes us through the joys and hardships of family life in a musical medium.

After *Images,* Nimmons began to joke with Campbell that he would write a piece that Campbell couldn't play. Campbell would ask, "How's that piece coming?" over the many years that the two artists collaborated together. In 2009, Campbell pointed out to Nimmons that he was getting older, and he wanted that big piece that Nimmons had promised him that he 'wouldn't be able to play.' Nimmons obliged and wrote the highly personal *Time Revisited*, in which his relationship with his wife was

[3] Nimmons, telephone interview, June 2019.
[4] Nimmons, telephone interview, June 2019.

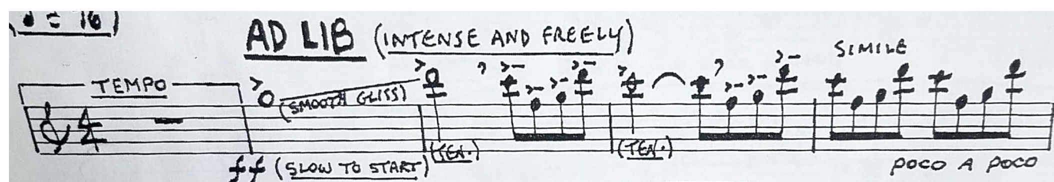
represented in every way. The melodic material was heavily influenced by their relationship and their family, as was the instrumentation. Nimmons said in an interview that his wife would often joke that their relationship was actually a trio, since Nimmons' clarinet always came along on family holidays and gatherings. Nimmons made this an integral part of *Time Revisited*, with his wife being represented by the piano, Nimmons as the composition itself, and Campbell as the ever-present clarinet. It is easy to see why Nimmons entrusted Campbell with such serious subject matter; the friendship, mutual admiration and respect between the two musicians is evident.

Campbell, however, was not told of the source material for this work until he was standing on stage about to perform it for the first time at the Women's Music Club in Toronto, who also contributed some funds toward the work.[5] While Campbell was onstage, about to play the premiere, Nimmons introduced the work to the audience, explaining the intensely personal nature of the piece. Campbell says he remembers thinking while onstage: "Oh boy. Oh my God. Don't screw up!"[6]

For subsequent performances, Campbell was careful to take the personal details that led to the creation of the piece very much into account. While *Images* can be compared to the Bernstein *Sonata for Clarinet*, *Time Revisited* is much more akin to the Brahms *Sonatas.* Campbell says of this work that he "Feels a certain amount of responsibility when you play it; I mean, it's the guy's life."[7] Campbell describes one performance in particular in which Nimmons was actually sitting onstage while Campbell performed *Time Revisited;* he felt an intense sense of responsibility towards Nimmons. When performing this work, Campbell tries to get into the emotional space that Nimmons was in while he was composing the work; as close as possible for someone other than Nimmons himself. There are several programmatic elements in the piece. The opening notes in the clarinet, for example, are meant to represent the cries of agony after a person that you hold very dearly leaves.[8]

[5] Campbell, telephone interview, June 2019.
[6] Campbell, telephone interview, June 2019.
[7] Campbell, telephone interview, June 2019.
[8] Nimmons, telephone interview, June 2019.

Example 3.1. Phil Nimmons, *Time Revisited,* beginning.



Nimmons suggests playing this opening glissando and high notes with a lot of vibrato, as intensely as possible. Similarly, the piece ends quietly, a loving, gentle reflection right at the end.[9]

Example 3.2. Phil Nimmons, *Time Revisited,* final measures.

There are jazz elements in all of the works Nimmons writes, but in *Time Revisited* he included an optional improvisational section in the middle of the work on a 12-tone bar blues format:

Example 3.3. Phil Nimmons, *Time Revisited,* 12-tone blues improvisational scales reh. 19.

Nimmons explained in an interview that he was aware that Campbell had been developing an expertise in the area of jazz and jazz improvisation for a few years before *Time Revisited* was written. He

[9] Ibid.

mentions that Campbell always likes to be on the cusp of things and enjoys expanding his musical vocabulary with new challenges. Because of this new development in Campbell's playing, Nimmons included the improvisational section, and Campbell always takes a chorus or two to improvise during performances.[10] He related the experience as a challenge, but a good one. He stressed that he learned the tone rows very well before attempting to improvise on them.

The piano part for *Time Revisited* was written with Nimmons' longtime pianist and friend, David Braid, in mind. Braid is an exceptional Canadian pianist in both jazz and classical styles, as well as a successful composer. Nimmons describes his relationship with Braid as an "unexpected sort of thing", since there is a 50 year age difference between the two.[11] The first time Campbell sat in with the two of them during an improv session, he realized that "Phil would just play, and David would make it sound logical."[12] As of the time of writing this document, a recording of *Time Revisited* is not yet available to purchase, however Campbell did record it with Braid, including the optional improvisational section.

[10] Campbell, telephone interview, June 2019.
[11] Nimmons, telephone interview, June 2019.
[12] Campbell, telephone interview, June 2019.

