

Roughing It in the Woods: Community and Emplaced Experience in the Cultural Practice of *Patria*

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Abstract: Emplaced community is fundamental in the experience of Patria (1966-present), where the social and geographical location conditions experience, formation, and function. Drawing on fieldwork from the 2007 production of The Princess of the Stars, this article explores the variables that shape and influence the cultural practice of Patria, the types of relationships formed on-site between community members, the impact of the physical and sensory architecture of place, the community's goals, and the diverse interactions that occur during the practice of Patria as a result of the spoken and unspoken expectations placed on the members of the performance community.

Résumé : L'ancrage de la communauté dans le lieu est fondamental dans l'expérience de Patria (de 1966 à aujourd'hui), car la localisation sociale et géographique conditionne l'expérience, la formation et la fonction. À partir d'un travail de terrain réalisé lors de la production de 2007, The Princess of the Stars, cet article explore les variables qui façonnent et influencent la pratique culturelle de Patria, les types de relations qui se forment in situ entre les membres de la communauté, l'impact physique et sensible de l'architecture du lieu, les objectifs de la communauté et les diverses interactions qui se déroulent durant la pratique de Patria en tant que résultat des attentes explicites et implicites envers les membres de la communauté des interprètes.

By mid-summer of 2007 I had already spent three weeks “roughing it” in the woods as I worked on R. Murray Schafer’s *Patria 7: Asterion* and *Patria the Epilogue: And Wolf Shall Inherit the Moon*. I was now repacking my sleeping bag, tent, flute and music stand, fieldwork materials that would not require electricity or advanced technology access (some notebooks and simple battery operated cameras and audio recording devices), and duffle bag full of hastily packed crumpled clothes to embark on another three weeks of

fieldwork and performances as part of the production team and canoe crew for Schafer's *Patria the Prologue: The Princess of the Stars*. Since 2003 I have been involved in the performance and workshopping of R. Murray Schafer's *Patria* compositions. The *Patria* cycle, which had its genesis in 1966, is an extensive composition for music theatre. Its immense scope, unorthodox performance locales, active audience participation, and confluence of art forms, defines *Patria* as one of the most ambitious Western stage works. Currently, *Patria* consists of ten compositions framed by a prologue and an epilogue (see Figure 1 for a comprehensive summary of the entire *Patria* cycle, as well as Schafer 2002).¹ Those written for outdoor performance venues – including that of *The Princess of the Stars* – are unorthodox in their combination of music and the dramatic arts with environmental soundscape elements, and heightened audience participation and agency in the performance outcome of the work. This heightened audience participation varies in degree and type depending on the *Patria* work, and could include, for instance, the physical pilgrimage to an isolated performance site, participating in ritualized singing, actions, or movement at specified points in the performance before the performance can proceed, or the physical movement of the participants through the performance site to different “stages” or “areas” in order to experience the work, as the work will not come to the audience members if they remain stationary. The construction of the performance sites and the performance of the production in these alternative sites – frequently isolated and removed from large urban centres – requires a creative team that is able to adapt to rigorous external conditions while bringing the composer's vision to fruition. Once I became directly involved in the cultural production and performance practice of *Patria* I realized that *Patria*, like many other contemporary art forms that seek to push the boundaries of form and performance expectations, require a different approach to their study and understanding. In this paper I reflect on the importance of ethnographically approaching the study of one particular example of a contemporary experimental environmental art music practice in order to effectively reveal the role of enmeshed engagements with both place and community; or, in other words, the complex interwoven networks of colliding and collaborative engagements between multiple individuals and the sensory elements of place.

For the basis of this article I draw predominantly on my fieldwork conducted during the 2007 production of *The Princess of the Stars*, addressing how Schafer both draws upon amateur and professional performance communities, as well as how communities form on-site in a symbiotic partnership directed towards shared artistic and social goals. In this

Figure 1: Summary of the *Patria* Cycle

Title	Information	Performing Resources	Time Period & Setting
<i>Prologue: The Princess of the Stars</i>	Composed 1981, Duration: 1hr 20min Premiere: Heart Lake, Ontario, 1981	Actors, singers dancers and instrumentalists	Mythical times, North American wilderness
<i>Patria 1: Wolfman (The Characteristics of Man)</i>	Composed 1966-74, Duration: 1hr 30min, Premiere: 1987 by the Canadian Opera Company	31 actors, solo singers, 32 voice choir, chamber orchestra, accordion, percussion, electric guitar and electric organ and electronic sounds on tape	Twentieth Century, urban North America
<i>Patria 2: Requiems for the Party Girl</i>	Composed 1966-72, Duration: 1hr 20mins Premiere: The Stratford Festival, 1972	Ariadne (mezzo) and 12 actors, a chamber orchestra, electronic sounds on tape, and a mixed chorus	Twentieth Century, urban North America
<i>Patria 3: The Greatest Show</i>	Composed 1987, Duration: 3 hrs Premiere: Peterborough Festival of the Arts, 1987	150 actors, singers, dancers, musicians and carnival people	Twentieth Century, rural surroundings
<i>Patria 4: The Black Theatre of Hermes Trismegistos</i>	Composed 1988, Duration: 2 hrs Premiere: Festival de Liège, Belgium, 9, 1989	Countertenor, 2 sopranos, boy soprano, mezzo soprano, tenor, bass, mixed chorus, 11 actors, dancers, piano, harp, violin, cello, alto sax, horn, trombone, and percussion.	Middle Ages, time of the alchemists, exotic lands
<i>Patria 5: The Crown of Ariadne</i>	Composed 1990, Duration: 2 hrs 20 min, Premiere: workshop in 1990, Concert version in Toronto 1991	Pasiphae, Minos, Ariadne, Theseus, Minotaur-Asterion, Daedalus, 4 Soothsayers, Satyr, 6 beautiful boys, courtiers, soldiers, priestesses, workmen, handmaidens, mixed chorus, harp, orchestra.	Bronze-Age Crete, exotic lands
<i>Patria 6: Ra</i>	Composed 1982, Duration: 10-11 hrs Premiere: Ontario Science Centre, Toronto, 1983	25 solo singers, actors and dancers, male voice chorus, Qanun, ud, darabukkah, violin, harp, percussion, taped electronic sounds.	Ancient Egypt, exotic lands
<i>Patria 7: Asterion</i>	In progress, workshops 2004 to present	In progress	Bronze-Age Crete
<i>Patria 8: The Palace of the Cinnabar Phoenix</i>	Composed 1999-2000, Duration: 2 hrs Premiere: Wolverson Hills, Ontario, 2001	Actor, 5 singers, choir, puppets, t'ai chi quartet, archers, dragons, waterbirds (swimmers), Erhu, pipa, violin, viola, cello, flute, clarinet, trumpet, trombone, accordion, 2 percussionists.	Mythical Natural setting, China's T'ang dynasty.
<i>Patria 9: The Enchanted Forest</i>	Composed 1993, Duration: 2hrs Premiere: Winslow Farm, Millbrook Ontario, 1994	Solo soprano, mezzo-soprano, tenor, bass, baritones, actors, children's choir, dancers, woodwinds and whistles, horns, trombones, tubas, didgeridoos, guitar, drummers.	Mythical times in a natural setting
<i>Patria 10: The Spirit Garden</i>	Composed Spring 1995-96, Harvest 1997, Duration: Spring 1 hr 30 min, Harvest 40 min followed by banquet Premiere: 1997 (Spring) Ottawa, Ontario, 2001 (Full) Winnipeg, Manitoba	150 actors, singers, dancers, musicians, gardeners, children's choir, and mixed choir.	Mythical time, natural setting
<i>Patria the Epilogue: And Wolf Shall Inherit the Moon</i>	Composed 1983 Duration: 7 days Premiere: summer of 1988, Haliburton, Ontario and performed and developed annually	64 adult members in addition to several young people and children, and all performance resources available to the participants	North American wilderness

