

Choral Works by Canadian Composers: A Selective Guidelist

**Phase 2:
Published Choral Compositions by Ontario Composers**

**A John Adaskin/Canadian Music Educators' Association
(CMEA/ACME) Project sponsored by the
Ontario Music Educators' Association (OMEA)**

**Project Coordinator
Dr. Rodger J. Beatty**

**Project Consultant
Dr. Patricia M. Shand**



The Ontario Music Educators' Association

Introduction

Choral Works by Canadian Composers: A Selective Guidelist. Phase 2: Published Choral Compositions by Ontario Composers offers choral music educators and choral conductors a new useful resource for score study and rehearsal/lesson plan preparation. With the support of The John Adaskin Project of the Canadian Music Educators' Association (CMEA/ACME) and Canadian Music Centre (CMC), The Association of Canadian Choral Conductors (ACCC) and with the sponsorship of the Ontario Music Educators' Association (OMEA), this generative curriculum choral project marks the continuation of a long term project, the aim of which has been to catalogue Canadian composed choral music published since 1990 to assist teachers and conductors at all levels in selecting Canadian content for their programming.

Historical perspectives

The John Adaskin Project (JAP), under the direction of Dr. Patricia M. Shand, was initiated by the CMC in the early 1960's to provide music teachers with easy access to Canadian musical compositions. Since that time, there have been a number of publications of guidelists of Canadian repertoire that have resulted from collaborative initiatives with the CMEA/ACME. These guidelists have typically included a one-page evaluation of each piece of music that provided teachers with an overview of the musical characteristics of the composition, its degree of difficulty, the technical challenges, and the inherent pedagogical value. The guidelists have served to identify and analyze both published and unpublished Canadian compositions for use in schools. In addition, they have been useful in promoting Canadian music and Canadian composers as well as encouraging the performance of otherwise unknown music by both school and community-based musicians.

The foundational guidelist of Canadian choral music, compiled by Dr. Shand, was published in 1978. Given the abundance of Canadian choral music published since that time, there was an identified need to update the choral section of this original 1978 publication: *Canadian Music: A Selected Guidelist for Teachers*. Given the great number of Canadian choral compositions published over the last twenty years, a long-term JAP project was conceived to create updated guidelists which would analyze selected choral compositions composed and published from 1990 to the present and would gradually extend back in time to pick up the previous decades of uncatalogued Canadian choral music. The new guidelist was designed to focus on the educational and musical merits of each of the selected choral works in addition to an analysis of the technical challenges.

Phase 1 of this long-term project involved a collaboration involving The John Adaskin Project (CMEA), the British Columbia Choral Federation and the Association of Canadian Choral Conductors. Project Coordinators were Moira

Szabo and Inez St. Dennis with Dr. Patricia Shand, Director of the John Adaskin Project, as Project Consultant. The resulting publication in 2004 was entitled *Choral Works by Canadian Composers: A Selective Guidelist, Phase 1 Published Choral Compositions by BC Composers*. This second phase focused on published choral compositions by Ontario composers builds upon the work of our valued BC colleagues. It was our vision that the true meaning of the word partnership would be borne out both locally and nationally through this joint project. Locally, through a collaboration between OMEA and the John Adaskin Project coordinators and contributors, and nationally, through an eventual compilation of each of these individual projects into a very useful and handy guidelist to Canadian choral music, with coast-to-coast representation, for use by teachers and conductors of school, church and community choral ensembles, and semi-professional and professional choirs.

A Concise Description of the Phase 2 Project

Utilizing the framework for analysis from Phase 1, I prepared forms/materials for the analysis by participants and with technical support, I developed an on-line response system for participants. Ethics approval was obtained from the Research Ethics Board of Brock University and subsequently, invitational open calls were initially published in various issues of *The Recorder* and in the Choirs Ontario newsletter, *Dynamic*, from 2006 - 2008, inviting them to become engaged as participants in the development of this generative curriculum. As we know, music teachers and choral conductors are very busy individuals; as a result, similar to challenges identified in the BC project during Phase 1, there was limited interest generated from the open call. As a result, I modified the research design to embrace a targeted invitational approach. During late 2008 and early 2009, e-mail or hard copy invitations were sent to 75 Ontario choral music educators/conductors. Thirteen choral music educators/conductors responded and submitted one or more analyses. Following receipt of the on-line submissions, I validated each submission for inclusion in the Guidelist.