Chapter 4: Biography of Allan Gilliland

Allan Gilliland was born in Darvel, Scotland in 1965. In 1972, he immigrated to Canada and is now based in Edmonton, Alberta. Gilliland attended school at Humber College, where he earned a diploma in Jazz Studies (trumpet), followed by a Bachelor's of Music in Performance, and a Masters of Music in Composition from University of Alberta. He studied with Violet Archer, Howard Bashaw, Malcolm Forsyth, Nigel Osborne, and Peter Nelson. Gilliland then went on to teach at the University of Alberta, the University of Edinburgh, Red Deer College, and MacEwan University in Edmonton, where he served as the head of the composition department from 2004-2016, and the chair from 2012-2016. In January of 2017 he became the Dean of Faculty of Fine Arts at MacEwan University.

From 1999-2004, Gilliland was the composer-in-residence with the Edmonton Symphony Orchestra. Similarly, he was the composer-in-residence for several Canadian music festivals, including the Festival of the Sound, the Colours of Music Festival in Barrie, Ontario, and the Strata Music festival in Saskatoon, Saskatchewan.

The pieces Gilliland wrote for James Campbell are *Fantasia on Themes from West Side Story, Dreaming of the Masters, Three Faces of Ebony, Spirit '20,* and *Suite from the Sound*.

Gilliland-Campbell Collaboration

It is perhaps not surprising that Allan Gilliland and James Campbell developed such a long and fruitful relationship. Both artists share many of the same philosophical tenants in regards to the purpose of classical music in society and the importance of the audience in modern classical music. In addition, both Gilliland and Campbell are very interested in creating music that blurs the lines between classical and jazz music. Gilliland worked as a freelance jazz trumpet player before becoming established as a classical composer, and was therefore in an ideal position to write music for Campbell that has roots in both jazz and classical worlds.

The first piece Gilliland composed for Campbell, *Dreaming of the Masters 1,* is an excellent example of this crossover between jazz and classical music. While acting as composer in residence for the Edmonton Symphony, a post Gilliland held from 1999 to 2004, Gilliland was asked by the orchestra's director if he would be willing to write a concerto for Campbell, who was scheduled to play with the orchestra for their pops concert in the 2003/2004 season. Until that point, Gilliland had always written more typical concert pieces for the orchestra, but was eager to accept the opportunity to combine his background as a jazz player with his experience as a classical orchestral composer.[1] The idea for *Dreaming of the Masters* had been developing for a few years at that point, and was inspired by Gilliland's friends in high school, who went on to make their careers in the classical realm, but had played in combos and bands while in high school.[2]

Campbell and Gilliland corresponded about *Dreaming*, but only met for the first time during the first rehearsal of the piece. During the compositional process, they discussed the inspiration for each of the movements in detail. Gilliland wanted to ensure each of the three movements were distinctive so he researched jazz clarinetists throughout history, focusing on the different eras of jazz for each movement. The first movement pays homage to Benny Goodman and is in the style of *Sing, Sing, Sing*. It

[1] Gilliland, telephone interview, October 2019.
[2] Ibid.

opens with the clarinet solo at the beginning of George Gershwin's *Rhapsody in Blue.* While preparing for this movement, Campbell listened to recordings of Benny Goodman and tried to imitate his style as closely as possible.[3] The second movement, *Stranger on the Prairie,* is inspired by the jazz clarinet legends of the 1920s and the 1930s such as Pee Wee Russell and Barney Bigard. The title of the movement refers to both the classic clarinet tune *Stranger on the Shore* by Acker Bilk and also to Campbell's childhood on the Canadian Prairie. The movement features low clarinet melodies, much like *Stranger on the Shore.* Finally, the third movement, *Rhythm Buddy*, is a tribute to Buddy DeFranco from the Bebop era of jazz. Gilliland again leaves an opportunity for improvisation in this movement, based on the changes from *I Got Rhythm*.[4]

One of the challenges that Gilliland faced when writing *Dreaming* was how to make classically-trained musicians sound like jazz performers. Gilliland found that the biggest difficulty for classical players is to play swung, but realized that if the tempo is fast enough, swing becomes almost straight. He then created the swing feel using articulation and phrasing, so that if the musicians adhere strictly to what is on the page they will sound like a jazz band. Gilliland also realized that wind and brass players are asked to swing more often and so they are more accustomed to this practice; He therefore gave only winds and brass the slower swung sections.[5]

The conductor for the premiere, Bruce Hangen, also happened to be a conductor for the Boston Pops orchestra. After hearing Campbell perform the work, he immediately programmed it for that summer's season at Symphony Hall in Boston. Both Gilliland and Campbell describe that concert as one of the highlights of their career and cemented their relationship. During the process of premiering *Dreaming*, Campbell and Gilliland discovered that they have very similar musical philosophies.[6] As Gilliland put it, "I honestly believe there are three participants in any piece. The composer, the performer, and the audience. […] If the player is not having fun, then it's not a successful piece. And if I'm not

[3] Campbell, telephone interview, July 2019.
[4] Ibid.
[5] Gilliland, telephone interview, October 2019.
[6] Gilliland, telephone interview, October 2019.

engaging the audience, it's not a successful piece."[7] He recalls sitting in orchestras playing new music that didn't connect with the audience, and thinking to himself that he never wanted to write music like that.[8] This mentality of writing music that is welcoming to an audience rather than alienating them struck a chord with Campbell, who had already been programming concerts for his music festival in Parry Sound, The Festival of the Sound, with that goal in mind.