paper I explore the variables that have shaped and influenced the cultural practice of *Patria*, the types of relationships and connections formed on-site between community members, the impact of the physical and sensory architecture of place and the theatrical environment (see Carlson 1993 and 2004) on the community, the community's goals, and the diverse interactions that occur during the practice of *Patria* as a result of the spoken and unspoken expectations placed on the members of the performance community. Through these fieldwork encounters I strive to illustrate the multiple interconnected variables that engender an understanding of how community forms and functions at contemporary environmental music sties, and how participants engage with the challenges that the practice of *Patria* presents.

Patria as Cultural Practice

The grassroots collective – a community of theatre practitioners, performers, organizational assistants, designers, production assistants, and volunteers who contribute to the production of Schafer's works frequently at a reduced pay rate or on a volunteer basis – is responsible for the distinction of *Patria* as practice and activity through repeat participatory productions, rather than *Patria* as a series of sporadically performed texts. Many of these members of the *Patria* performance community have been working with Schafer since the origin of *Patria*, or when Schafer began to regularly stage *Patria* works during the 1980s. Schafer has compiled this grassroots collective gradually from the ground up since the inception of *Patria*, and members of this collective have assumed many different production and performance roles throughout their involvement. My interviews with members of *The Princess of the Stars* performance collective regularly revealed that this was not their first *Patria* production, as they listed off their resume of past involvement, and, if it was their first, my informants recounted their previous exposure to Schafer's work, or stories retold to them by colleagues who had previously participated in a *Patria* production.

This collective is augmented for each production by performers, artists, and technicians who have been attracted to these dramatic projects by their use of alternative performance spaces, multisensory performance, and communal living conditions in the "great outdoors" which simulates a work-disguised-as-vacation experience distanced from their everyday realities at home. It is fundamental to conceive of *Patria* in practice/performance as a culture, not in the sense of a distinct artistic culture, human society, or a

pattern of human knowledge, but as a culture prescribed by a community of people who share a common set of attitudes, values, goals, and practices. These communal attributes characterize a distinct community and set it apart from others. But this community is transient. It comes together as a culture temporarily and is composed of representatives from a number of more permanent divisions of human society. Upon completion of the performance, this society, for the most part, disperses and returns to a more permanent culture, and, to different extents, stays in touch through email and social media following their return home, extending the performance community into everyday life.² The impermanent culture of *Patria* is positioned in opposition, and as an alternative, to the culture of the everyday and the impersonality of the urban. What Schafer and his associates have assembled is a counter-environment, positioning *Patria* as an artistic and social situation that only exists ideologically and practically when it is held in comparison to the everyday as a social and artistic alternative, an anti-everyday.

The practices, or activities, employed in the realization of *Patria* are communal, collective activities. Collectivity is essential to practice-based works, and collectivity is also essential in the production of a *Patria* performance. It is a community that comes together as a collective for the purpose of performing these works, creating an alternative community and artistic process outside of the urban everyday, and of reconnecting with non-urban spaces that are rarely encountered in the collective's everyday lived experiences.³ That is to say, *Patria* becomes a culture that forms and exists temporarily on-site where a group of people have come together to live and work with a shared purpose and, through practice, acquire shared experiences that bring them together as a collective.

Ethnographic inquiry into the emplaced community – that is, the site-specific community of a specific *Patria* production that is conditioned and impacted by the specificity of place, temporality, and context – of *Patria* reveals how *Patria* transforms from musical object (the score) into live performance (living practice). “Practice theory” identifies how a variety of performed and enacted activities, ranging from activities associated with everyday living to activities reserved for special occasions, factor into social life. In *Patria*, lived experience is fused with artistic creation, uniting performance and social life and demonstrating that the process of performing *Patria* is ultimately an experience of social activity. The study of *Patria* in practice reveals what Theodore R. Schatzki in his introduction to practice theory identifies as “arrays of activity,” those performed by the human body as well as the improvisatory moves enacted on the performance by the natural

outdoor environment, that transform *Patria* from object into practice through performance (2001:2). These “arrays of activity” (for instance, the complex human and non-human elements, activities, events, actions, mediations, and systems) are akin to Christopher Small’s discussion of “musicking.” For Small, “musicking” positions performance as an active and dynamic practice where all elements and individuals involved (both directly and indirectly) in the fruition of performance (including, for instance, ticket vendors, technical crew, instrumentalists, the physical performance space, the weather on the day of the performance) are of equal importance to the performance practice (see Small 1998). These “arrays of activity” and acts of “musicking,” therefore, should be given weight, and contribute to the practice of a composition when it is adapted and animated from the page onto the stage.

Approaching the ways of knowing *Patria* as works *in performance* through embodied experience moves away from the musicological reification of the musical work as an object autonomous from both social and performance influence but also performance-induced change. By approaching *Patria* as a series of ever-changing and adaptive works in practice, I am rejecting the view of the work as an object, to draw upon Lydia Goehr’s work (2007), displayed in an “imaginary museum of musical works” where the work is objectified and maintained in an idealized and environmentally conditioned preservative space and perceived as a static object rather than a dynamic performance event conditioned by performance practice and performance environment. The *Patria* cycle, in contrast to the construct of the “musical work as static object” on the page, are intentionally dynamic works composed purposely to highlight the vagaries of performance spatiality, temporality, participative agency, and context. Instead, my informants and I regard these works as living performances – sonic and dramatic texts that are constantly in flux – that adapt to and are adapted by the conditions of their performance environment, which is composed of, to name a few, the aural and physical architecture of place, climate and weather, the local and imported community of participants, and the expertise and previous cultural and social experiences. In “Musicology Objects” Dylan Robinson suggests that other tools for understanding artistic practices might be needed in order to understand the live state, or practice-based state of performance as a sonic and ephemeral act (Robinson 2008:227-44). My research revealed that, in order to understand *Patria* as a live performance practice, it was necessary to engage with both the performance as text and also with ethnographic tools not conventionally applied to Western art musics and Western-trained composers.⁴ These methodologies allowed me to participate in “close experiencing” of these works in performance (rather than a “close

reading” of the work as printed text), and this close experiencing involves “a collision” between an experience of arts, performance variables, and social and sensory experiences during conceptualizing and realizing of the work. The final version of the work in performance is a social phenomenon realized through the combination of an array of activities and practices involving the human body and the unpredictable performance space and context that are agents in the creation of performance experience (see Cecchetto, Cuthbert, and Robinson 2008). When realizing *Patria* from text to performance, the performance space – a specific place – is enlivened and fused with the text that has been adapted to and by the distinct aural and physical architecture of place. In *The Princess of the Stars*, for example, each performance and the approach the performers take with each performance relies upon the uncontrollable physical and sensory conditions of the performance environment. By contextualizing *Patria* as a sensorial, changing, ephemeral, and living cultural practice, rather than a musical object, I illustrate that a practice-based ethnographic approach to performance experience provides participants with alternative ways of knowing, experiencing, and understanding contemporary works of this nature.

