

CHAPTER VIII

SOUNDSCAPES AND RITUALS

IN THE MUSIC OF R. MURRAY SCHAFER

Introduction

The big revolutions in music history are those with the power to change performance contexts. It is these which govern performance rituals and legislate musical forms and instrumentation.

(Schafer 1981a: i)

These words by R. Murray Schafer give expression to one of his main preoccupations: to transform music by placing it in new concert situations. Schafer has brought music outside of the concert hall into art galleries and warehouses, into the streets and town squares, into the Canadian wilderness, into the urban or forest soundscape.¹ This great revision was, as in Cage's case, motivated by the wish to remove boundaries separating art from life, music from the environment. Here, the listeners' existential experience is at the focus, not their contemplation of self-contained, perfect works of the musical art. This approach underlies Schafer's theory of the theatre of confluence (Schafer 1991a; cf. Chapter III, section 3.5).

¹Examples of different performance settings used for Schafer's works: (1) *Patria 3: The Greatest Show* in a large urban park; (2) *Situational music for brass quintet* at the Stratford city hall square; (3) *Patria 4: The Black Theatre of Hermes Trismegistos* at Toronto's Union Station; (3) *The Princess of the Stars* at a lake in Banff National Park; (4) *Musique pour le Parc Lafontaine* in Montreal's Parc Lafontaine (site-specific music).

As a consequence of Schafer's growing reliance on this theory, his use of space in music has been increasingly theatrical and ritualistic, from musical compositions for the concert hall, to music designated for the performance outdoors (urban and natural environments) and to works transcending traditional musical genres. Schafer's main preoccupation during the past two decades, his musical/theatrical cycle *Patria* includes works of unusual spatiality.² The 12-part cycle concludes with an as-yet-uncompleted environmental ritual, *And the Wolf Shall Inherit the Moon* (1984-). This week-long event needs to be performed in the woods near a lake; groups of participants prepare and 'live through' the various aspects of the musical/theatrical ritual without the presence of the audience.

In this chapter, however, a different segment of Schafer's musical/theatrical cycle will be discussed--*Patria: The Prologue. The Princess of the Stars* which is designed for performance at dawn at the centre of a lake (1981-1984). This work, as well as *Music for Wilderness Lake* for 12 trombones placed around a small lake (1979), transplants music into an outdoor environment characterized by acoustic conditions far removed from that of a concert hall. Schafer believes that "we are made by the environment in which we live" (Schafer 1992: 2). His environment of choice is that of the Canadian wilderness, hence the setting and conditions for these two compositions. The interest in the Canadian soundscape is also reflected in *North/White* for orchestra (1979).³ This composition belongs to the group of pieces

²Cf. Chapter III, section 3.5. Various aspects of the *Patria* cycle, including its compositional history, are discussed in a doctoral dissertation by Kirk L. Mackenzie, entitled "A Twentieth-Century Musical/Theatrical Cycle: R. Murray Schafer's *Patria* (1966-)" (Mackenzie 1991). The work on *Patria* was begun in 1966 and has become Schafer's main concern since 1979 (Mackenzie 1991: 167).

³Canadian topics are common in Schafer's works. For instance, in *Train* for youth orchestra (1976) time and pitch are modeled on features of the geography of Canada. The distance from Vancouver to Montreal is translated into time and the altitudes of the stations into pitch so that the pitches of the string parts "rise and fall with the terrain of the land" (Adams 1983: 128). The only aspect of "spatialization" in this work is the placement of the brass and woodwind instruments off stage (they imitate the sound of the train whistle by playing an E-flat minor triad).

using spatialization within the concert hall. The *Third String Quartet* (1981), another example from this group, features structural use of performer movement. As musical theatre is Schafer's favourite genre, one more large-scale work of this type will be discussed here: *Apocalypse*, a two-part monumental music drama (*John's Vision* and *Credo*, 1976-1977).⁴

8.1.

Canadian soundscape in *North/White*

R. Murray Schafer's orchestral composition, *North/White* (1979), an ecological protest against the destruction of the silence and solitude of the Canadian North by man-made noise pollution, features among its instruments a real snowmobile, a machine designed to conquer the icy expanses of the sub-polar regions.⁵ *North/White* begins with the sound of two off-stage trumpets, placed far to the left, behind the last desk of the first violins, and performing one pitch, B-flat⁵, crescendo. The violins gradually take the music over, lowering the pitch to F⁵ and bringing the sound onto the stage, from the left towards the centre. As the composer writes in the score, the instruments should be added "from back to front of section . . . the sound must appear to rush across the stage" (Ex. VIII-1). From the violins, the sound moves successively to the clarinets with piccolo (centre-left), to the trumpets on-stage and to the oboes (centre). This movement is created by overlapping sounds of the same pitch and of superimposed dynamic envelopes (crescendo and decrescendo). Here, as Schafer writes, "the real space of the concert hall is extended in the virtual space of dynamics--by which effects may be brought into the foreground (forte) or allowed to

⁴For this dissertation, I interviewed Schafer on 19 October 1992, in Toronto, after a performance of *North/White* by the Esprit Orchestra conducted by Alex Pauk.

⁵The snowmobile, though presented as evil, paradoxically becomes the piece's main attraction.

drift back towards the acoustic horizon (piano)" (Schafer 1977a: 117).

The virtual space of *North/White* is extended by dynamics and by the actual placement of sounds at a distance, off-stage. The music emerges from a distant pianissimo at the acoustic horizon of audibility and moves into the fully articulated presence of the sounds played fortissimo on the stage.⁶ The spatial motion is both physical and symbolic: as the music emerges from the silence beyond, the 'North' enters into the concert hall.

In a poetic essay of 1977, entitled *Music in the cold*, Schafer writes: "The art of the North is the art of restraint. . . The art of the North is composed of tiny events magnified" (Schafer 1977b). Accordingly, the score of *North/White* is filled with strange and subtle sonorous events, all alluding to the subtlety of a Northern soundscape: soft whirring sounds (produced by sections of rubber hose spun in the air), whistling by the musicians, multiphonics in the woodwinds, quarter-tone clusters in the strings. The most unusual sound effect is produced by the bending back and forth of 3 large sheets of Masonite or thick cardboard (Ex. VIII-2; p. 11 of the score). The deep, "flapping" sonority recalls Schafer's description from *Music in the cold*: "Our snowshoes paw through the powdered snow--thwoom, thwoom, thwoom. . ." This sound is accompanied by a high, sustained pitch B-flat⁵ in the solo violin which evokes the silence of the Arctic heard at the beginning of the piece. The strange, flapping sounds return in the conclusion of *North/White*, after the silencing of the aggressively noisy snowmobile.

In *North/White*, Schafer uses numerous chromatic and quarter-tonal clusters to portray the whiteness of the snow, the predominant colour of the Arctic. The composer explains this choice by a simple physical analogy between a full pitch range and "white light, which is composed of all visible frequencies" (the note to the score; Schafer 1980). The quiet, refined sound-world of the Arctic, with subtle effects and delicate clusters, is disturbed by man-made noises, embodied by the roaring engine of

⁶Schafer writes that "a soft sound is constantly dissolving, fleeing like mist, escaping from itself. It longs to fly over the horizon into the silence" (Schafer 1973: 13).

the snowmobile, as well as loud and ugly sounds made by an array of metal objects.⁷ The purpose of this accumulation of noise is to represent the auditory "rape of the Canadian North." As the composer writes in the introduction to the score:⁸

The instruments of destruction are pipelines and airstrips, highways and snowmobiles. But more than the environment is being destroyed by these actions, for . . . Canadians are about to be deprived of the 'idea of the North' which is at the core of the Canadian identity. The North is a place of austerity, of spaciousness and loneliness, the North is pure; the North is temptationless. . . The idea of North is a Canadian myth. Without a myth a nation dies.