Gilliland's dedication to writing music that was enjoyable to all three parties involved is in large part because of Canadian musician and television personality Tommy Banks. Banks was the host of a number of programs, including *Celebrity Revue, Symphony of a Thousand,* and *The Tommy Banks Show.* Gilliland describes Banks as having "created a ton of work for musicians in the Edmonton area," and that "his arrangements, they always sounded great, they always did exactly what they were supposed to do, but they were always incredibly playable."[9] For Gilliland, this translated in part into giving performers carte blanche over his compositions, encouraging them to let him know if passages were awkward or unplayable. He says, "It's my job to make all the players sound great, not to make them struggle and write completely awkward things that don't suit the instrument."[10]

Gilliland is dedicated to making all the players on the stage sound great, not just the soloist. He is always asking himself how to animate the music; how to write something other than a whole note for the ensemble. Counterpoint is a very big part of that process, especially fugues, which Gilliland particularly enjoys writing. Composing in this way is what helps distinguish the accessible music that Gilliland writes from popular music, or music that is pandering to the audience. Campbell says of Gilliland's writing, "He's not writing pop music. You want to push the audience, too, you don't want to

[7] Ibid.
[8] Ibid.
[9] Ibid.
[10] Ibid.

pander to them. But he's not one of those composers that don't care – [that thinks] they're too good for the audience."[11]

Because of these commonalities, Campbell and Gilliland were eager to continue working together. Their next collaboration, *Suite from the Sound,* was written for string quartet and clarinet and again crossed the boundaries between classical and jazz music. Originally written for the St. Lawrence quartet, *Suite from the Sound* offers opportunities for each member of the quintet to improvise. The St. Laurence quartet is a classically trained quartet and did not have any experience improvising, but Gilliland accounted for that possibility by writing in such a way that, as Campbell put it, "you can take a regular classical quartet, and if they just play what he's written, they sound like they can actually swing."[12]

Gilliland was very conscious of writing the most interesting and complex string quartet music that he possibly could.[13] He wanted to avoid having Campbell improvising on top of some chords being played beneath him; all members of this group are an important and vital part of the overall piece. The work is in three movements; the first, entitled *Parry's Ground*, is built around a ground bass introduced by the cello. *Waltz for Mr. Evans* is the second movement and is written in the style of the composer and arranger, Gil Evans. The final movement, *Flying Fingers,* is aptly named - Campbell called it a "barn burner".[14]

The year after the work was premiered, Campbell performed it again at the Festival of the Sound, this time with the jazz quartet Zapp!. Zapp! Is a true jazz quartet from Holland and was able to truly bring the composition to life beyond even the expectations of Gilliland himself;[15] he said of that performance:

> "If you find an improvising string quartet, where you give a part to a cellist and they play like an upright bassist, or a violist grabs their viola and starts strumming like it's a guitar,

[11] James Campbell, telephone interview, July 2019.
[12] Ibid.
[13] Allan Gilliland, telephone interview, October 2019.
[14] James Campbell, telephone interview, July 2019.
[15] Gilliland, telephone interview, October 2019.

> it just goes through the roof at that point… When you get into the blowing sections, you can really hear it. The cellist is making up his own bass line."[16]

Their next collaboration, *Fantasia on Themes from West Side Story,* was written in 2006 for the Festival of the Sound for chamber orchestra with a clarinet feature and paid for by the Shopper's Drug Mart in Perry Sound. Campbell had initially requested an arrangement of West Side Story, but Gilliland wanted more freedom with the material. Finally, they settled on a fantasia, in which Gilliland was able to include many of West Side Story's famous melodies, including *Tonight, One Hand, One Heart,* and *Somewhere.* The work does, however, focus on the instrumental music from the piece. *Fantasia on Themes from West Side Story* brought another of Gilliland's skills to light: he was able to absorb the style of Bernstein so completely that, as Campbell said, "his original music could have been written by Bernstein."[17] This ability to assimilate different styles became one of Campbell's favourite aspects of working with Gilliland; he remarked: "what I like about Allan so much is that he absorbs so many styles and he makes things work."[18] *Spirit '20* is the perfect example of Gilliland writing to task and delivering yet another distinct style of music.

Spirit '20 was conceived as a piece to play in a concert devoted to the 1920s style of music. According to Campbell, the music sounds like something that "could have been played by a 1920s band. Perfectly caught; the tunes are his tunes, but they could have been hits of the 1920s."[19] Campbell knows that when he asks Gilliland for a specific style of music, he will get exactly what was asked. When asked how he was able to master such a wide array of styles, Gilliland responded that he found it to be an amazing challenge and a great puzzle.[20] He describes preparing for *Spirit '20* by "loading up my iPod with a ton of music from that period,"[21] and having it on continuously while he went about his life. He also does harmonic analysis of the music to begin to understand the language it was written in. Gilliland is not particular about the kind of music that he is inspired by or that he will incorporate into his works; in

[16] Ibid.
[17] Campbell, telephone interview, July 2019.
[18] Ibid.
[19] Ibid.
[20] Gilliland, telephone interview, October 2019.
[21] Ibid.