The Fieldwork Environment of *Patria*

I conducted my fieldwork through personal interviews, group discussions, written and e-mail communications, conversations, and observations. Over the course of my interview-based research, conducted with the approval of the University of Toronto Office of Research Ethics, between 2006 and 2009 I had informal and formal interviews with over fifty consultants. I initially planned to record responses from the participants on tape, but found that the structure and formality of the process was not appropriate to the communal atmosphere. In fact, audio equipment seemed to intrude on the most engaged “lived experience” of the music culture as a whole. Therefore, I determined to approach my research from an informal, observational, and conversational perspective, and, while working on set designs and construction, rehearsing in a canoe, cutting through brush to create audience pathways, and singing by an evening bonfire, I gathered notes and quotations and impressions that would have otherwise gone unrecorded. I carried a small notebook with me to record my personal observations while I worked, but I rarely entered any information while I was working. Rather, at the end of the day, I recalled the smells, the flora, the weather – impressions and interactions – and noted them. My goal was to be accepted as a team member rather than a researcher

or a poseur. If I passively observed and recorded events without contributing to the physical work, I might risk forfeiting the trust required for acceptance by the production community. As it was, working physically side by side with the crew allowed me to be a part of their community of shared stories, recollections of past productions, and alternative views of Schafer and *Patria*.⁵

The ecological, geographic, social, and cultural conditions – that is, the ecology of performance – and the voices from my fieldwork vividly colour both my experience of these works, as well as how the experience is disseminated in live performance (see Feld and Basso 1996). By conducting both participant observation during the development, production, and performance of *Patria*, as well as post-performance interviews, I was able to narrate an alternative story of *Patria* and take into account the many voices and experiences that these works comprise.⁶ In the early stages of my research on *Patria* that involved immersive fieldwork practices, I realized that these were experiences connected to the production that I was only able to accumulate and archive through experiential immersion – that only through ethnographic fieldwork and participatory research was I able to study this dimension of the *Patria* performance practice. Although my on-site fieldwork with *Patria* productions concluded with the final performance of the 2007 production of *The Princess of the Stars*, I have continued to be connected to the production and performance communities both directly and indirectly. Not only were the various sites specific to the performances, they were also sites where communities developed because of proximity, shared interests, investments, and efforts. I lived among the cast and crew and, although my fieldwork reflects the impressions and insights I collected as both a participant and a researcher, I maintain that the subjective elements – the intimate interaction with performers and production members and my own active involvement in the presentation of the works – best explain the loyal devotion of *Patria* participants. The purpose of my ethnographic approach to *Patria* is to convey the vibrancy of these works experienced live and how they become part of the lived experience of the performers and creative team, and to critically reflect on how these performative experiences can have an impact on these performance communities and engaged participants outside of the performance frame.

In 2002 I attended two performances of *Patria 9: The Enchanted Forest* as an audience member and came away with a sense of wonder (perhaps it was the stars or the smell of decaying pine needles) that ignited my interest in becoming involved in future productions of *Patria* and investigating how these unconventional works function from the inside. In retrospect, this initial immersion into the *Patria* experience was a catalyst in the development of my ethnographic approach to contemporary Western art music practices.

Attending my first *Patria* performance made me want to become more involved in Schafer's performance communities so that I could experience how these works function through immersion in the performance process. Since 2003, I have worked as a canoeist, a flautist, a percussionist, a lighting and stage technician, construction worker, bushwhacker, production secretary, and field assistant (see Figure 2 for a summary of some of the select roles I assumed during my participation in *Patria*). I was an active participant in the most physical sense and had the opportunity not only to observe from the inside out, but also to become part of – to absorb and be absorbed into – the community and practice history of *Patria*. I am drawn to these works because of their performative practices. Echoing Deborah Wong's discussion of participatory performance in Japanese *taiko*, the rules for participation in my case studies each demonstrate in their own unique way – through pilgrimage or sounding – that all *must* participate regardless of skill level (Wong 2008:87). In a similar vein, Mantle Hood's model of participatory bi-musicality, participatory involvement (performance) in a music culture not of one's own, also resonates with my participation in my practice and research of *Patria* (cf. Hood 1960:55-59; Titon 1995:287-97). Both Wong and Hood place importance on the participatory act in performance and research, where one (whether he/she is solely, or simultaneously, a performer, audience member, or researcher) cannot simply observe the performance, he/she must on some level actively engage in the creation of the performance outcome. One of the central objectives of *Patria* is to increase the participants' – both performers' and audience members' – engagement with the performance through active physical and mental participation. Active immersion in the performance and, in the case of the scripted performers and the production team, the preparation of the performance and the performance site, intensifies the experience, creating a more intimate connection among the participants, the performance space, and the soundscape. As Schafer has experimented more and more with theatricality in his *Patria* works, the degree of expected audience participation has escalated. But as the demands on the audience to participate have grown, so too have the personal rewards the audience garners. As Thomas Turino explains in *Music as Social Life: The Politics of Participation*, "musical participation and experience are valuable for the process of personal and social integration that makes us whole" (2008:1). My fieldwork allowed me to experience and participate in the sounds, concepts, social interactions, and materials that are integral to a society's total involvement with music. I combined the roles of participant/observer with researcher/ethnographer and although they often took divergent and opposing pathways, the experiences were challenging and illuminating. It was difficult at times to disengage and distance myself from

the community, to delineate my objectives as a researcher from those of a participant. Eventually, rather than attempting to separate the two, I allowed the objectives to co-exist and cooperate – like Schafer’s encouragement to his participants to experience and participate in the artistic and social dimensions of performance.