The New Resource

The new resource: ***Choral Works by Canadian Composers: A Selective Guidelist; Phase 2: Published Choral Compositions by Ontario Composers*** [Project Coordinator: Dr. Rodger J. Beatty; Project Consultant: Dr. Patricia M. Shand] contains analysis of 20 choral compositions composed by various Ontario composers as well as biographical materials on each of the composers. For each composition, choral music educators/conductors were asked to provide an analysis which included the following criteria: title of selection, composer's name, arranger's name, text author's name, general description of the song, publisher, price, duration, voicing, solos (if any), language, grade level, difficulty level, accompaniment, obligato, stylistic features, form, technical challenges, teaching value, appeal to singers, suggestions for an effective performance, other comments, and discography. Ontario composers whose works were

selected by participants for inclusion in this Guidelist were: Kristi Allik, Eleanor Daley, Srul Irving Glick, John Govedas, Juliet Hess, Matthew Larkin, Oscar Peterson, Ken Piirtoniemi, Sheldon Rose, Mark Sirett, and Nancy Telfer.

We sincerely thank the following contributors for sharing their expertise in the development of this new resource in Canadian music: Carole Anderson, Shelagh Cohen, Noreen Coombs, Dr. Karen Frederickson, Barbara Gallagher, Dr. Victoria Meredith, Zimfira Poloz, Joy Reeve, Dr. Carole Richardson, Jay Rothenburg, Caroline Spearing, Maggie Thompson, and Jane Wamsley.

This is a generative curriculum project. As an on-line e-book, additions may be added as further contributions are received for this generative curriculum resource. If you wish to contribute further analyses of Canadian choral compositions composed by Ontario composers and published since 1990, the materials and directions for submission may be found in Appendix I.

Rodger J. Beatty
Project Co-ordinator



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Adam Lay Ybounden

Composer's Name: Matthew Larkin

Arranger's Name: n/a

Author's Name: Anon. 15th Century

Description of the Song: This is a setting of the famous 15th century text, for the Christmas season. It praises Mary, the mother of Jesus, and offers thanks for the theft of the apple in the Garden of Eden.

Publisher: Cypress Publishing CP 1025; published 1996

Price: \$2.00

Duration: 3'00"

Voicing: SSA

Solos: One soprano solo and one soprano 1 and 2 duet

Language: Old English/Latin

Grade Level: Secondary, Community, Church, Semi-professional, Professional Ensembles

Difficulty Level: Difficult

Accompaniment: A cappella

Obligato: none

Stylistic Features: Medieval in style with contemporary harmonies. There is no time signature. The work is in C# minor and it ends with a tierce de picardie (C# major chord). A unison chant begins the piece, then is divided into two then three parts.

Form: The opening chant reappears throughout the piece. It occurs in one form or another between the sections of the text.

Technical Challenges: Singing the chants in tune, and in a seamless, effortless legato. The soprano 1 part goes up to an A. The harmonies are close and dissonance appears suddenly without preparation giving the piece a feeling of spaciousness and ease to allow the text to come through. Because there is not

time signature, the text drives the rhythm and pace. This composition offers challenges for intonation throughout the work.

Teaching Value: This is an excellent piece. The challenges are many, but it is satisfying to sing. It teaches independence of parts. The solo is high and requires a light sound. The lack of time signature offers an opportunity to use the text as the key to the rhythm.

Appeal to Singers: This has excellent appeal for singers from high school to professional choirs. The challenges are attainable and the audience enjoys this fresh approach to the familiar text.