(Schafer 1979/1980)

These are strong words, indeed, words that express a sentiment not uncommon among ecology activists defending the Canadian wilderness from senseless destruction in the name of unlimited, economic progress. *North/White* has a straightforward political message, bringing the Canadian soundscape into the concert hall in order to sensitize the audience to vital issues of acoustic ecology. The use of spatialization in this work, however, is not very extensive; it is limited to the placement of the trumpets off-stage and one instance of virtual sound movement across the stage.⁹

⁷The sounds are made with 3 anvils, a large chain, 2 metal drums (e.g. oil cans with good resonance), 2 suspended metal sheets, 2 suspended metal pipes, and a corrugated metal surface. This barrage of unusual percussion instruments requires 6 players.

⁸The utopian radicalism of Schafer's *Programme Note* in the score extends to include intimations of "true Canadians" living only in the country and a diatribe against technocrats without imagination. The language is toned down in a program note for a performance of *North/White* by the Esprit Orchestra (Toronto, October 17, 1992) in which the composer does not mention "rape" and writes: "*North/White* is inspired by man's careless treatment of the ecology in the Canadian North--a destruction which is carried out through the introduction of airstrips, highways, and snowmobiles.

⁹During performances of *North/White* by the Esprit Orchestra (Toronto, 17 and 19 October 1992) the work was "spatialized" beyond the requirements of the score. The woodwinds were placed in the auditorium, the brass on the balcony above the stage.

Tromps. off-stage
 Loudness behind
 Vn. 1 section

Tromps. on-stage
 Join Tromps. on-stage

Tromps. on-stage

Vn. 1
 Vn. 2

Add instruments from back to front of section during bracket line. The sound must appear to rush across the stage.

5/4
 J=52

Ex. VIII-1: Spatial sound movement in *North/White* by R. Murray Schafer (1979), p. 1.

3 Masonite sheets

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17

Ex. VIII-2: Sounds of Masonite sheets and a quarter-tone cluster in *North/White*, p. 11.

COLLEGNO $\text{♩} = ca. 66$

CONTINUE FOR APPROXIMATELY 25 SECONDS, GRADUALLY OMITTING EACH NOTE UNTIL ONLY THE ACCENTED 'F' REMAINS

SENZA SORD

VL1

A LITTLE FASTER

VIOLIN TWO BEGINS TO MOVE TOWARD THE STAGE

REPEAT FOR APPROXIMATELY 30 SECONDS, GRADUALLY FADING OUT

SENZA SORD

REPEAT 4 TIMES EVERY 3-4 SECONDS

REPEAT 8 TIMES EVERY 2 SECONDS, GRADUALLY FADING OUT.

SENZA SORD

VL2

SLOWLY & EXPRESSIVELY

VIOLIN TWO WALKS SLOWLY TO POSITION

PAUSES...

WALKS...

FREEZES FOR A LONG MOMENT, THEN SITS DOWN

SENZA SORD

PAUSES...

WALKS..

PAUSES BEHIND CHAIR

SENZA SORD

Ex. VIII-3: Performer movement in Schaffer's *Third String Quartet* (1981), I, p. 9.

VL1

VL2

VLA

VLC

LONG

ca. 4-5 SEC

NON VIBRATO

LONG

ca. 4-5 SEC

LONG

LONG

NON VIBRATO

LONG

NON VIBRATO

LONG

LONG

NON VIBRATO

LONG

NON VIBRATO

LONG

pp

pp

pp

pp

Ex. VIII-4: Conclusion of Schaffer's *Third String Quartet* (1981), III, p. 26.

8.2.

Movement to unity: *Third String Quartet*

Spatial dispersion and motion of the performers are far more impressive in Schafer's *Third String Quartet* (1981). In the first movement of this work, the musicians, placed at various points in space and performing unrelated material, gradually converge on the stage, carrying contrasting layers of the music from different spatial locations. The piece begins with a long cello solo (from the stage); the cello is joined by the viola from backstage, the first violin from the back of the hall and the second violin from the opposite side at the back. As if reversing the finale of Haydn's *Farewell Symphony*, Schafer brings the players one by one onto the stage. The first movement concludes when the last performer (violin II) walks towards the chair and sits down (Ex. VIII-3). This theatrical gesture is a part of the musical design.

In the second movement of the *Quartet*, the physical effort of becoming one entity, a "quartet" playing together, results in the performers' intense vocalizations accompanying each instrumental gesture. In the note in the score, Schafer explains that these vocalizations

should be uttered as if the gestures to which they are attached are calling them forth--like the vocal shouts of gymnastic exercises. . . so that they do not stand out as a separate set of sounds but appear born of the identical physical gesture that has produced the string tone.

(Schafer 1983: 1)

The third movement celebrates a complete unity "not only with the notes played, but also with all physical gestures (bowing, body swaying, etc.)." When a brief motive is carried away at the end of the *Quartet*, it becomes a token of this unity, taken far beyond (cf. Ex. VIII-4, p. 26).¹⁰ Here, the composer writes:

¹⁰Schafer introduced the gesture of carrying the music off the stage at the conclusion of *String Quartet No. 2* (1976). Here, the performers leave the stage one by one while playing (the cellist remains). This *Quartet* also uses a representation in pitch-time space of a spatio-temporal phenomenon--the lapping of ocean waves on the shore.

At this point the first violinist slowly rises and moves off-stage, continuing to play. He (she) should move to a very distant point so that the playing continues to be heard for a long time even though it may be unheard.

The violinist carries the music, as it were, into an infinite distance; yet the violin continues to be heard, or imagined to be heard, in "the mind's ear" for a long time after the physical sound has become silent. Thus, while moving very far, the music moves inwards, into the mental space of the listener's imagination.¹¹

In the interview of 1992, Schafer explains that sound movement in this work, as well as in the *Second String Quartet*,

is both symbolic and also very real. You can definitely hear when the instruments at the end of the *Second String Quartet* leave gradually; you can hear how the sound changes, how it passes by. The same phenomenon occurs in the *Third Quartet*, so it is more than symbolic, it is really using the adjacent spaces of the building--the foyer and the back stage--and incorporating them in the piece.

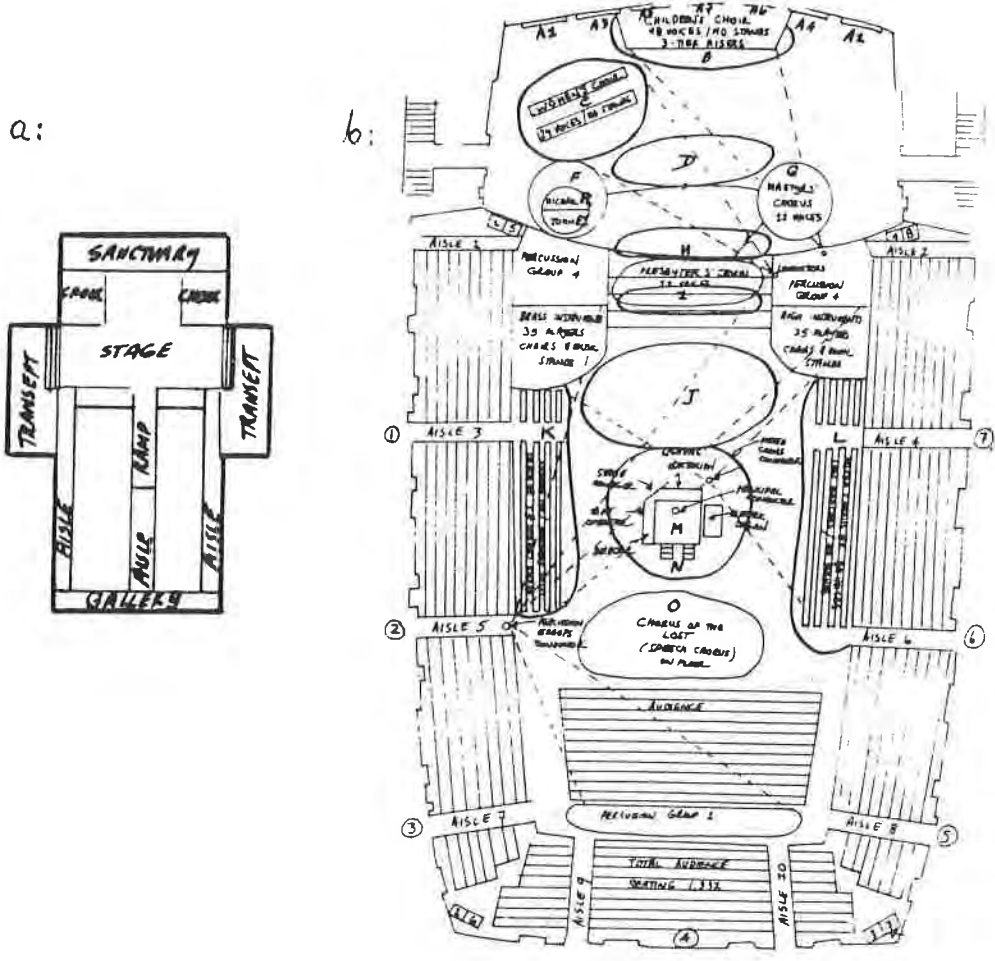
(Schafer 1992: 1)