Figure 2: Roles on-site at *Patria* productions

Production	Role on Site
<i>The Enchanted Forest</i> (2002, 2005)	Construction, trail development, creative and production team, documentation, flautist, percussionist, production stage technician
<i>And Wolf Shall Inherit the Moon</i> (2003-2005, 2007)	Flautist, singer, actor, ritual participant, canoeist, food preparation and general campsite chores
<i>The Princess of the Stars</i> (2007)	Canoeist, production team member
<i>Asterion</i> (2004-2007)	Researcher, documentation, construction and gardening, workshop participant

As soon as I realized the significance of *Patria* as a participatory performance practice, I saw the value of applying performance ethnography to my work. Performance ethnography, initiated by Victor Turner and extended by Dwight Conquergood and Norman K. Denzin, places emphasis on the experiential, reflexive, intersubjective, reciprocal, and embodied dimensions of performance (see Turner 1982, 1986; Conquergood 1991, 1992, 2002; Denzin 2003). As ethnomusicological research and practice demonstrates, the lived experience of another performance culture reveals new information that is only understood through participatory experience. Ultimately, what shaped my research methodology was the consideration of how the ethnomusicological toolbox can be applied in alternative ways: for instance, to performance communities engaged in the practice of Western art music. The continually expanding methodological toolbox employed in ethnomusicology has the potential to contribute to the ways in which we engage with and understand all musics and, as I discussed in my dissertation, a particular series of collaborative contemporary texts composed by a contemporary Western-trained composer *in practice* and *in live*, unpredictable performance contexts. When I gained access to other *Patria* productions, my perspective changed once I was invited and accepted into the performance community. I did not know from the outset that fieldwork and practice would become the core of my work on *Patria*, but, in retrospect, this approach provided an introspective window into these ephemeral and living works. Thus, it is important and culturally beneficial to conduct fieldwork across the many boundaries of musical life in the contemporary world rather than to relegate

this methodological practice to ethnomusicological research and a selection of musical practices and cultures.

Employing an ethnographic approach to *Patria* is important because it best represents, as well as uncovers, the social and creative complexities present in these multi-layered works whose realization relies on ephemeral performance practices and creative communities in a constant state of flux. Also, the researching of and writing about *Patria* in a way that focuses on the works in collaborative live performance are attempts to diverge from an anticipated approach that focuses exclusively on Schafer's perspective. Instead, as this article exhibits, I sought to reveal the various social and creative networks, responses, and kinds of activity that contribute to the transformation of a Schafer score into a live *Patria* performance. This approach also explores the ways members of these performance communities articulate and engage in social and artistic experiences within, and with, these unconventional performance spaces. My mode of inquiry aligns with the approach that views music as something that *happens* (in practice/performance) rather than something that *is* (the musical object/score). If *Patria* exists as both object and practice, it was only logical to conduct fieldwork on *Patria* while engaging in performance experience because, as Gregory Barz and Timothy Cooley note, "fieldwork is experience, and the experience of people making music is at the core of ethnomusicological method and theory" (Cooley and Barz 2008:14; see Titon 2008).

In the early stages of my research, I was immediately drawn into the interactive participatory experiences where unconventional performance spaces and contexts conditioned not only my experiences as a participant and researcher but also the experiences of others, as storied by my collaborators. Telling my stories and my collaborators' stories, and articulating our experiences in performance through the written word has been an on-going challenge. As Michelle Kisliuk eloquently articulates, "in the ethnography of musical performance we are particularly challenged, as writers, to present or re-present the experiential since performance *is* experience" (2008:183). I frequently was met with the challenge to evocatively articulate the multi-sensorial experiences of these productions through the written word, and, as I reflect on my ethnography, I acknowledge that there are still several instances where I wish the sensorial experiences were more pungent. Even in the early stages of my fieldwork, my stories and experiences became entwined with those of my collaborators. Our lives became connected as a result of our shared lived experience, and the boundary between subject and researcher blurred as parts of our life stories began to fuse. As I progressed further with my research with *Patria* performance communities, I became increasingly aware of how my

work extends beyond Schafer, the composer, to incorporate the diverse voices of the performance communities I lived with, worked with, and experienced *Patria* with during the course of my fieldwork.

The sites in which to conduct fieldwork and situate performances are rural, isolated, and the living conditions were as comfortable as a camping community with no electricity or running water can be. The physical infrastructure and accommodations were intentionally temporary because the community that comes together and lives on-site for the duration of the production is necessarily temporary. By understanding the sites, we also understand how the characteristics of site condition both the kinds of community that developed during the production but also the nature and experience of each individual and unique rehearsal and performance experience. In a way, I was conducting fieldwork in “my own backyard” because these sites are close to my own cultural experience and in close proximity to my own community. Additionally, the music traditions I was participating in are those with which I am familiar and are part of my own musical training and background. As Nettl explains, in contrast to conducting fieldwork abroad in places and cultures not our own, local fieldwork is simultaneously easier, because the location is familiar to the researcher, and more challenging, because we must negotiate the challenges involved in writing about our own community and our own music practices (Nettl 2008:vi).

The Haliburton Forest and Wildlife Reserve is a private forest of approximately 70,000 acres located northwest of Haliburton, Ontario and owned by Dr. Peter Schleifenbaum. Bone Lake, the social and cultural site of *The Princess of the Stars*, is accessed off of N. Kennisis Lake Road and situated along the southwest edge of the Haliburton Forest and Wildlife Reserve. Schleifenbaum studied forestry in his native Germany, and moved to Ontario in 1987 to assume management of the reserve from his father. His father had purchased the land in 1962 and worked towards replenishing the acreage previously depleted by an industrial logging firm. The closest town to the reserve is West Guilford, Ontario, but, because of its lack of amenities, we were required to travel by personal vehicle into the town of Haliburton for our necessary campsite and production supplies. Travelling to this performance site is a journey for most urban attendees involving traversing winding, tree-lined back roads off the more direct central highway routes. For most participants, travelling to the Haliburton Forest and Wildlife Reserve is an extensive pilgrimage by automobile and they experience a noticeable geographic and social shift from the urban to the rural as they progress on their journey to the performance. Although the Haliburton Forest and Wildlife Reserve has been used extensively for *Patria* productions, it is also a popular recreation spot for

hikers, campers, and cross-country skiers, and the management also holds several recreational activities for outdoor enthusiasts, such as canopy walks during the summer months.

The environs of the Haliburton Forest and Wildlife Reserve are densely forested with mixed flora and fauna (including Sugar maple, American beech, and Eastern hemlock), diverse ecosystems, natural clearings for campsites, and extensive rolling hills, lakeshores and water systems. On the surface, it appears that the site is used exclusively for environmental preservation, but the site is also used for selective logging, and as you drive along the logging roads and take certain hiking paths, you encounter piles of recently harvested lumber awaiting on-site milling. The production site is dotted with temporary structures – large tents, wooden structures, and smaller camping tents – that serve as the accommodations and common living and meeting spaces. There is no electrical service to the sites nor is there any sewage service. Only a few low-power generators were located on-site and they were used for power tools required to build the sets for the production, stage lighting, and food preparation. In order to contact the “outside world,” we would occasionally travel to the central office of the Haliburton Forest and Wildlife Reserve for telephone access or to Internet cafés in Haliburton or Minden.