Suggestions for an Effective Performance: Don't hurry the pace of the piece. Let the chants unfold, and take advantage of the many breaks in the piece. It should sound effortless and ethereal. There is dynamic drama and contrast in the "Blessed be the time" section of the piece and a chance for the choir to sing out.

Other: I highly recommend this for the SSA repertoire.

Discography: CD: *Child of Grace*. Elektra Women's Choir. 2003. Skylark Music - Sky0301. Available from: [Singers.com: Elektra Women's Choir: Child of Grace \(00 1 CD\)](#)

(Analysis contribution by Caroline Spearing)

Adonai, Adonai

Composer's Name: Srul Irving Glick

Arranger's Name: n/a

Author of Text: Exodus 34:6-7 ("The Lord is gracious and compassionate")

Description of the Song: The fourth of five movements of Glick's "Dramatic Song-Cycle for SATB Choir and Orchestra (or piano)" entitled "Triumph of the Spirit" stands alone or in combination with one or more other movements of the larger work. This intensely dramatic movement is built on the traditional Jewish hymn of the same name and expresses the composer's belief in "the purposefulness, the beauty, the richness, and the indwelling love in our world".

Publisher: Gordon V. Thompson, VE.I. 1166 (Warner/Chappell); published 1995

Price: \$1.75

Duration: 4'00"

Voicing: SATB (divisi)

Solos: Short soprano solo

Language: Hebrew

Grade Level: Post secondary and beyond

Difficulty Level: Medium

Accompaniment: Piano reduction of orchestral accompaniment; full and expressive

Obligato: none

Stylistic Features: Rich, full harmonies, some divided parts, rubato, high 'a's and one high 'b' for sopranos; demands mature tone with ability to control wide dynamic contrasts.

Form: 3 strophic variations with an extended instrumental introduction and interlude between verses 2 and 3 requiring an accomplished pianist with good rhythmic control.

Technical Challenges: Triplets in the accompaniment against duplets in the voices; expressive tone colours that can bring out the yearning intensity of the harmony and text; harmonic independence of voices as the accompaniment rarely doubles the voices; high soprano part; requires secure dynamic control in all voice ranges.

Teaching Value: Rhythmic control; Hebrew language; fluidity of line and ensemble rubato.

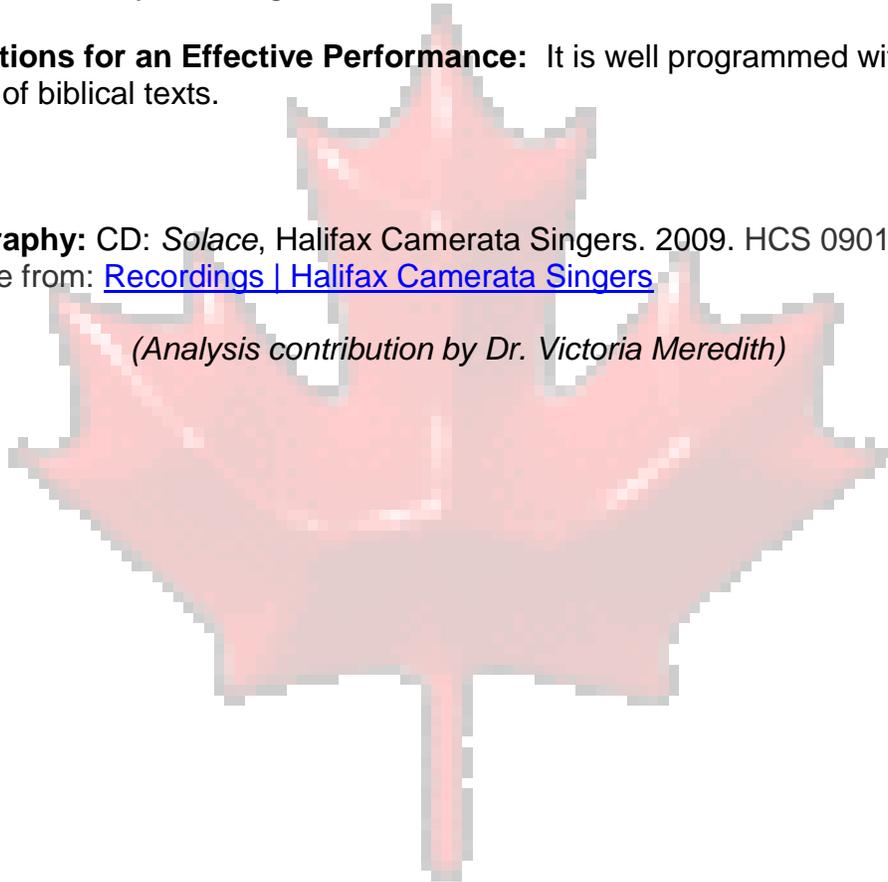
Appeal to Singers: This is a wonderfully expressive setting in which all voice parts have some lyric writing within a rich harmonic texture.