It is the particular balance between the acoustic and the symbolic features of spatialization that make Schafer's *Third String Quartet*, with its spatially-articulated form and content, a work of exceptional merit. Simultaneously, this piece articulates one of Schafer's main concerns--the mystique of oneness. The theme of unity returns in various guises throughout his oeuvre. Recently, it relates to the ecological union of humans with their environment, reenacted in the final work from the *Patria* cycle (*And the Wolf shall Inherit the Moon*). In his works from the 1970s, the theme of a spiritual oneness was rooted in religious mysticism of the East (*East, Lustrò*), or of the Christian Europe (*Credo* from *Apocalypsis*).¹²

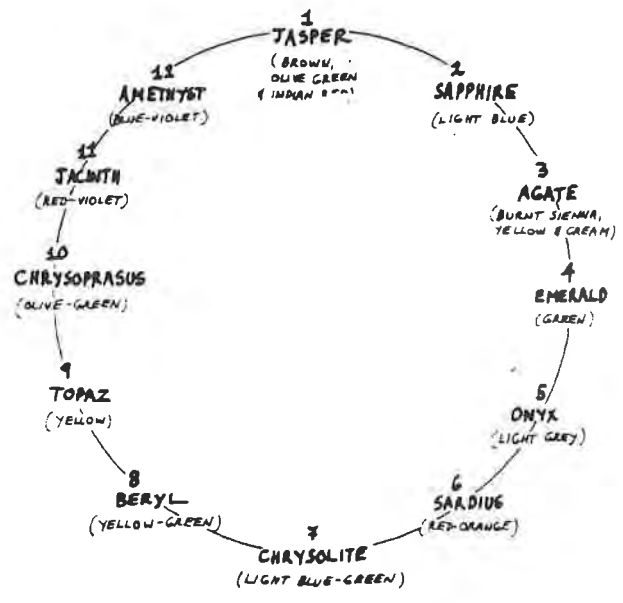
The composer believes that this slow, slightly irregular rhythm induces contemplation (Schafer 1977).

¹¹This disappearance of music into the silence is also suggested by the graphic image of the lines of the stave converging to one point.

¹²*East* (1973) is a contemplative work for orchestra with two separated groups (one backstage and one at the rear of the auditorium). *Lustrò* (1969-1972) consists of three movements: *Divan i Shams i Tabriz*, *Music for the Morning of the World*, *Beyond*



Ex. VIII-5: Ideal and actual performance space for Schafer's *Apocalypse Part One: John's Vision* (1977), (a) ideal, p. ii; (b) actual, p. B.



Ex. VIII-6: 12 choirs in Schafer's *Apocalypse Part Two: Credo* (1976), p. 3.

8.3.

Mysticism and virtual space in *Apocalypse Part Two: Credo*

Apocalypse (1976-1977), one of Schafer's larger works crossing the border between music and theatre, "is intended to be performed in a large church or cathedral, or failing this a large hall with a minimum of four seconds of reverberation" (Schafer 1981b: ii). The score of the first part of *Apocalypse, John's Vision*, calls for extensive forces, including 12 solo voices, 5 choruses, 4 groups of instruments and 7 conductors (over 500 performers). The location of the musicians, distributed throughout the performance space, varies in each section of this dramatic representation of the end of the world (cf. Ex. VIII-5; comparing the ideal and the actual performance space of *John's Vision*, p. ii and p. B from "Post-production Notes"). The composer thus describes the use of space in *Apocalypse*:

In the first part, portraying the turbulence of the last days of the Earth there is a lot of motion, the musicians are moving in various directions throughout the hall. The second part is very slow-moving and almost trance-like to suggest a new world. This piece does use space to some extent: I wanted the musicians to surround the audience, they also describe patterns--like the cross or the star--in the music. There is, then, a suggestion of Christian symbolism; the numbers are symbolic as well. In the whole *Apocalypse* two numbers, 7 and 12, are particularly important and they are used all the way through.
(Schafer 1992: 2)

The contrast between the two parts of this piece is not limited to the scope of activity within the performance space. *John's Vision* is described in the score as a music-theatre work. It involves the use of costumes, lighting, films, and large performing forces. The chaotic, loud and frantic activity of this colourful, yet naive portrayal of the Last Judgement, gives way in *Credo*, the second part of *Apocalypse* (1976), to the stasis of vocal sonorities from 12 mixed choirs surrounding the audience

the Great Gate of Light. This "evocation of mystical experience" (Adams 1983: 100) is based on writings by Jalal al-Din Rumi, a 13th-century Persian poet. In the first movement, the scattering of the musicians in space (the orchestra is divided into 13 groups, each with a different musical material) evokes the primordial chaos, disappearing when the music gradually converges toward a unison.

(*Credo* may be performed as a concert piece).

All through the *Apocalypse Part Two: Credo* the voices blend with pre-recorded bell sounds.¹³ In order to create an illusion of the immateriality and omnipresence of these sounds the loudspeakers are hidden behind the performers around the auditorium (the four-channel tape may be projected from more than four loudspeakers). The composer intends to create a continuous, "uniform, wrap-around sound" which would support and enrich the static sonorities of the choirs, but not compete with them. The sound material of the tape part consists of "filtered bells from Salzburg Cathedral, recorded in 1975 by the World Soundscape Project" (Schafer 1986a: 58).¹⁴ The filtering is gradually released and, at the conclusion of this 46 minute piece, the bells are heard in their natural form and "surge forward to overwhelm the choir."

The presence of recorded sounds in the two parts of *Apocalypse* as well as many of Schafer's other large-scale spatialized works may seem like a contradiction of his views.¹⁵ The composer has been quite critical of the "schizophonia: split between an original sound and its electroacoustical transmission or reproduction" underlying the dependence of musical culture on electricity (Schafer 1973: 15).¹⁶ Yet, he has

¹³The recording may be replaced by a synthesizer simulation of bell sounds. The presence of bells is essential to the conception of the piece; Schafer also permits other, optional instruments.

¹⁴*John's Vision* concludes with the tolling of the bells--this sonority provides a link between the two parts of *Apocalypse*.

¹⁵The four-channel tape is used profusely in *Lustro* (1969-1972), especially in the central movement scored for a soprano and quadrophonic tape. Here, pre-recorded sounds often rotate around the hall (creating a "whirlpool" effect).

¹⁶In the interview of 1992, Schafer cites ecological reasons for his objection to loudspeakers: "I object to amplification of sound, often to overpowering degrees that are threatening us all with deafness. It also bothers me a great deal when I think of the way that the whole Western European tradition is plugging itself into electricity, because the assumption that is being made is that there is always going to be a constant supply of electricity. . . I think that if there was a real energy crisis so that there was no more electricity our whole Western musical tradition would disappear. It would be vaporized

used recorded sounds in order to realize his programmatic goals and to expand the virtual space of music. In Schafer's opinion,

the introduction of dynamics, echo effects, the splitting of resources, the separation of soloist from the ensemble, are all attempts to create virtual spaces which are larger or different from natural room acoustics.