The Princess of the Stars, completed in 1981, is the prologue to the *Patria* cycle. The performance is synchronized with nature, which plays a primary role as the myth unfolds. The story begins an hour before dawn. The mist is rising from the lake as the story of how the Princess, daughter of the Sun God, has fallen to earth from the heavens while bending too close to hear Wolf’s cries. Her fall startles Wolf and he wounds her. In fear and confusion, she escapes to the forest, leaving a trail of her blood and tears – represented by the dew in the morning. The Three-Horned Enemy captures her and it becomes Wolf’s ongoing quest to rescue her. At the beginning, in darkness, we hear the aria of the Princess drifting across the water. With the coming of light, Wolf enters in his canoe in search of her. He enlists the help of the Dawn Birds, who comb the water with their wings. But The Three-Horned Enemy is holding the Princess captive. Wolf prepares to fight for her release and the Dawn Birds carry the news of the impending battle to the Sun, who enters the scene at the moment of sunrise. He separates the combatants and sentences Wolf to search the world to find the Princess. Schafer is extremely specific about his desired spatio-temporal performance requirements. In the score, he indicates that the lake “should be about half a kilometer wide and a kilometer long with an irregular shoreline to allow the principal characters to enter in their canoes from off-stage” (Schafer 1986a:4; see Schafer 1986b). Thus, the surrounding forest, water, sun, wind, and the wildlife become not only the set or the locale, but also the performers.

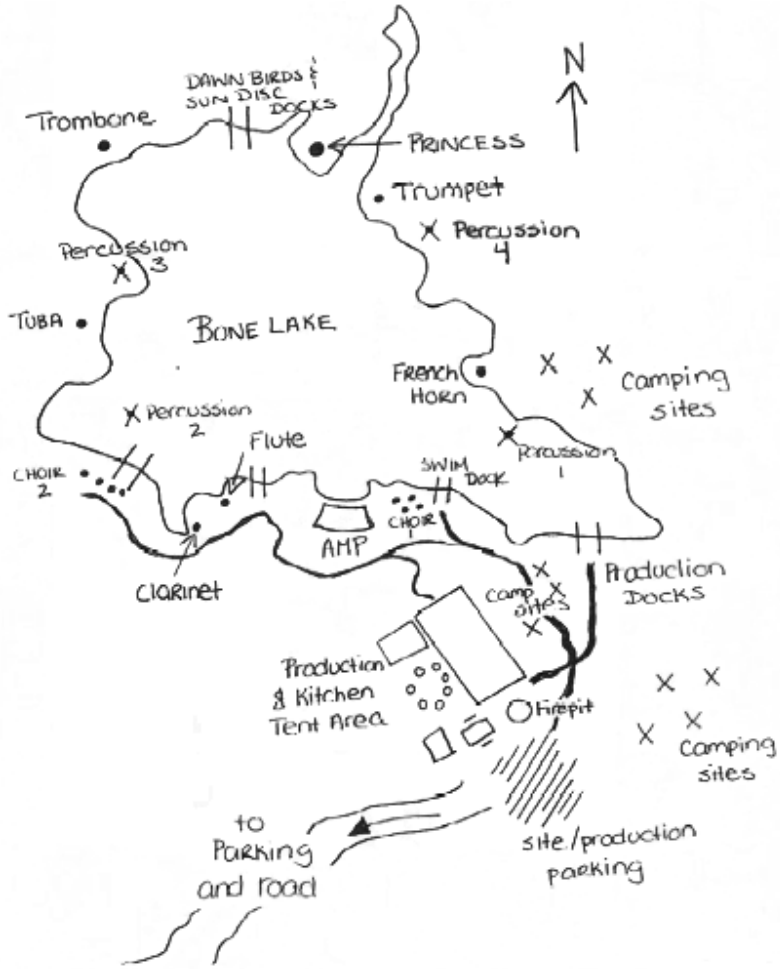


Figure 3: Map of *The Princess of the Stars* Production Site. (Artwork by author.)

In his instructional notes, Schafer advises that the lake “should be rural, showing as few signs of civilization as possible” (1984:102). The performance takes place around and upon the surface of the lake that becomes the stage. Schafer also indicates in the score’s performance notes that

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 1986a:5)

The performers are dispersed around the perimeter of the lake, some as far as a kilometre away from the audience (for instance the character of the Princess who is hidden from the audience in the forest on the opposite shore); other actors are in canoes paddled along prescribed routes on the surface of the lake. The audience is seated on the southern shore directly opposite the princess (see Figure 3 for a schematic drawing of the 2007 Bone Lake performance site). The dramatic events are closely coordinated with the natural occurrences of the performance site – the chorus of birds at dawn corresponds with the entrance of the Dawn Bird characters, and the entire work starts approximately fifty-two minutes before dawn so that the entry of the Sun Disc coincides with the natural sunrise unless it is hidden, for instance, by cloud cover or a haze of rain, in which case the entry of the Sun Disc coincides with the approximate time in the morning when the sunrise could be expected to occur even though it may be obstructed from audience view. All performers must be in position around the lake before the audience begins to arrive. This means on a typical morning all canoes had to be deployed from the production docks by 3 o’clock in the morning. Although the performance is aligned with specific site-specific temporal events and conditions (e.g., dawn, the morning dew), the performance still continues even if these optimum conditions and events are not immediately present or visible to the audience, and performances are not cancelled if inclement weather arises as long as they can be safely executed.

In the case of recent *Patria* performances, the social and geographic location of these performance and production communities has had an impact upon their formation, interaction, and existence. The importance of both the social and geographic site of performance, as well as the interconnected human/nonhuman relationships connected to place resonates with Tina Ramnarine’s call to ethnomusicologists to consider how the frameworks of acoustic ecology and soundscape can be utilized in the interpretation of environment-

centric musics that involve co-performance – that is, performance by both the human performers (e.g., instrumentalists, singers), as well as non-human and unpredictable performers (e.g., soundscape elements of weather or animal life) – and consider “the ways in which environments shape musical concepts and creative processes” (2009:197). Ramnarine’s discussion of Valkeapää’s *symphonic activism* – where issues of creativity, indigeneity, and environment destabilize the constructs of authorship and genre – invokes, builds upon, expands, and compositionally utilizes Schafer’s frameworks of acoustic ecology and soundscape to draw listeners into the environment, encourage listeners to be more attentive to human/human, human/nonhuman, and nonhuman/nonhuman relationships, and illustrate how environments can shape human cultural works. Ramnarine writes: “Authorship [of musical works] in this sense draws on Murray Schafer’s ideas first presented in the 1970s about not only trying to hear the acoustic environment as a musical composition but also owning responsibility for its composition” (Ramnarine 2009:187). In both the case of Valkeapää’s *Bird Symphony* and Schafer’s *Patria* – notably, *The Princess of the Stars* – authorship is contested through the inclusion of scored (and sometimes unpredictable) soundscape elements, and each work is deliberately conditioned both by the performance environment, as well as through the ways in which the environment participates in the shaping of the form, content, development, performer and audience experience, and performance practice of the compositions, resulting in co-performance.