his words, "I don't see why I wouldn't want to embrace music that could have been from the '20s. I sometimes think, pushing back on the music of the avant-garde, people think they're writing new music but they're actually recycling music from the '50s and '60s. How is that any different from what I'm doing?"[22]

The next work that Campbell and Gilliland collaborated on was a little more unusual, in that only the first movement was written for Campbell. *Three Faces of Ebony* was composed with three great Canadian clarinetists in mind: Campbell for the first movement, written in the modern classical style, Phil Nimmons, written in the jazz style, and Airat Ichmouratov in the Klezmer style. The piece was commissioned by CBC Radio 2 in 2007, and is written for solo clarinet, string quartet and piano. Gilliland did intend, however, for Campbell to play the entire work on his own after the premiere, which took place in Ottawa. "It stretches me, you know," Campbell revealed, "I have to change from one to the other. But I kind of enjoy that."[23] Campbell stressed that he wasn't a Klezmer player – "I'll never be a Klezmer player, but I'm learning to at least play that movement well enough that I can kind of get away with it."[24] Campbell often performs this work in conjunction with *Suite from the Sound;* he will play the first two movements of *Suite* and finish with the third movement of *Three Faces*.

Gilliland is willing to arrange every one of his works for a different instrumentation. He believes that "Good music can work for any combination of instruments… it should be adaptable to any medium."[25] Arranging his works for different ensembles also helps get them performed more often. For example, *Dreaming of the Masters 1* was originally written for orchestra, but when Campbell had an opportunity to play it with the Indiana University Wind Ensemble, Gilliland did not hesitate to arrange it for band. Gilliland usually waits for Campbell to have another performance opportunity, and then

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[22] Gilliland, telephone interview, October 2019.
[23] Campbell, telephone interview, July 2019.
[24] Ibid.
[25] Gilliland, telephone interview, October 2019.

arranges the work based on the specific set of circumstances of that performance. As Campbell put it, Gilliland "writes to task."[26]

The nature of the works that Gilliland composed for Campbell have, as mentioned above, integrated jazz and classical music. Both Campbell and Gilliland stress, however, that it is not necessary to have studied jazz in order to be able to execute these works well. Campbell had the following to say on the subject: "Classical players, if they play what he writes, and they don't rush, he makes them sound good. He makes them sound like they know what they're doing… They don't have to study jazz in order to play his pieces."[27] Gilliland does this purposefully with the classical performer in mind; everything that is needed to perform the work successfully has been included on the page. Gilliland often says to his students "you should put everything on the page already so we can just play this,"[28] and he certainly follows this mantra in his own compositions. While there are some sections in which improvisation is optional, Gilliland always takes care to include an alternate section for those who are not comfortable improvising.

In terms of interpretation, Gilliland is fairly flexible. In his words, "I think if people get to the heart of the music then that's really what matters, like if you're inspired to do something and you think that's where it's at, go for it."[29]He by no means expects performers to imitate Campbell's choices. Additionally, he also does not think it's necessary to do research on the performers that provide the inspiration for the individual movements.[30] Campbell, however, when preparing for the works, will listen to pieces of the period to approximate the style more closely, as mentioned above.[31]

With a body of work that spans sixteen years of collaboration, Gilliland and Campbell's collaboration rival some of the great composer/artist duos in history. Gilliland stressed that his

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[26] Campbell, telephone interview, July 2019.
[27] Ibid.
[28] Gilliland, telephone interview, October 2019.
[29] Ibid.
[30] Gilliland, Telephone Interview, October 2019.
[31] Campbell, Phone interview, July 2019.

professional relationship with Campbell and with other artists of his caliber are the most important relationships for his career as a composer:

> "These are really important people that you need to have in your life because it is wasn't for him, my music wouldn't travel. In the past, conductors would be the people to do that, like if you commissioned a piece by Bartok and wanted it performed he would travel and conduct different orchestras and program that but nowadays I've found that if you have a couple of people who really like your music and they program it every chance they play a recital. To me, that's kind of the takeaway from Jim and my 16 year collaboration together, is that it really benefits both of us equally."[32]

Gilliland's music gave Campbell something that no other performer had. Campbell wasn't being called to do as many orchestral performances at the time of the composition of *Dreaming of the Masters,* since the main piece that orchestras program – Mozart's *Clarinet Concerto* - is often stipulated in the principal clarinetist's contract as a piece that they will play with the ensemble. Campbell had a two-year exclusive performance rights to *Dreaming of the Masters*, and the accessible style made it a crowd favourite, giving Campbell a new avenue to explore as a soloist with an orchestra.[33] The relationship between the two artists is highly reminiscent of Heinrich Baermann and Carl Maria von Weber. Baermann sought signature works to take on tour, and Weber sought to cement his reputation as an excellent composer by cultivating relationships with virtuosos of the day.[34] Two centuries later, we are still reaping the benefits of this kind of composer-performer collaboration in the clarinet world.

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[32] Gilliland, Phone interview, October 2019.
[33] Ibid.
[34] Hoeprich, pg. 85.