Suggestions for an Effective Performance: It is well programmed with other settings of biblical texts.

Other:

Discography: CD: *Solace*, Halifax Camerata Singers. 2009. HCS 0901.
Available from: [Recordings | Halifax Camerata Singers](#)

(Analysis contribution by Dr. Victoria Meredith)



Alleluja

Composer's Name: Ken Piirtoniemi

Arranger's Name: n/a

Author's Name: Ken Piirtoniemi

Description of the Song: A sacred song of praise

Publisher: Lifelong Music; published 2009

Price: \$1.95 (min. order of 12)

Duration: 3'15"

Voicing: SATB

Solos: none

Language: English

Grade Level: Secondary Church

Difficulty Level: Medium

Accompaniment: Piano

Obligato: none

Stylistic Features: Legato quality is achieved by long phrases, using a single word - Alleluja. Sustained notes occur in the descant. Includes a lengthy a cappella section, which recurs at the end.

Form: Rondo

Technical Challenges: Has some long phrasing with a single word repetition throughout causing potential syllable division errors. Originally composed as a solo trumpet piece, so there are a few vocal leaps. The Bass part has 4 sets of alternating octave leaps in a row.

Teaching Value: Terrific opportunity for shaping vowels, demonstrating the importance of coming through the a cappella section in tune; instead of the typical focus on the text, the piece requires attention solely on the power of phrasing.

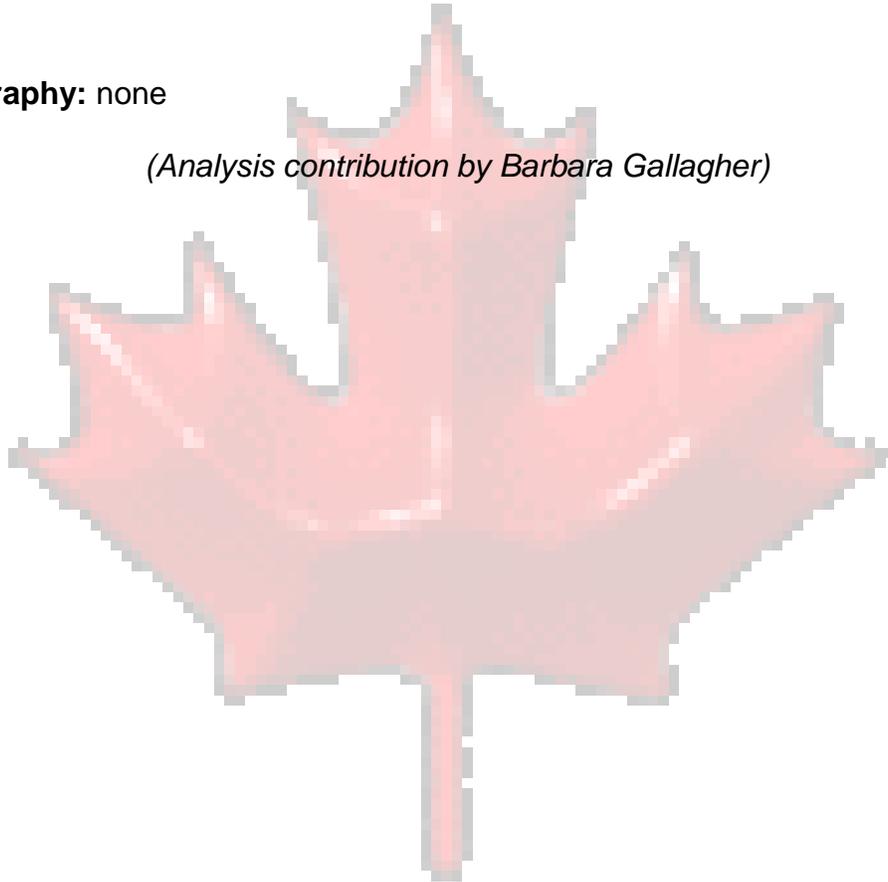
Appeal to Singers: Single word lyric throughout: Alleluja! A 16-bar mid-section a cappella part provides challenge and interest, returning for the final 6 bars. Sopranos sing a descant during the a cappella section. Top 3 parts have an opportunity to sing the main theme.