During the weeks preceding the performance, the creative team, production crew, and artists work in an isolated and insular locale, often camping in unpalatable conditions and working odd hours of the day and night. At the same time, they are trying to realize an intricate theatrical performance according to a professional standard. The production and performance site at Bone Lake is located approximately 1 kilometre or a thirty-minute walk from the road along jagged logging roads that are only accessible by ATVs (all-terrain vehicles), 4x4 trucks, or foot. While the performers were housed in cabins at two offsite resorts, the production and technical crew and the canoeists camped on-site (see Figure 4 and Figure 5 for fieldwork photos taken by the author in August 2007 at Bone Lake). The on-site crew was isolated for almost the entirety of the set-up, rehearsal and production period. Few vehicles were located on-site, few “days off” were allotted, and the nearest hamlet, West Guilford, is a half-hour drive from site and contains only an all-purpose general store, chip and ice cream truck and a laundromat. As a result, it was an isolated community that had to come together as a cooperative group over a three-week period of preparation and production.

Patria simultaneously functions as a physical field in which ethnographic



Figure 4a: Bone Lake Production Tent where campfires, meals, informal meetings, and production meetings were held.



Figure 4b: Bone Lake Amphitheatre, Haliburton Forest and Wildlife Reserve. (Photos by author, August 2007.)



Figure 5a: Performers and vocalists situated in the Three-Horned Enemy canoe and Wolf canoe during rehearsal.



Figure 5b: Dawn Bird canoeists and dancers in rehearsal. (Photos by author, August 2007.)

research is conducted and as a social field where participants engage in interpersonal and creative activities that contribute to the creation of the performance event, share stories, experiences, professional advice, and artistic skill while living on-site and through correspondence following the close of the production. By “physical field” I am referring to the sensorial content of the physical and acoustic site of my fieldwork where the *Patria* community physically lived, worked, interacted, and performed during the construction, rehearsal, performance, and breakdown of the 2007 production of *The Princess of the Stars*. The “social field” stretches beyond the physical field, or site, where the production took place and where the *Patria* community was located leading up to, and during, the production run, to encompass the networks of interpersonal electronic communication (e.g., email, listservs, informal group and individual emails; Skype; Apple Facetime; and social media, Facebook and Twitter) through which I continued my fieldwork after the formal close of the production, and where geographically disparate *Patria* community members maintain social ties with each other. The actual rehearsal and “work” activities of each day of the production period are but one area of our lives while living on-site. We did not go home from work as we would if we were working on a production held at a conventional urban performing arts facility, and “work” and “recreation” were often interconnected. The physical environment of the site conditioned the social field of *Patria* – being located on-site as both place of work and place of everyday life, with no clear distinction between “life” and “art,” “work” and “the everyday.” As a community, we would organize our time around rehearsal and performance preparations, recreation, and informal meetings concerning either the trajectory of the production preparation or how successive performances could be improved. While not every moment was one of import, or in any way memorable, the seemingly mundane everyday activities that contribute to the experience, and the production of experience, are just as important as the performance-based activities that come into play in the creation of experience.

I found during my research that the social field and the physical field worked together symbiotically as the intimacy of the rural, isolated production sites fostered conversation and an atmosphere of closeness, sharing, and interconnectedness between members of the performance community. Although we came into each project knowing few people, the close proximity of our working and living conditions formed fast and interwoven professional relationships and friendships. Time also played an important role in shaping my fieldwork and the relationships that formed within the performance community. The professional relationships and friendships that formed on-site strengthened as we spent more successive time in a particular production and

also through the process of returning to *Patria* to mount future productions. We shared common past research and performance experiences and, over time, my collaborators were less reticent and began to share more insights into their experiences once we had endured social and artistic experiences together.

Patria as Community, Patria as “intensified life”

As I reflect on my fieldwork experiences, I often consider how this inclusion/immersion conditioned my own experience and, as a result, the ways in which I write about my experiences. Kisliuk speaks of fieldwork as “intensified life” (2008:184). In *Patria*, I found that the proximity of everyday life and artistic life, the interwoven process of *living* the performance experience, and the *lived experience* of the everyday, intensified everyday life while living in these performance communities. The experience of working the productions revealed that all of the activities involved in the realization of a *Patria* production are equally important, but that some activities, those that are performance-based, are privileged.⁷

The community at *Patria* production sites is impermanent, in that it diffuses once the participants return to their daily lives, but while on-site – embedded in place – the community is maintained by the adhesive of shared aesthetic, artistic, and social goals and ideals. It shares common social and artistic ideologies and participates in a shared musical experience rather than a shared history or sociocultural background. For this reason, *Patria* is a performance community, a closely integrated group of people who share common performance experiences, artistic ideologies, and mutual trust, and temporarily come together in the same place for the duration of a production but do not necessarily maintain community ties when they return to their everyday lives. And while on site, the sense of community is intensified through the sharing of musical and social experiences, personal stories, and previous *Patria* experiences. Through the combination of artistic experience and collaboration in these particular isolated places we are brought together as a community in spite of our diverse (and potentially conflicting) histories and backgrounds.

The performance collective not only comprises professionals working in the theatrical and musical arts, but also amateur performers, volunteers, and paid participants whose fields of expertise (e.g., carpentry, landscaping, and cooking) are not directly artistic practices, but are activities that contribute to the realization of these productions. They are important to the development of the performance event because these events take place at alternative sites that

are isolated from everyday amenities and the resources of these participants are drawn on extensively in order to ensure the production process proceeds smoothly. *Patria* is not a community or a “culture” in the conventional sense, but there is a closeness and intimacy in the community, fostered through the intense practice of *Patria* in often challenging social and artistic contexts that destabilize the participants’ preconceived expectations of what performance and performance community can be – an experience that the participants had yet to find in more conventional performance contexts – and why many of my collaborators continue to return to *Patria* projects. Several of them expressed a similar perspective: that they experience a level of artistic and social experimentation, fulfillment, community, and collaboration while participating in *Patria* productions that they rarely, if ever, experience when participating in more conventional artistic projects.

During the course of my fieldwork, I stayed on-site at *Patria* productions living with my collaborators and working as a volunteer, amateur performer, and researcher. In return for my work and contributions to the production and the community, I was provided with food, space for my camping supplies on-site, and access to transportation for infrequent trips off-site for personal essentials and technological and communications access. It was expected that I contribute as an active member of the performance community, that frequently my own research would be secondary, but that the community members would be generous with their reflections and experiences as long as I fulfilled my part of this unspoken agreement. As a volunteer with no particular practical expertise, I found that what was expected of my participation as a worker was unpredictable. I had no defined role, and, ultimately, I came to the conclusion that I was expected to be adaptable, ready to throw myself into whatever task had to be completed, fill whatever role required an extra set of hands, and learn “on the go.” I had to fulfill the assumption that was made early on by the community, an assumption that was perhaps connected to the fact that *Patria* was the source of my scholarly activity; that I was an effective, dedicated worker who wanted to ensure the production of a successful performance experience. The roles that I assumed during my participation with *Patria* and the roles of my collaborators frequently existed simultaneously. At any one point we were performers, stagehands, and creative collaborators and were quickly alternating between these roles and with such ease that we ourselves no longer made a conscious distinction between them.