Chapter 5: Biography of Timothy Corlis

Timothy Corlis grew up in a family with a strong appreciation for the arts. From the time he was a child, he spent a lot of time singing in an Anglican boy's choir at the school he attended, and was exposed to a lot of music and art as part of his upbringing. At the age of 11, Corlis began studying composition with his Anglican choir director, Dr. Giles Bryant. Corlis then went on to study choral directing and conducting under Dr. Leonard Enns and became an active member of the Waterloo choral community. Corlis holds a B.Sc. in Physics and Anthropology from the University of Waterloo, an M.A. in Social and Political Thought from York University, a M.Mus. in Composition from the University of Toronto, and a D.M.A. in Composition from the University of British Columbia. Notable teachers from these degrees include Chirstos Hatzis, Ka Nin Chan, Dr. John Roeder, and Dr. Stephen Chatman.

Currently, Corlis has two facets to his professional life: that of a composer, and that of an academic. Corlis' compositions continue to be performed across Canada as well as internationally, and have been the recipients of several awards, including a Juno in 2009 for *Notes Towards a Poem That Can Never Be Written*, a choral composition to words written by Canadian novelist Margaret Atwood. As an academic, Corlis has held the post of lecturer and assistant professor of music theory at the Canadian Mennonite University and the University of Waterloo. He is also published as a researcher, with topics ranging from the spectral analysis and the music of J.S. Bach, to the cognitive neuroscience of corporate performance.

Corlis – Campbell Collaboration

James Campbell's professional relationship with Tim Corlis began when Corlis was completing his Doctorate at the University of British Columbia in 2009. Corlis wrote *Missa Pax* for SATB choir, clarinet, and piano as a joint commission for the Festival of the Sound and the Elora Festival Singers. The piece was performed at both festivals, and Corlis later orchestrated the piano part to serve as part of his dissertation.[1]

Corlis wrote *Missa Pax* as a way of bringing two unrelated worlds together, both of which he had been heavily involved in earlier in his life. The first was the Church; Corlis had been an Anglican boy chorister, but later became disillusioned with the Church as he became more informed about the abuses that were taking place within the Christian tradition. Later, Corlis became extremely invested in the activist community, taking part in several political protests. He became disheartened to learn, however, that a large group of peaceful protesters could be disrupted and corrupted by a handful of 'rowdy outliers.'[2] Despite the seeming disparity of these two worlds, Corlis found some common ground: their use of music as both an art form and a ritualistic and rhetorical device.[3]

Corlis composed *Missa Pax* using a series of three-note cells, using 20th century atonal music as an inspiration.[4] He wanted to avoid the 'spiky' sounds that often accompany this kind of composition, so he gravitated towards the motif [015], which Corlis describes as a very "sweet sounding motif."[5] The thematic material throughout the work is either derived directly from the [015] motif or written to deliberately contrast with it.[6] Every movement in the *Missa Pax* uses this [015] motif in a different way. In terms of large-scale structure, Corlis worked to ensure that three elements – dynamics, tempo, and the density of texture – converged at an apex at the Golden Ratio point. Since the work is 33:30 minutes long,

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[1] Corlis, telephone interview, November 2019.
[2] Corlis, pg. 6.
[3] Ibid., pg. 2.
[4] Corlis, telephone interview, November 2019.
[5] Ibid.
[6] Corlis, pg. 8.

this high point occurs 20:30 minutes into the work.[7] Throughout the entire piece, the clarinet plays a prominent and varied role.

Corlis utilizes the clarinet throughout *Missa Pax* in a way that truly highlights its unique strengths and capabilities. For example, Corlis realized that the clarinet is a highly agile instrument; it can go from the bottom of its range to the very top with ease, and can do it at a very soft dynamic.[8] Corlis uses this ability to great effect in the *Missa Pax;* he describes it as an 'expressive tool that ties everything together.'[9] Another of the clarinet's great strengths is its ability to blend with other instruments, which Corlis also takes advantage of throughout his piece. There are several points throughout the piece in which the piano drops out and the clarinet relinquishes its role as a solo instrument and instead joins in the texture of the vocalists, all but disappearing from the sonority heard.[10] This focus on highlighting the clarinet's unique features is a common thread throughout all of Corlis' compositions for Campbell. To do this, Corlis collaborates closely with Campbell throughout the composition process. Had the pieces been written for another performer, the end result would have been drastically different.[11]

This early success working together encouraged a continuing collaboration between Corlis and Campbell. The next work that came of this relationship was *Raven and the First Men,* which The Women's Music Club of Toronto commissioned for Campbell and the New Zealand String Quartet.[12] The work received its premiere at the Walter Hall in Toronto on October 14, 2010. *Raven and the First Men* is Corlis' first piece written for Campbell that explores his life-long love of Indigenous Canadian culture. Corlis describes growing up in Toronto and being surrounded by First Nations' work, especially at the Kleinburg museum just outside of Toronto that housed an enormous collection of West Coast masks.[13] His mother initially brought him to the museum when Corlis was three or four years of age, and he was so

[7] Corlis, pg. 15.
[8] Corlis, telephone interview, November 2019.
[9] Ibid.
[10] Ibid.
[11] Ibid.
[12] Campbell, telephone interview, November 2019.
[13] Corlis, telephone interview, November 2019.