(Schafer 1973: 16)

In *Credo*, the sounds of bells recorded at the Salvator Mundi cathedral in Austria have the same function: to take the listeners beyond the concert hall into the spiritual domain of Christianity. The use of 12 choirs in *Credo* also stems from Christian symbolism. St. John's Revelation (i.e. *Apocalypsis*) describes the heavenly New Jerusalem as a square city with 12 foundations and 12 gates (analogous to the 12 generations of Israel and the 12 Apostles; cf. Revelation 21: 19-20). In this miraculous vision of the city for the saved, each foundation is made of a precious stone of a different colour. By analogy, each choir in Schafer's work is supposed to wear robes of a distinct hue, identified by the name of a different jewel (cf. Ex. VIII-6; the placement of choirs and colour scheme for *Credo*).

In *Credo*, however, Schafer replaces the Biblical design of the square with a large circle; he also rejects St. John's metaphor of the city for the sake of a pantheistic creed by Giordano Bruno. The text is divided into 12 Invocations ("Lord God is Universe") and 12 Responses which complete the repeated, opening statement in a number of ways. The universe is "all that exists" (No. 1), it is "infinite in extent, immobile in time" (no.2), it "has no parts yet it contains all parts. . . It is formed yet it is formless. It is end yet unending" (no. 9). The universe "has no before, after or present. It has no up, down or position" (no. 10). In the universe, "point does not differ from circumference, finite from infinite, maximum from minimum. Therefore, the universe is all centre yet nowhere centre, and all circumference yet nowhere circumference" (no. 11). The universe is one: "one act, one form, one soul, one body, one being, the maximum and only" (no. 12). This

like a whiff. There would not be any music left apart from what we still could play on acoustic instruments, which is less, and less, and less all the time." (Schafer 1992: 9).

image of unity and perfection is, perhaps, best approximated by a circle, which does not privilege any of the points at its circumference.

The music of *Credo* aims at portraying the calmness of heavenly bliss following the turmoil of the last moments of existence of this world. Accordingly, it presents "motion within tranquility" and follows a simple overall dynamic pattern: all the invocations are sung forte, while the responses show a gradual dynamic increase. In addition, as Schafer writes, "within each response the dynamics should be exaggerated to create the impression of the sound shifting from choir to choir; this is a structural feature of the work" (Schafer 1986a: 3).

The Invocations resound from a semi-circle, their positions gradually shift around (cf. Table VIII-1).¹⁷ The texted portions are accompanied and followed by humming or slow glissandi resounding from various sectors of the circle and leading into the following Responses.

Table VIII-1: Invocations in *Credo*

no.	voice + choir no.	accompanying voices (transitions)
I.	soprano 1-6	humming in all basses
II.	soprano 2-7	glissando in altos and tenors 2-7
III.	tenor 3-8	humming in altos and basses 3-8
IV.	alto, bass 4-9	humming in all sopranos
V.	tenor, soprano 5-10	humming in all basses
VI.	bass 6-11	humming in sopranos 6-11
VII.	soprano 7-12	humming in altos and basses 7-12
VIII.	soprano and alto 8-12,1,	glissando in tenors 8-1
IX.	soprano 1 2 9 10 11 12	glissando in altos, then with basses
X.	altos 1-3 10-12	slow glissando in tenors
XI.	basses 1 2 3 4 11 12	glissando in sopranos 1 3 5 7 9 11 followed by a slow glissando in all
XII.	S, A, T all choirs unison	

¹⁷Adams summarizes *Apocalypse* on p. 217-220 (1983).

S

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx

A

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx

T

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx
- Sardius
- Chrysoberyl
- Peridot
- Topaz
- Christophorus
- Jacinth
- Amethyst

SOLOS

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx
- Sardius
- Chrysoberyl
- Peridot
- Amethyst
- Jacinth
- Amethyst

ALTOS

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx
- Sardius
- Chrysoberyl
- Peridot
- Topaz
- Amethyst
- Jacinth
- Amethyst

TENORS

- Jasper
- Sapphire
- Azate
- Emerald
- Onyx
- Sardius
- Chrysoberyl
- Peridot
- Topaz
- Amethyst
- Jacinth
- Amethyst

Ex. VIII-7: Sound rotation and spatial texture in Response VI from *Credo*, (p. 22-23).

The invocations are rather brief, and apart from the gradual shift in location on the circle, do not contain many of the spatial effects which Schafer included in the Responses (see Table VIII-2). Here, minute dynamic fluctuations result from the use of a set of dynamic envelopes (patterns of crescendo and decrescendo) which depend on the order and type of the consonants and vowels in each syllable of the text. This dynamic variability enriches the texture of dense sound masses but is detrimental to the perception of sound movement around the hall--requiring a specific type of overlapping crescendi (cf. *North/White* and the discussion of this technique in Chapter VII). In *Credo*, this effect is possible if the successive voices sing the same syllable, preferably with a crescendo (e.g. "u" in the tenors in Response 6, p. 22; Ex. VIII-7). The same example presents a typical static texture of sustained pitches enlivened by dynamic fluctuations.

Table VIII-2: Spatial patterns in Responses from Schafer's *Credo*

no.	voice	description
I.	A	movement from choir no. 12 along both sides at the same time (the right hand side is delayed by a quarter-note) ending at no. 6; followed by fluctuations and movement along both sides simultaneously in the opposite direction (from no.7 to no. 12); at the end a slow return to no.7.
II.	S, A	S from no. 12 (1) to 6 once; 7 complete, circular rotations in A (no. 1-12), followed by a more chaotic pattern; successive entries of voices on each syllable of the text; two cycles of movement in the same direction--choirs 1,3,5,7,9,11 are followed by choirs of even nos. after the delay of 6 quarternotes.

Table VIII-2: Spatial patterns in Responses, continued.

III.	T, B	from no. 6 to 12, at both sides simultaneously, six complete, circular rotations, from no. 12 to 1 in the basses.
IV.	B A	<p>response simultaneously all together, then patterns of the cross in no. 3,6,9,12 singing simultaneously the same pitch (m. 70) and no. 2,4,8,10 (another pitch on a different syllable of the text); followed by the completion to the whole circle; another cross with no. 1,5,7,11 (m. 74) followed by symmetrical patterns: 3 and 9 together (a diameter of the circle, m. 76) then the cross of no. 2,4,8,10 (m. 77), then a diagonal cross superimposed with another diameter, no. 1,5,7,11, with 6 and 12; then completion to the whole circle.</p> <p>begin rotation from no. 7 through 1 to 8, a full circle in the anticlockwise direction (m. 70-71); followed by a semicircle in no. 2 to 8 and irregular dynamic fluctuations (patterns are superimposed on those of B).</p>
V.	S, T	all voices begin simultaneously with complex fluctuations (a gap of no. 6-7 at the beginning is completed immediately); a fluctuating mass of sounds, without divisions into distinct patterns.
VI.	SATB	S, A, T, simultaneously start with one rotation, clockwise 1-12; followed by imitation in S (three pitches BC#D#): 6,5,8,4,3,9,2,1,10,11,12; similar successive entries in T, A add up to a fluctuating mass of sounds; at times repeated brief phrases (scale-wise), max. 3 times in succession; B enter in the middle of section.
VII.	all	choirs no. 4,5,6,7,8,9, are treated as separate entities in free imitation; melody in S supported with sustained, dissonant chords in ATB (two-part texture in each choir); choral entries after 3 quarternotes, with melodic variants and fragmentation.