I often return to the idea of remembering performance experiences and the different ways, beyond technological documentation, they can be recorded and archived. Our experiences as a performance community became a part of the fabric of our daily lives, perhaps even altering our social patterns beyond

the conclusion of our performance experiences, and our experiences were also inscribed on our bodies. I spoke with many participants about how the memories of their experiences in these unconventional performance spaces remained with them once they returned to their daily lives. Performers spoke of how their voices felt strained due to the chill of the morning air and the strain exerted on their instrument after projecting their voice across vast wilderness spaces. I remember the immediate bruises from striking myself with a paddle or falling out of a canoe or while performing daily campsite chores, and cutting my arms and legs with branches as I worked in the woods rigging the lighting. In a way, my experiences were briefly preserved on my body, and while some began to fade in time, others remain as a permanent scar. These embodied experiences and memories resonate throughout the testimonies of my interlocutors that follow as they reflected on their performance and community experiences in *The Princess of the Stars*.

Experiencing Site and Community in *The Princess of the Stars*

Community functions dually in Schafer's *Patria* compositions, particularly those scored for an outdoor theatrical space. First, the members of the community are the performing and participating bodies in the production. Second, community in *Patria* consists of a series of networks formed, fostered, and forged while negotiating the social and artistic challenge engendered by the unconventional, often isolated, performance and living spaces. For many *Patria* works, as previously mentioned, Schafer draws on the local amateur and professional communities for his performance forces because of their geographical proximity and personal association with his works. Additionally, a mutually cooperative community forms on-site among the crew and the performers. For instance, for the 1987 and 1988 productions of *Patria 3: The Greatest Show*, Schafer utilized the vibrant artistic community in and around their site in Peterborough, Ontario to successfully mount a massive production that requires at least one hundred performers.⁸ Throughout his career Schafer has been keenly aware of the relationship between his art and the community in which he lives and is continuously collaborating with his neighbours. In order to gather the community's talents, Schafer, designers Jerrard and Diana Smith, director Thom Sokoloski, and vocalist Eleanor James took up residence for several weeks and gave courses and workshops through Trent University. Jerrard worked on developing masks, sculptures and set painting, and the products from these courses were integrated into *The Greatest Show*. Reviews of the productions by my interlocutors praised not only the work

and its shoestring budget, but also the high degree of community involvement and the national exposure Schafer and his production company had provided Peterborough and similar smaller arts communities.⁹

The idea and practice of community is fully realized in Schafer's epilogue to the *Patria* cycle, *And Wolf Shall Inherit the Moon* (also known as *The Wolf Project*), where the participants-performers live, travel between campsites, create, eat, share stories and experiences, and perform communally in a week-long performance at the Haliburton Forest and Wildlife Reserve. Rae Crossman, a long-standing member of the performance collective, explains that "this camaraderie [in *The Wolf Project*] did not come naturally to [him] in [his] first years of Wolf, but [he] do[es]n't have the same unease now" and it is a community that forms naturally over time around shared artistic, social, and environmental goals (2007:120). He also notes that the performance is a "yearly renewal of friendships and shared purpose" and, he writes, despite "busy schedules, we are bound by a commitment to this annual undertaking. Throughout the year, too, logistics, planning, script writing and costume making keeps us in loose contact" (120). *The Wolf Project* is more than simply a music drama because of its ingrained spirit of cooperation, shared social and performance purpose, and the performance community's fundamental relationship with and preservation of the natural environment in which they perform. Crossman comments further that "the work's overall theme addressing the need for harmony requires a social dimension, and the framework of clans creating and presenting theatre for each other [rather than a paying audience] supports that social cohesion" (120). In addition to Crossman, members of the *Princess of the Stars* production, which includes Schafer and designer and director Jerrard Smith, have also been extensively involved with *And Wolf Shall Inherit the Moon* [*The Wolf Project*] and were committed to transferring their experiences of shared community and shared social, artistic, and environmental purpose to the production site of *The Princess of the Stars*.

The physical and sensory architecture of the performance and living site impacts the performers' daily lives, physical performance, and their artistic performance. During the production meetings that opened the initial rehearsals, the director and designer Jerrard Smith spoke of how the performers and crew could prepare themselves physically and mentally for the uneven terrain, the unpredictable weather, being ferried to their location by canoe, and the local "wildlife." It was at this moment that the musicians, actors, and singers grasped the reality and degree of their vulnerability. The site of the performance is both demanding for everyday living, and also places new demands upon the performers. As AW candidly noted:

It was too cold, too wet, it was inhuman to force our bodies to get up that early, to force them to bed, to force them to play in these conditions. It was insane to set up percussion gear across a lake, or on a platform on the lake itself, where it would take 10 minutes for someone to reach you in an emergency, and would be hours to reach a hospital. Armed with only a whistle and a flashlight in bear and wolf country. It was unsafe and insane, and yet it was an incredible experience. (Interview, 17 March 2008)

Schafer is cognizant of the demands his performance spaces and participatory performance roles place on his performers. Throughout his writings, in interview, and throughout rehearsal and performance meetings, Schafer maintains that he strongly believes that “art should be dangerous” (interview, 1 September 2007). That is, by placing Western trained performers in unconventional performance spaces, Schafer destabilizes both the performers’ preconceived conceptions of what constitutes performance space, as well as how the performance rituals of Western art music operate in order to garner a different kind of embodied performance from his participants: an embodied performance that ideally engages with heightened sensory faculties and is closely connected to the performance environs and performance community.

Throughout my interviews with the performers, many tropes emerged: the experience being simultaneously a dream and a nightmare; nature taxing the body; bonding through isolation; and the role of travel. Each of these tropes contributed to the performers’ experience of community on the site and during the performance and rehearsal period. As one percussionist expressed:

I felt close to the other performers because we were sharing the same life. We lived the project for two weeks together. It determined our bodies’ schedules and routines. We shared homes and meals. We spent the majority of our time together. We shared the experience of getting up at 2 o’clock in the morning and driving to the site. Then we trusted each other to row across the lake [to our performance positions] in the pitch-blackness in order to assume our performance positions. There was a mutual respect and cooperation. It was not like a “normal” gig where you show up, play, leave, [and] get paid. We are bound together by the extreme nature of the experience. (Interview, 17 March 2008)

The fact that all of the performers knew that they were going through similar experiences drew them closer together as a community. A number

of the performers noted that they felt that they would not have been able to “survive” this new performance experience alone and that they each drew strength from each other. Sopranos Shannon and Christina both stressed that they found altering their sleeping and eating patterns to be extremely difficult and were worried about how the dampness would affect their voices, but they felt that they would not have succeeded if they had not been living in a community of performers who were going through the same experiences. They found they were experiencing a whole new level of trust – trust in each other to get through the production, travel in the early morning darkness to their performance positions, and trust in themselves and their bodies to produce a successful performance in often challenging weather conditions and performance situations (interview, 14 October 2008). Rory further explained:

We had to trust that despite the cold, fog, or wind, our voices would penetrate the air and be heard. We aren’t tubas. The voice is temperamental and often fickle. There is no set button that gives us a “b.” I remember singing though a thicket of black flies and mosquitoes one morning and getting them in my mouth while trying to finish a line. (Interview, 18 March 2008)

Others found that they had to learn to trust their memory because, as Laura recalls,

the most dramatic effect that the site had on my performance was not being able to see my music before the sun had risen, so having to memorize most of a piece with very unique but difficult notation. Sequences of notes on an octave of crotales that never repeat but vary slightly each time required a different kind of score study. (Interview, 14 September 2007)

Benjamin, a member of the second vocal quartet, gleaned from the experience that the bond between all of the performers was stronger than any other production he has participated in. Communal bonds even formed between instrumentalists and vocalists, which he finds rarely occurs during a traditional production in an urban theatrical venue. Benjamin felt that this was a bond that was created during rehearsals and performances because they had to have faith in themselves but, even more so, trust the performers around them and the conductor in the absolute darkness of the performance space at that early hour of the morning. He commented that “we couldn’t see much of the performers but we felt their presence and we [would] judge constantly

[during the performance and waiting for entries] about what they might be thinking ... and across the huge watery stage we were all connected through trust and sound" (interview, 19 March 2008).