taken by the artwork that she began to take him to the museum on a somewhat regular basis.[14] His fascination continued when he moved to British Columbia, where West Coast artwork is far more prevalent. While Corlis was attending school there, there was a large amount of construction on campus, namely jackhammers and other loud machinery. Craving quiet, Corlis began going to the Museum of Anthropology on a daily basis, to which he had a free pass through the University of British Columbia.[15] The museum had a large collection of Indigenous Canadian artworks, but the centerpiece of the collection was undoubtedly Bill Reid's sculpture entitled *Raven and the First Men.*

Reid was the son of a Scottish-German father and a Haida mother and throughout his life sought to bridge the gap between these two worlds.[16] This particular sculpture is a visual retelling of the Haida legend of how the first men came to be:

> According to Haida legend, the Raven found himself alone one day on Rose Spit beach, on Haida Gwaii. Suddenly, he saw an extraordinary clamshell at his feet, and protruding from it were a number of small creatures. The Raven coaxed them to leave the shell to join him in his wonderful world. Some were hesitant at first, but eventually, overcome by curiosity, they emerged from the partly open clamshell to become the first Haida.[17]

At the same time that Corlis was spending his days in the company of Reid's sculpture, he was also singing in a Cree group called the Margaret Harris Traditional Grandmothers and Grandfathers Society.[18] The genesis of *Raven and the First Men* was therefore a result of the culture that Corlis was immersed in at the time of its conception. Corlis also describes this time in history as a time when Canadians were engaging in a "truth and reconciliation process" with the Indigenous Canadian peoples.[19] He describes the climate as being one of guilt, in which Canadians were beginning to reckon with the abhorrent ways in which Indigenous Canadians were treated from the time settlers arrived on the continent. Corlis, however, found that guilt was not a constructive emotion and wanted to engage in the reconciliation process in a respectful way. He described writing *Raven* as a way for him to say, "Hey,

[14] Ibid.
[15] Ibid.
[16] Ibid.
[17] Cross, 6.
[18] Corlis, telephone interview, November 2019.
[19] Corlis, telephone interview, November 2019.

man, I really love your art. You are really brilliant."[20] Corlis is careful to point out that *Raven and the First Men* is a "White man's response to Indigenous art."[21]

Raven and the First Men has enjoyed some success as a concert piece, but the work has predominantly been performed by the New Zealand String Quartet and guest clarinetists. It has become a signature work for them, and Corlis posits that other groups might be a bit hesitant to take on a work that is so closely linked to a specific string quartet.[22]

While *Raven* was a response to Indigenous art, the next work that Corlis wrote for Campbell was a true collaboration with another First Nations people, the Ojibwe community. After a few years without a new project between the two artists, Campbell approached Corlis with an idea for a more substantial collaboration that would celebrate the Indigenous relationship with the Festival of the Sound.[23] Campbell was inspired by the bronze statue of Company Sergeant-Major Francis Pegahmagabow in Parry Sound, Ontario, where the Festival of the Sound resides.[24] Campbell received a New Chapter Grant for the work which partially funded the hour-long piece that was premiered at the Festival of the Sound on the Wasauksing Reserve on Parry Island in July of 2018.[25]

Campbell describes visiting the bronze statue by artist Tyler Fauvell on his way to and from the Stockey Center in Parry Sound, and realizing that the story of Francis Pegahmabagow needed to be spread. Campbell, being a musician, immediately wanted to achieve this goal using music and words. Initially, the project seemed far too big for the Festival of the Sound to be able to accomplish, but the idea, in Campbell's words, "would just not go away."[26]

Campbell began to choose the artists that would work with him to bring this idea to fruition. He asked Tim Corlis to compose the score, knowing that Corlis was a deeply spiritual

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[20] Ibid.
[21] Ibid.
[22] Ibid.
[23] Campbell, telephone interview, October 2019.
[24] Ibid.
[25] Verdary, *Sounding Thunder: The Song of Francis Pegahmagabow*, Gami Simonds, 1 Jan 2020, Web.
[26] Campbell, *Sounding Thunder: The Song of Francis Pegahmabagow,* 2018.

composer.[27] Research on the topic of Pegahmabagow's life led Campbell to Brian D. McInnes, the great-grandson of Francis and the author of "Sounding Thunder: The Stories of Francis Pegahmagabow." McInnes was invaluable to the creation of the work; he was an authority on not only the military career of Pegahmagabow, but who he was as a member of the community, a father, and someone who cared deeply about his culture.[28]

Campbell knew that this project would involve several components, including multimedia, narration, vocalists and the music itself. Campbell realized that he would need someone familiar with the world of theatre to help bring every aspect of this work together, so he reached out to Larry Beckwith.[29] Beckwith is the founder of the Toronto Masque Theatre and the Artistic Producer of Confluence Concerts, and has presented dozens of performances that incorporated several disciplines. Beckwith took on the role of co-coordinator, and was also able to bring Armand Ruffo, an Ojibwe writer from Queens who was already familiar with the story of Francis, into the fold after a very long and powerful conversation.[30]

Indigenous Canadian performers were an integral part to the conception and production of *Sounding Thunder* – Corlis describes the work as a "bi-cultural production."[31] The inaugural performance of this piece included narration by Brian McInnes, the great-grandson of Francis Pegahmagabow, as well as Waawaate Fobister, who portrayed Pegahmagabow himself throughout the work. The premiere also boasted vocalist Jennifer Kreisberg, who descends from seven generations of the Seven Singing Sisters on the maternal line, and joined the ULALI trio when she was seventeen.[32] Kreisberg sang the role of the Deer-Spirit guide, occasionally accompanied throughout the work by Jodi Baker Contin.