Table VIII-2: Spatial patterns in Responses, continued.		
VIII.	all	choirs no. 10,11,12,1,2,3, (completion) with free imitation between whole choirs, each in two-part texture, similar to no. VII.
IX.	all	choirs, with free imitation of ascending themes, (order of 6-12-7); circular motion previously realized by individual voices on one pitch, here with choirs and melodies with slightly varying rhythmic motives and identical pitch content; accompanied by parallel fifths (allusion to parallel organum).
X.	all	choirs no. 5,7,3,9,11,1 (entries in this order, pattern of the star) have a theme of ascending contour in T and, later, A; the remaining voices hold a perfect fifth bourdon.
XI.	all	similar to X.; choirs no. 10,8,6,4,2,12, have the theme in B first, then in T, A and S. All voices successively outline the same pattern of the star.
XII.	all	tutti; successive entries of S with the theme and sustained other voices, imitation at unison; four rotations in clockwise direction (1-12) followed by a tutti repetition of "Lord God;" meanwhile the tape level increases and the voices fade into the sounds of bells; the final acclamation fff, is sung tutti and followed by "Amen" circulating from no. 12 to 1 in an anticlockwise direction.

According to John Adams, "Schafer's Jerusalem is surely a heaven for the faithful only, for others would find it intolerable--a 46 minute expanse of nearly featureless, inwoven choral sound" (Adams 1983: 170). This motionless music also "touches the outer limits of the possible" in the domain of spatialization. Schafer intends to create patterns of crosses, stars, etc. by means of using voices from certain

BASSES

1. Jasper
2. Sapphire
3. Agate
4. Emerald
5. Onyx
6. Sardius
7. Chrysolite
8. Beryl
9. Topaz
10. Chrysolite
11. Jacinth
12. Amethyst

6,12 1,5,7,11 6,12 3,9 2,4,8,10

Ex. VIII-8: Spatial patterns in Bass parts in Response IV from *Credo*, p. 16.

THE EFFECT HERE IS TO SUGGEST LAPPING WATER

PLUNGER MUTE 5. 9. REPEATING FADING OUT
PLUNGER MUTE 6. 9. REPEATING FADING OUT
PLUNGER MUTE 7. 9. REPEATING FADING OUT
PLUNGER MUTE 8. 9. REPEATING FADING OUT

Ex. VIII-9: Image of "lapping water" in *Dawn* from Schafer's *Music for Wilderness Lake* (1979), p. 16-17.

choirs only; the audibility of these patterns, perceivable on paper, is doubtful. In Ex. VIII-8, presenting the Bass parts from Response 4 (p. 16 of the score, Altos are omitted) reveal the intricacy of Schafer's spatial designs. The patterns of the cross and the star are articulated by the simultaneous entries of voices from various directions.

8.4.

Music for Wilderness Lake and its soundscape

While in *North/White* Schafer brought Canadian soundscape into the concert hall, and in *Apocalypse* transformed the auditorium into the scene of an eschatological ritual, in *Music for Wilderness Lake* he brought music into the soundscape, away from human civilization. This work abandons the very idea of the audience and requires the musicians (12 trombonists) to make a pilgrimage into the depths of the Canadian wilderness, to a secluded, distant lake. The two parts of the composition are to be performed at dusk and dawn, in late spring, when the woods around the lake are filled with birdsong. In the composer's words, "the location, the climate and time of day are as essential here as the musical notes" (Schafer 1981a: i). The lake should not be too small (the one that inspired the work is nearly a kilometre long). Moreover,

it is important that the soundscape around the lake consists of natural rather than man-made sounds--totally without traffic and aircraft noises---for the performers need to interact with the environment, relaxing at the places indicated to allow it to sing back to them.

(Schafer 1981a: ii)

And, as the composer writes,

Music for Wilderness Lake returns to a more remote era, to an era when music took its bearings from the natural environment, a time when musicians played to the water and to the trees and then listened for them to play back to them . . . This interplay requires a spiritual attitude. . .

(Schafer 1981a: i)

This utopian goal of recovering a mythological, ancient harmony between humans and nature may never be completely achieved. Yet, Schafer's work, by taking the music into the environment and subjecting it to the influence of the elements transforms the idea of music as art. Again, to quote the composer:

I am not trying to absolutely dictate how the music should sound in the environment. I am very much aware of the things that might happen in the environment to affect that sound. Therefore, I compose the music in such a way that it will be enhanced by the things that change it.

(Schafer 1992: 4)

The consideration of the acoustics of the environment results in a certain indeterminacy in the music. For instance, the duration of the work and the temporal co-ordination of the parts are flexible. This is appropriate in a situation when the performers are very far apart and the wind may carry the sound away. Moreover, there is no meter and no exact, specific tempo. The music consists of a series of overlapping episodes, each with a different texture, density and content. A full repertoire of avant-garde timbral and articulation effects is explored. Some of the effects are programmatic and evoke the location of the performance, e.g. a vocal 'wolf howl' (*Dusk*, p. 9) and a suggestion of lapping water by muted trombones (*Dawn*, p. 16-17; Ex. VIII-9). Other sections of the music contain acoustic interactions with the environment (e.g. timbral transformations introduced by axial rotations by the performers and by raising and lowering the bells of the instruments; Ex. VIII-10, *Dusk*, p. 14).¹⁸

At rehearsal letters F, G, and H, the performers play brief chords and wait for echoes from the mountains and forests surrounding the lake (Ex. VIII-11, *Dawn*, p. 20). The chords are played successively by Trombones 2-8 (letter F), 7-12 (letter G), and 1-4 with 6-8 and 11-12 (letter H) in response to a single pitch from Trombone 5. These chords should sound as soon as the cue is heard (rehearsal letters F, H) or after

¹⁸These effects are also used in Schafer's *Musique pour le Parc Lafontaine* for four symphonic bands in movement (1992). In this piece the bands are dispersed through the Montreal park and the players are required to march, rotate and raise and lower their instruments while playing.

a delay of one second (letter G). In the score, the temporal alignment of simultaneous pitches is exact; this may not be so during the actual performance. Due to large distances across the lake and the physical limitation of the speed of sound (about 330 meters per second) some pitches will be delayed; this delay will depend on the relative positions of the trombonists around the lake (cf. Ex. VIII-12). Therefore, Trombone 4, by being the closest to Trombone 5, will be the first one to respond, while Trombones 11 and 12 will lag behind. If the diameter of the lake is 660 meters, these two trombonists will hear the cue from Trombone 5 two seconds after its beginning (and 1-2 seconds later than the other trombonists). Thus, the entries of pitches in each chord will be staggered, rather than simultaneous. This may not matter; for Schafer, as for Lutoslawski (1976/1986) and Brant (1967), a degree of rhythmic non-coordination does not destroy the identity of the music. Nonetheless, there are moments in *Music for Wilderness Lake* when a stricter correlation is required.

In the concluding section of the piece, ensemble coordination is aided by visual signals: a series of coloured flags raised from a raft in the centre of the lake (cf. Ex. VIII-12). A visual cue of that kind allows for a nearly simultaneous response from all trombonists; hence, these segments of the music will sound together. They will, that is, if they are heard at the centre of the lake.¹⁹ For a listener placed on the shore, near one of the trombonists, the sound from that particular instrument will precede other sounds which emerge from more distant locations, e.g. from the opposite side of the lake. Since, in principle, there are no listeners in this piece, the temporal coherence perceived at the centre of the lake should be of no importance. Each trombonist will hear the music from his/her unique aural perspective. Thus, a piece for 12 trombones will split, in perception, into a cluster of 12 works for one trombone accompanied by 11 trombones from a distance.

Does this perceptual relativity affect the identity of the music? This is a perplexing question. However, Schafer's answer seems to be negative. According to

¹⁹The central location of the hypothetical listener, equidistant from all performers, resembles the privileged position of the conductor in Xenakis's *Terretektorh* (1965-66).

Handwritten musical score for "Dusk, Music for Wilderness Lake" showing axial rotations of performers. The score is divided into two columns of staves. The left column contains measures 9, 10, 11, and 12, each with a circled 'B' above the staff. The right column contains measures 15, 16, 17, and 18, each with a circled 'B' above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'. Circled arrows indicate axial rotations of performers between measures.