The performers were required to demand of themselves a different approach to performance practice. One where participants must both actively collaborate with and take into consideration the conditions of the physical and aural architecture of the performance space, as well as adapt their own performance habits and practice (e.g., a reliance on sheet music or conductor cues) as a result of the absence of particular spatial and musical conventions upon which they had previously relied. As Laura recalled, she became a more actively engaged performer during her experiences with *The Princess of the Stars*, and this active engagement informed not only her performance practice but also her social practice. She listened more intently to aural cues while performing *and* while in social situations (interview, 14 September 2007). Her playing and her social interactions became increasingly multisensory, consciously embodied, and emplaced. Towards the conclusion of our time on-site, Laura and her colleagues found it increasingly difficult to determine where the "performance" began and where "real life" ended. A "performance" and "everyday life" continuum had formed. For me, where my fieldwork "ends" and where my real life and performance "begins," a question interrogated heavily in the extant ethnographic method literature, blurred as well (cf. Barz and Cooley 2008).

Conclusion: Returning from the Woods

In September I arrived back in Toronto and had to readjust my sleep patterns to the university schedule and abruptly readjust my senses to urban sensory overload. Following my experiences "roughing it in the woods" I realized that the ethnographic study of the communities that form around Western theatre performance and the ways in which communities function is an undertheorized area in both musicological and ethnomusicological discourse. I find it is a compelling approach to works that are performed in unconventional site-specific locations. Rory explained to me that unlike his traditional opera and theatre experiences where "trying to fight the orchestra while on stage is one thing ... trying to fight all of nature [while living and performing in an outdoor theatre] is another" (interview, 18 March 2008). For *Patria* to be artistically and socially engaging Schafer depends on the formation of community and participation by communities of individuals who all share a common dedication to realizing his works under often adverse and

challenging conditions. Schafer's performance communities share a dedication to engendering alternative performance and audience experiences through the realization of experimental and innovative art forms. The social and artistic community engagements experienced throughout the cultural practice of *Patria* unveils the potentialities for art to foster social coherence, and consider the diverse – and sometimes unpredictable – variables that shape how participants consciously and unconsciously engage with place, community, and artistic practice. 🌿

Notes

This article is an extension and adaptation of material first developed in my doctoral dissertation “‘Sounding Nature, Sounding Place’: Alternative Performance Spaces, Participatory Experience, and Ritual Performance in R. Murray Schafer’s *Patria* Cycle” (2010), completed at the University of Toronto. I am most grateful to the Social Sciences and Humanities Research Council of Canada (SSHRC) for the doctoral and postdoctoral funding awards that have enabled my research at both the University of Toronto and Memorial University of Newfoundland. Earlier versions of this work were read at the 19th Congress of the International Musicological Society, Amsterdam, The Netherlands, 5-10 July 2009, the Society for Ethnomusicology Niagara Chapter, York University, 28-30 March 2008, and the 52nd meeting of the Society for Ethnomusicology, Columbus, OH, 25-28 October 2007. I would like to thank Robin Elliott, Gordon E. Smith, Beverley Diamond, Ellen Waterman, Sherry Lee, Josh Pilzer, Mary Ingraham, Caryl Clark, and the two anonymous peer-reviewers for their insightful input and suggestions throughout development of this article. I would also like to thank Murray Schafer, Jerrard and Diana Smith, and the entire *Patria* community with whom I had the privilege to live and work with, for their support and perspectives on these works and for welcoming me into the *Patria* performance community throughout my research and fieldwork for this project.

1. See Galloway (2007, 2010); Adams (1998); Waterman (1997, 2002); Haag (1995); and MacKenzie (1992) for a more extensive discussion of the historical origins, themes, background, and other scholarly approaches to *Patria*.

2. Although the performance community attempted to stay in contact through email, social media, and in-person encounters at upcoming productions and cultural events, Schafer himself relies on the telephone and written letters as a means of communication and does not participate in the social media initiatives or email listservs (e.g., he is not a member on the active email listserv for *The Wolf Project*, and other members of the collective inform him separately in a digest of the current activities and discussions of *The Wolf Project* community).

3. Although some participants originate from more rural areas of North American, the majority of those who participated in *Patria* productions during my fieldwork hailed from fairly large urban centres in Canada: Toronto, Ontario; Ottawa, Ontario; Halifax Nova Scotia; Sudbury, Ontario; Vancouver, British Columbia; and Waterloo Ontario, for instance, were popular points of origin in my interviews.

4. Formulating my own fieldwork model for the examination of *Patria* in practice was initially challenging because the extant literature of ethnographic work on Western art music cultures indicates that it is a burgeoning field of musical inquiry, and illustrates that fieldwork and ethnography should not be relegated to a certain scholarly disciplines or a selection of music practices and cultures. See, for example, Nettle (1995); Kingsbury (1998); Shelemay (2001); Bohlman (2008a, 2008b, 2009); Ramnarine (2009), and in *Ethnomusicology Forum* 20/3 (2011) *Special Issue: The Ethnomusicology of Western Art Music*, the recent work of Bayley, Beckles Willson, Dobson and Pitts, Moisola, Nooshin, Ramnarine, and Usner for examples of current scholarship.

5. Some of the most revealing and most humorous anecdotes emerged at meals, campfires, and during moments of relaxation. Although my informants were aware of and had consented to my request to record and transcribe their discussions, I ended up relying on live unrecorded conversations, mainly because of the awkwardness of recording while working on the productions and performing daily chores, and because of the potential loss of spontaneity and intimacy.

6. Interviewees are quoted in this article with permission and cited according to their stated preferences.

7. In my doctoral dissertation, “‘Sounding Nature, Sounding Place’: Alternative Performance Spaces, Participatory Experience, and Ritual Performance in R. Murray Schafer’s *Patria* Cycle,” I found that it was necessary, therefore, to prominently write all of these activities into my narrative even if it meant that I was, at times, de-centralizing the status of sonic experience in a musicological study.

8. Over 80 per cent of the cast was drawn from the Peterborough, Ontario area.

9. Following the 1987 workshop production of *The Greatest Show*, Schafer cemented his relationship with the Peterborough community by purchasing a farmhouse in nearby Indian River, Ontario.

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