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[27] Ibid.
[28] Ibid.
[29] Ibid.
[30] Campbell, *Sounding Thunder: The Song of Francis Pegahmabagow,* 2018.
[31] Corlis, Telephone Interview, November 2019.
[32] Kreisberg, Jennifer. *www.jenniferelizabethkreisberg.com.*

Contin was an integral part in the creation and premiere of *Sounding Thunder.* Corlis struggled with appropriation throughout the creation of this work, so he reached out to Contin through Laura Pegahmabagow, the granddaughter of Francis.[33] Contin was tasked with choosing the opening and closing song of the work – an extremely difficult request, since these songs would bookend the work as a whole, not only setting the tone for the entire piece, but also being the last thing the audience hears.[34] Contin was also very cognizant of the danger of using a song that would be impossible to credit to its original composer. She therefore decided to write an entirely original song for the opening of the piece, drawing inspiration from her deep connection and love of the Wasauksing land.[35]

Contin's exacting standards for authenticity faced another test while she was writing the opening song: there are seventy-two different Ojibwe dialects, and she had to ensure that the song she wrote was phonetically correct to the Wasauksing region. It was also important to Contin that anyone could learn to sing this song; simplicity, therefore, was paramount.[36]

The final song in *Sounding Thunder* is the Traveling Song, traditionally sung when someone is returning to their creator, or simply returning home after a journey.[37] This song was incredibly appropriate to sing at the end of this work; not only is the work ending and the Traveling Song is being sung for the audience in preparation of their departure, but it is sung for Francis Pegahmabagow, whose death is recounted in the final moments of the piece.[38]

Contin was initially asked to sing the part of the Deer-Spirit Guide but was unable to commit to the time required for the role. An audition was held, which was eventually won by Jennifer Kreisberg. Kreisberg is not of the Ojibwe nation, and felt uncomfortable singing Ojibwe songs, since she would not

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[33] Contin, Telephone Interview, January 2020.
[34] Ibid.
[35] Ibid.
[36] Ibid.
[37] Contin, Telephone Interview, January 2020.
[38] Corlis, Telephone Interview, November 2019.

be able to bring the same intent to the music as a member of the Ojibwe.[39] Contin describes the process of creating and singing these songs as one of expressing a specific intent. The intent in this case, as mentioned above, is a deep love for both the Wasauksing land and the Obijwe nation.[40] Kreisberg was unable to authentically bring this intent of deep love, and respectfully declined to sing the songs written by Contin. Contin was happy to split the role with Kreisberg, singing her original compositions and improvising with Kreisberg throughout the work.[41]

Contin was not the only one to feel a deep spiritual connection to the music of *Sounding Thunder.* Brian McInnes describes having an extraordinary dream of Francis during the war, in which music was coming from the sky. McInnes contacted composer Corlis immediately following the dream and described to him in as great detail as possible the contents of his dream. Later, when McInnes had a demo tape of the music, he was shocked to discover that there was a thirty second clip in Act 1, Scene 2, that matched exactly the music he had in his dream. He took this to be a powerful affirmation from the spirits that the project was very important and necessary work.[42]

The work itself is in three parts: Pegahmagabow's early years and his deep connection with Anishinaabe spirits, his military career, and his work as a political activist and Chief of the Wasauksing Ojibwe.[43] Ruffo's text brings this story to life using two characters: Francis Pegahmagabow and the Deer Spirit Guide, portrayed by Waawaate Fobister and Jennifer Kreisberg, respectively. The original intention was for *Sounding Thunder* was for it to be paired with Igor Stravinsky's *l'Histoire du soldat.*[44] The instrumentation is therefore the same between the two works: clarinet, bassoon, cornet, trombone, violin, double bass and percussion. When *Sounding Thunder* was completed it became clear to Campbell that the addition of the Stravinsky was no longer necessary. *Sounding Thunder* was originally projected to be approximately 35 minutes long, but had far exceeded that estimate with a run time of one hour.

[39] Ibid.
[40] Contin, Telephone Interview, January 2020.
[41] Ibid.
[42] Contin, Telephone Interview, January 2020.
[43] Ibid.
[44] Campbell, Telephone Interview, January 2020.

Furthermore, the piece turned out to be very powerful on its own, and Campbell felt it "didn't need any help from the Stravinsky."[45]

The instrumentation did present some challenges to composer Tim Corlis. Achieving a blended sound out of two brass instruments, two woodwinds, two strings and a percussionist is, in his words, "almost impossible."[46] He eventually realized that the key to the work was the drum, a note he received from several different sources, including Ruffo and Contin. The heartbeat of the drum ties the work together and resonates with the Ojibwe culture.[47]

The clarinet plays an important role throughout *Sounding Thunder.*[48] Throughout the work, the clarinet represents the Shaman, a very important figure in Pegahmabagow's story. The Shaman, for instance, is the person who gave Pegahmabagow the medicine bag that he wore throughout his service in the military.[49] The Shaman theme, a descending third that repeats many times, is heard often, including in a particularly emotional moment in which the Deer Spirit Guide is improvising near the end of the work. The clarinet provides a landscape for her emotional release in such a repetitive way that it "becomes almost like background music."[50] This kind of perpetual motion was often given to the clarinet or the bassoon in this work.