Ex. VIII-10: Axial rotations of performers in *Dusk, Music for Wilderness Lake*, p. 14.

his remarks in the score (Schafer 1981a: i-iv), in the overall conception of the piece its highly unusual performance context is more important than rhythmic and interpretative details.²⁰ The choice of this context includes a concern for the proper acoustic conditions of the performance. This is one of the reasons for the incorporation of the temporal framework of dusk and dawn into the work's structure (imagine a requirement that a Beethoven Symphony only be performed at sunrise!). At dawn and dusk "the wind is slightest and refraction is the most apparent . . . making for clear listening across wide distances" (Schafer 1981a: iii). Refraction of sound waves over water, that is, bending caused by differences in air temperature (close to the surface and higher up), helps to hear distant sounds. Schafer uses this effect to compensate for the loss of indirect sound waves (early reflections and reverberation) which reinforce sonorities heard in the concert hall.

Acoustics, however, is not the only consideration. In order to arrive at the performance site before dawn (during the work's premiere in 1979), the trombonists had to walk through the forest in darkness. Their solitude and closeness to nature affected their manner of playing and provoked, at times, "pantheistic" sensations, giving rise to an unforgettable existential experience (Schafer 1981a: ii). Not surprisingly so, because for Schafer this is the main purpose of art: "to affect a change in our existential condition. . . To change us. It is a noble aim, a divine aim" (Schafer 1991a: 87).²¹ In order to facilitate the realization of this goal, the listeners and spectactors should be transformed into active participants of the musical actions. As the composer explains, it is easy to create an art form without spectators: "all one has to do is to remove the chairs" (Schafer 1991a: 36). Without chairs, without the concert hall--the whole experience of music is bound to be different.

²⁰Why, then, one might ask, was *Music for Wilderness Lake* performed in Amsterdam during the Holland Festival of 1984? (That is the same festival that included Henry Brant's *Bran(d)t aan de Amstel*.) If spatio-temporal requirements may be abandoned, what is the source of identity of this site-specific music?

²¹The form of art designed to realize this lofty objective is Schafer's theatre of confluence, i.e. his 12-part cycle, *Patria* (cf. Chapter III, section 3.5).

Handwritten musical score for 12 instruments, showing chords F, G, and H. The score includes performance instructions such as "ALL INSTRUMENTS PLAY AS SOON AS THE B^b IS HEARD FROM ⑤" and "PAUSE UNTIL THE ECHO OF ⑤ HAS DIED AWAY".

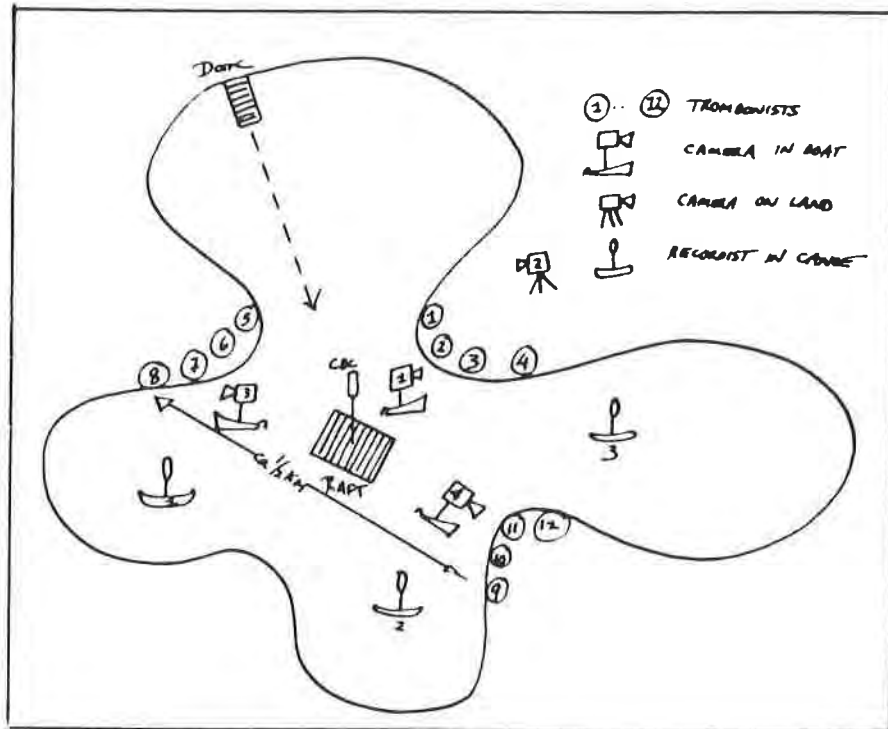
Chords: F, G, H

Measure numbers: 2, 3, 4, 5.9, 6.9, 7.9, 8.9, 9, 10, 11, 12

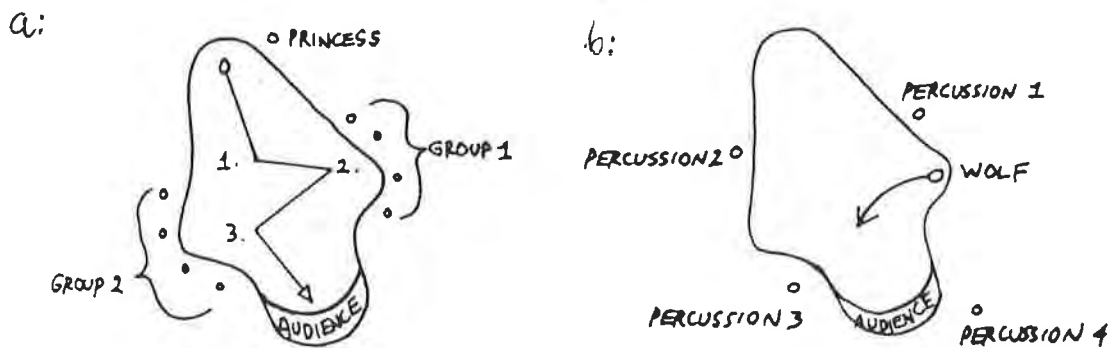
Performance instructions:

- ALL INSTRUMENTS PLAY AS SOON AS THE "B^b" IS HEARD FROM ⑤
- ALL INSTRUMENTS PLAY 2 SECOND AFTER "D" IS HEARD
- ALL INSTRUMENTS PLAY AS SOON AS "E" IS HEARD FROM TBN ⑤
- LAG AS SOON AS "E" IS HEARD FROM TBN ⑤
- PAUSE UNTIL THE ECHO OF ⑤ HAS DIED AWAY
- MOLTO

Ex. VIII-11: Chords and echoes in *Dawn, Music for Wilderness Lake*, p. 20.

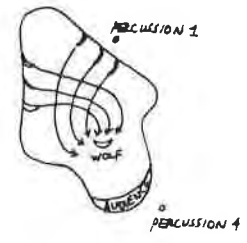


Ex. VIII-12: Position of performers and recording crew during the first performance of *Music for Wilderness Lake*.



Ex. VIII-13: Placement of the audience and performers in *Patria: The Prologue. The Princess of the Stars* (1981-1984); (a) Editing Unit 2: "The Dawn Light Breaks;" (b) Editing Unit 4: "Wolf's Arrival."

FROM THE DISTANT SHORES OF THE LAKE, THE SIX DAWN BIRDS GRABUALLY RISE IN THEIR CANOES, STRETCH THEIR WINGS AND SLOWLY BEGIN TO MOVE ACROSS THE WATER, CROSSING UP LAKE BEFORE FINALLY BEING PADDOLED TOWARDS WOLF AT LAKE CENTRE. THE TANTAM (WHICH SIGNALS THEIR AWAKENING) AND THE GONG CAN ACT AS CUES FOR THE TIMING OF THEIR ENTRY AS WELL AS CHANGES IN THE CHOREOGRAPHY OF THEIR WING MOTIONS.



FLUTE
PERCUSSION
TIME LOG

SEE NOTES TO EDITING UNITS 8 & 9 ON THE FOLLOWING PAGES

4. TANTAM 0:00 1. LARGE GONG 0:30

FLUTE
CLARINET
PERCUSSION
TIME LOG

4. 1:00 1. 1:30 2:00

FLUTE
CLARINET
TRUMPET (CON SORD)
PERCUSSION
TIME LOG

4. 2:00 1. 2:30 3:00

FLUTE
CLARINET
TRUMPET
PERCUSSION
TIME LOG

WOOD BLOCKS
4. 3:00 1. 3:30 ADD CROTALES 4:00

34

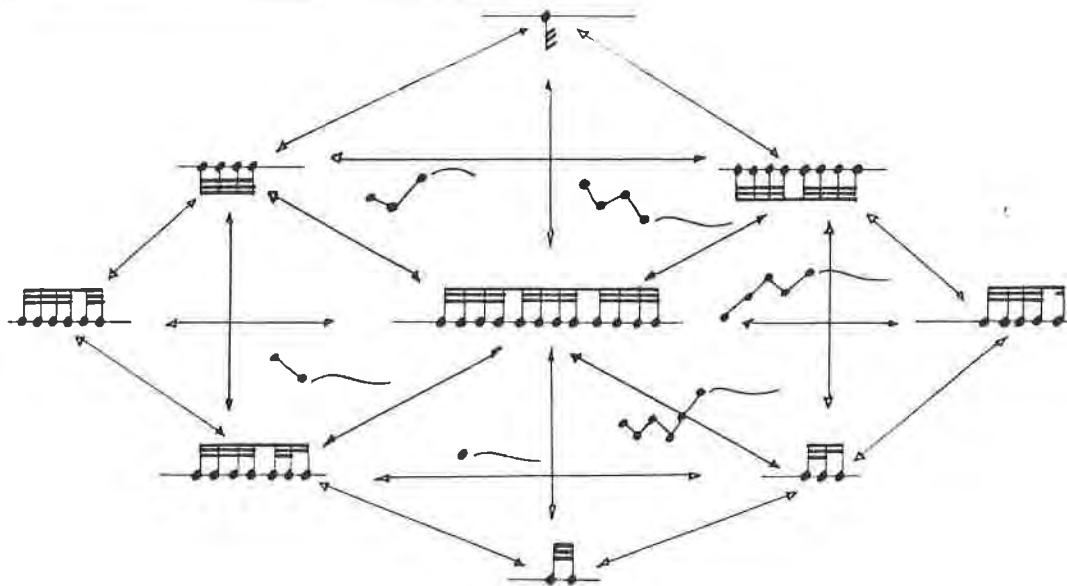
Ex. VIII-14: Editing Unit 8: "Arrival of Dawn Birds," *The Princess of the Stars*, p. 34.

FLUTE MUSIC: EDITING UNITS 8 & 9

a:

The image shows a handwritten musical score for a flute part, divided into five systems. Each system is numbered in a box: 1., 2., 3., 4., and 5. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). There are also performance instructions like "Bvc" (breve) and "Loco". Several measures are marked as "OPTIONAL" with a dashed line. The score is written on a single staff with a treble clef and a key signature of one flat.

**b: RHYTHMS FOR WOOD BLOCKS & CROTALES
EDITING UNITS 8 & 9**



Ex. VIII-15: Excerpts from instrumental parts for the "Dawn Birds" section of *The Princess of the Stars* (Editing Units 8 and 9); (a) flute, p. 37; (b) percussion, p. 42.

8.5.

An outdoor ritual: *The Princess of the Stars*

In contrast to *Music for Wilderness Lake*, *The Princess of the Stars* (the *Prologue to Patria*, 1981-1984) is directed towards an audience who are located at the shore of a mountain lake (cf. Ex. VIII-13: the placement of the audience and the performers in Editing Units 2 and 4). The musicians are dispersed around the lake, some as far as a kilometre away (the voice of the Princess); the protagonists are in canoes paddled along prescribed routes. In the performer's notes in the score, Schafer writes:

The two choral groups should be on opposite shores and the four percussionists should be positioned like the points of a star. The other instrumentalists should be situated to provide an ensemble balance, but also to take advantage of geographical features producing unusual echoes or resonance. Only experiment on the site will provide the optimum solution.

(Schafer 1986b: 5)

Nonetheless, the composer is quite specific about his general spatio-temporal requirements: the performance should take place at dawn on an autumn morning and the lake "should be about half a kilometre wide and a kilometre long with an irregular shoreline to allow the principal characters to enter in their canoes from 'off-stage'" (Schafer 1986b: 4). Thus, the mountains, the water, the sunrise, the birds, become elements in a gigantic theatre of Nature. The success or failure of *The Princess of the Stars* depends on Nature as much as on human efforts, "and knowledge of this must touch the performers, filling them with a kind of humility before the grander forces of the work's setting" (Schafer 1986b: 4). The spectacle is, indeed, grand.²² Dramatic

²²The composer's summary of the plot: "*The Princess of the Stars* tells the story of how the Princess fell from the sky into the lake at which the presentation takes place. Wolf comes to find her and enlists the help of the Dawn Birds, but is prevented from rescuing her by the Three-Horned Enemy, who is keeping her captive beneath the lake. A battle develops but is interrupted by the arrival of the Sun Disk (sunrise) who comes to demand what has happened to the stars. The Sun Disk drives the Three-Horned Enemy away, sets tasks for Wolf before he can release the Princess, and exhorts the

events are closely coordinated with natural occurrences--the chorus of birds at dawn, the sunrise.²³ This is more than a work of art, it is a sacred ceremony, a revelation of

Dawn itself, the most neglected masterpiece of the modern world. . . And like all true ceremonies it cannot be adequately transported elsewhere. You can't poke it into a television screen, you can't make postcards of it . . . Like the art of ancient times it is wedded to its time and place by indissoluble links. . .

(Schafer 1986b: 5)

In a natural soundscape, the sunrise is announced by a morning chorus of birds, greeting the new day with their song. The Dawn Birds are also the protagonists of *The Princess of the Stars*--represented by dancers in fantastic bird-costumes placed on canoes in the middle of the lake. According to the score, "the Dawn Birds appear at precisely the time the real dawn birds are waking up, and singers and instrumentalists around the lake coax them into song by imitating their calls" (Schafer 1991a: 111).

In Ex. VIII-14 (p. 34 of the score) the arrival of the Dawn Birds is accompanied by the flute, clarinet, trumpet and percussion performing "birdsong" motives (Ex. VIII-15a, the flute, p. 37; Ex. VIII-15b, the percussion, p. 42). The flute part is written out, and should be repeated for as long as necessary; the percussionists create their own music by combining a small number of predetermined rhythmic motives. The chorus enters at the beginning of the Dawn Birds Dance with musical material resembling that of the percussionists: six phrases with different onomatopoeic syllables, approximate pitch contours and precise rhythmic patterns. One of the phrases of the sopranos, for instance, bears the annotation: "very fast arpeggios in descending cascades, repeated 6-8 times. Listen to the Hermit Thrush" (Schafer 1986b: 40). Thus, the musicians have to learn from the birds in order to communicate with them during this ritual of Art and Nature.

Another link between the music of *The Princess of the Stars* and Nature is

Dawn Birds to sing there no longer until the Wolf succeeds." (Schafer 1986b: 4).

²³The work should start exactly 52 minutes before sunrise; the entry of the Sun Disc into the dramatic action on the lake should coincide with the natural event.

provided by the musical exploration of the echoes off the mountains around the lake. This is possible, as in *Music for Wilderness Lake*, "because of the way that the music is composed, with many written-out silences, certain climaxes and sudden pauses" (Schafer 1992: 6). When the dawn light breaks, (Editing Unit 2, see Ex. VIII-16), the aria of the distant Princess awakens echoes from the woods and mountains, and responses from other voices:

Thus, a very complex form of heterophony is created, in which one singer is echoed by the natural environment, then she is echoed by other singers in different positions, and then there are the echoes of their voices.