Corlis was very cognizant of the clarinet in general and Campbell's playing specifically throughout the composition of this piece. The specific acoustical properties of the clarinet and its range had "a huge impact on how the piece ended up sounding… it's the instrument and what a really good player can do with it, [that] really defined the boundaries and the perimeter of what the piece really wound up being."[51] In addition to these general clarinet characteristics, Corlis describes an email exchange he had with Campbell in which Campbell asked if Corlis would write him one very soulful

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[45] Ibid.
[46] Corlis, Telephone Interview, November 2019.
[47] Ibid.
[48] Corlis, Telephone Interview, November 2019.
[49] Ibid.
[50] Ibid.
[51] Ibid.

solo. Corlis kept this request in mind and found a perfect moment for the solo immediately preceding the point in the piece in which Francis dies. When asked for feedback on the solo, Campbell replied that he loved where it sat on the instrument; Corlis was careful not to change a note of it after Campbell's assessment.[52]

Campbell felt very strongly that the premiere of *Sounding Thunder* should take place on the Wasauksing Reserve. Francis' granddaughter, Laura Pegahmabagow, brought the *Sounding Thunder* team on a tour of the area and was able to show them exactly where Francis had left to go to war, and where he returned to live in Wasauksing.[53] Campbell realized that he had to bring the work home, to where Francis lived. The Chief of the Ojibwe people, Warren Tobobondung, was in attendance for the premiere had, as Campbell described it, "a very strong reaction." The entire audience stood during the Traveling Song at the end of the performance, and many joined in with the musicians onstage as they sang.[54]

Going forward, *Sounding Thunder* is being adapted as a theatrical production. The same music will be used, but more components will be added to bring more dimension to this retelling of Francis' story. The team is hopeful that this work will continue to grow, and that it will bring this important part of Canadian history to a wider audience.

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[52] Ibid.
[53] Campbell, telephone interview, January 2020.
[54] Ibid.

Chapter 6: Conclusion

James Campbell has worked diligently over the duration of his career to further the cause of a Canadian musical identity. While attempting this, Campbell has met many of the difficulties that have plagued Canadian musicians since Canada's inception. This includes the difficulty of defining what it means to be 'Canadian', given the number of cultures and ideologies that inhabit the land. Furthermore, Canada has a long-standing issue of Canadian performers leaving the country for both their education and their subsequent career. Campbell's career exemplifies this flight to international soil, although he has been conscientious of maintaining a Canadian presence through his work with the Festival of the Sound in Parry Sound, Ontario.

Campbell has approached the problem of a national identity by focusing the subject of the works that he has commissioned to either a geographical representation of Canada, or on the spirit of Canada. To achieve this, he worked with several well-known Canadian composers, including Phil Nimmons, Allan Gilliland, and Timothy Corlis, Each composer brought their own ideas to what it means to be Canadian, and what a national sound should be in the classical music genre.

This work that Campbell has done to establish and maintain a Canadian identity is one that Canadian clarinetists will cherish for generations to come. Canada has come a long way in establishing itself on the international music scene, aided by soloists such as Glenn Gould (pianist), Maureen Forrester (soprano), and James Ehnes (violin), as well as the conductor Yannick Nezet-Seguin. This body of work that Campbell has amassed over the duration of his career is to bolster the aspect of Canadian music that has been lacking – purely Canadian compositions.

Canadian clarinetists owe a debt of gratitude to Campbell for his dedication to this cause that is so near to our hearts. We look forward to the future works that will come from Campbell's passion for Canadian music.

List of Works Commissioned by James Campbell

Cardy, Patrick: *Qilakitsoq: The Sky Hangs Low*

Colgrass, Michael: *Strangers – Irreconcilable Variations for Clarinet, Viola and Piano*

Daniel, Omar: *Siempre – Pablo Nerudo*

Liebeslied

Douglas, Bill: *Woodwind Quartet*

Forsyth, Malcolm: *Concerto for Eight*

Freedman, Harry: *Three for Two*

Chalumeau

Gilliland, Allan *Fantasia on Themes from West Side Story*

Dreaming of the Masters

Three Faces of Ebony

Spirit '20

Suite from the Sound

Glick, Srul Irving: *The Klezmer's Wedding*

Hétu, Jacques *Sonate pour treize instruments*

Concerto pour clarinette

Holman, Derek *Serenade for Clarinet and String Orchestra*

Horwood, Michael *Quartzite Dialogues*

Huang, An-Lun *Capriccio*

Rhapsody of the Rising Sun

Levin, Gregory John	*Black and White Together*
	Crossroads
Kulesha, Gary	*Night Watch*
Louie, Alexina	*Echoes of Time*
Nimmons, Phil	*Duologue for Accordion and Clarinet*
	PS42J's
	Image entre nous
	Sextet
	Time Revisited
Pauk, Alex	*Water from the Moon*
Robertson, Eric	*Prewett in Love*
Rosen, Robert	*Whispers of Water*
	Soundings
Schmidt, Heather Anne	*La nuit verte*

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