(Schafer 1992: 6)

While the Princess's aria is textless, the vocal echoes repeat her phrases with words meaning "princess, wolf, star, moon, or lake" in various Indian languages. These are the main protagonists of the plot; here the lake awakens with a voice, telling the story of an ancient, mythical drama.²⁴ In Ex. VIII-16 (p. 13 of the score) a soprano repeats a phrase of the Princess, with an added text ("tumeoni" means "wolf"). This sonority triggers a response of extended tremolos on crotales on two sides of the lake (percussion 1 and 4). These percussive sounds are delicate and may be easily destroyed by the wind carrying them off in unintended directions. However, the effect of the wind may also be considered beneficial: it enhances the distant, subdued and mysterious sound quality of the music in which the concert-hall ideal of "sound presence" needs to be abandoned.

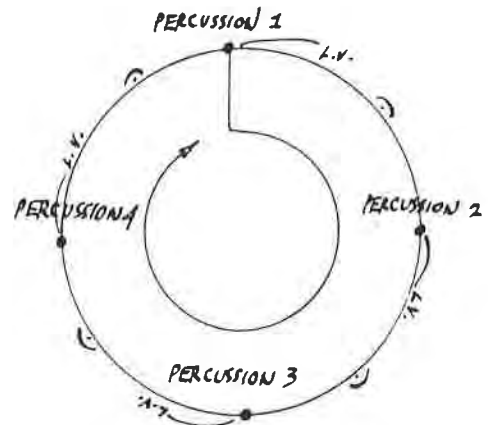
As Schafer maintains, the same effect of mysterious, distant sound was created by Wagner who placed the orchestra in the pit, and separated the audience from the stage with this "mystical abyss" (Schafer 1991a: 113). At Bayreuth, the performance became a ritual and the spectators were transformed into pilgrims visiting the temple of a sacred art. The audience of *The Princess of the Stars* is also on a pilgrimage; the spectators have to arrive at the site before dawn in order to witness the musical, theatrical and environmental ritual--come rain or shine. Schafer's ecological art,

²⁴Actually, this "ancient" drama has been written by Schafer himself and based on elements from many Indian legends.

Handwritten musical score for vocal echoes in Editing Unit 2 from *The Princess of the Stars*, p. 13. The score includes lyrics and performance instructions such as "CALMLY", "ECSTATICALLY", "BROADLY", "RELAXING...", "SLOWING AND FADING..", "REPEAT 4 OR 5 TIMES CRESCENDO...", "REPEAT 4 TIMES", "REPEAT 4 TIMES RELAXING...", "REPEAT 4 TIMES SLOWING AND FADING...", "TREMOLLO 13 SECONDS", and "TREMOLLO 10 SEC.". Dynamic markings include *f*, *mf*, and *ff*. There are also markings for "CROTALES" and "L.V.".

Ex. VIII-16: Vocal echoes in Editing Unit 2 from *The Princess of the Stars*, p. 13.

STARTING WHEN THE BRASS HAS COMPLETELY FADED OUT, THE FOUR PERCUSSIONISTS BEGIN A CIRCLE OF SOUND, PLAYING TEMPLE BELLS, GONG AND TAMTAM. PERCUSSION 1 BEGINS. EACH PLAYER MAKES ONLY ONE SOUND AND ALLOWS IT TO RING OUT OVER THE WATER, FADING INTO THE SINGING AND THE NATURAL SOUNDS ABOUT THE LAKE. THIS CIRCLE OF BELLS SHOULD NOT BE RUSHED. WE SHOULD FEEL THAT A SINGLE SOUND IS BEING PASSED SLOWLY AROUND THE LAKE. THE PLAYING FADES OUT WHEN THE PRESENTER REACHES HIS POINT OF ORIGIN UPLAKE AND DISAPPEARS.



Ex. VIII-17: Sound rotations around the lake in the conclusion of *The Princess of the Stars*, p. 83.

transcending traditional musical and theatrical genres, contains overtones of non-Christian mysticism, in its closeness to nature and in its elevated purpose of initiating a spiritual, existential change in the audience. The empathy with the natural environment experienced in outdoor performance is one of the premises of Schafer's theatre of confluence:

Why not a concert under a waterfall or a dramatic presentation in a blizzard? And why should we not feel the rain on our faces when we sing or a distant mountain throw back to us the voice we have just sent out to it? . . . These are the miraculous arenas of living drama inviting us to interaction.

(Schafer 1991a: 97)

In *The Princess of the Stars*, this interaction takes the form of dialogues with the birds, echoes off the mountains and the use of log drums, which should be built from the wood found on site. The sounds of the log drums greet the arrival of Wolf in Editing Unit 4. Four percussionists placed at the square around the lake (cf. Ex. VIII-13) play the log drums in alternation with tom-toms, gradually building up a texture of increasing density, enriched with echoes. Schafer believes that the sonority of the log drum, the instrument of the Indians, is eminently suitable for outdoor performance:

If you take a log drum into a concert hall it has no special quality to it and you do not hear it as far as you can hear timpani or the strings. However, if you take it out into the woods, you can hear its sound from further away, for there the log drum is in its own environment.

(Schafer 1992: 6)

Nonetheless, it is not these "natural" instruments but the more traditional, concert percussion instruments that are given the task of concluding the work. While the protagonists of the drama disappear, the distant voice of the Princess echoes around the lake (echoes of the women's voices from the two choirs), percussive sounds of temple bells, gongs and tam-tams "slowly continue to circle around the lake, gradually fading to stillness" (Schafer 1986b: 86; cf. Ex. VII-17, p. 83 of the score).

For Schafer, the images of the circle and the stillness have mystical overtones (cf. Credo discussed earlier); the emergence of these symbolic entities at the

conclusion of *The Princess of the Stars* reminds us that this is a ritual, not just a musical-theatrical performance. With its modern sound vocabulary and ecological friendliness (incorporating birdsong and echoes into the music, excluding technological noises) Schafer's composition is idealistic and demanding. It requires the performers and the audience to subordinate themselves to the artistic vision of the composer: to undertake a pilgrimage, to undergo a powerful experience with consequences lasting a lifetime.

Conclusion

The music of R. Murray Schafer is usually vividly "pictorial" and often constitutes an element in a musical/theatrical drama--the composer's main preoccupation. However, Schafer's original approach to musical spatialization deserves fuller recognition. Schafer's music reveals his involvement in various pursuits of the contemporary avant-garde: the co-presence of electroacoustic and acoustic sound sources creating a virtual sound world, the creation of geometric patterns by the spatial placement of sounds. Effects of his awareness of, and participation in, the avant-garde experiments may be found in the *Third String Quartet* (performer movement) and *Credo* (geometric patterns, spatial texture, sound movement by dynamics). Schafer's interest in contemplation, silence and stillness, at first linked to religious mysticism (*Apocalypsis*), has survived through the change in his outlook. In 1991, he described himself as "neither Christian nor a humanist" (Schafer 1991a: 91). For Schafer, Christian humanism, asserting man's domination over nature, is responsible for the destruction of the Earth's resources, including the natural soundscape. Hence the ecological protest of *North/White*; hence environmental rituals (*The Princess of the Stars*, *Music for Wilderness Lake*) bringing music to carefully chosen Canadian sites. Yet, there is a pragmatic aspect to his "environmentalist" gospel, stemming from his belief that human identity is greatly influenced by geographic context:

My environment is very different from the environment of a European composer. A lot of things that I have done, even the fact that the *Patria* pieces

are composed for outdoor performances, have been done because I have not had resources here that existed, for instance, in Poland or in Germany, or somewhere else.

(Schafer 1992: 2)

The mystique of the Canadian North, of the purity of natural soundscape, filled with birdsong, sounds of wind and water, but not the noise of the airplanes, is as utopian as any other form of belief. Schafer's music, whether integrated with wildlife sounds, dispersed through an urban park, or found within the concert hall, as all art, transcends everyday reality. It creates its own realm and changes the pre-existing human world in the process.