Suggestions for an Effective Performance: This piece sounds glorious performed by a massed choir. A good choice prepared for Christmas or Easter by a church group. Maybe consider doubling the Bass part with a cello, and adding trumpets to the a cappella section for security.

Other:

Discography: none

(Analysis contribution by Barbara Gallagher)



A Snowy Day

Composer's Name: Sheldon Rose

Arranger's Name: none

Author's Name: Sheldon Rose

Description of the Song: This piece is a wonderfully playful presentation of snowflakes in winter. The inventive melodic and rhythmic treatment of the imaginative text, with little chromatic passages and twisty turns, is offset by a floating, descending descant line above. It is supported and enhanced by a well-crafted piano accompaniment.

Publisher: Rhythmic Trident RTCA-014; Published 2007

Price: \$2.25

Duration: 2'0"

Voicing: SA

Solos: none

Language: English

Grade Level: Junior, Middle School

Difficulty Level: Medium

Accompaniment: Piano – moderately difficult

Obligato: none

Stylistic Features: Small portions of chromaticism and floating half notes in descending passages.

Form: A A B A

Technical Challenges: Some attention must be paid to the pitch of the chromatic elements and half-note descending lines. Careful enunciation of the words at tempo also requires some rehearsal time. The piano part is quite independent, but still needs to provide steadiness and rhythmic support.

Teaching Value: Appropriate for non-liturgical secular celebrations around the

holiday season in December. This composition provides an opportunity to work on pitch and enunciation of diction within quick musical phrases.

Appeal to Singers: The melodic lines make the choristers think of falling snow and the mini-snowstorm in the piano at mm 32-33 is fun.

Suggestions for an Effective Performance: Try to remain true to the indicated tempo marking (not too slow and not too fast).

Other:

Discography: none

(Analysis contribution by Zimfira Poloz)



De Profundis

Composer's Name: Nancy Telfer

Arranger's Name:

Author of Text: Psalm 130

Description of the Song: This composition offers a dramatic representation of the text "Out of the Depths" that begins with low murmuring voices, builds to an energetic 7/8 dance, and concludes almost imperceptibly. The ranges, vocal control, and tone colours required make it well suited to adult voices.

Publisher: EMC (Edition Music-Contact) 101529; published 2001

Price: \$4.95

Duration: 3'55"

Voicing: SSAATBB

Solos: none

Language: Latin

Grade Level: Post-secondary or beyond

Difficulty Level: Moderately difficult

Accompaniment: A cappella

Obligato: none

Stylistic Features: Dissonance, alternation between counterpoint and homophony, changing meters and extreme dynamic contrasts.

Form: Through composed/sectional

Technical Challenges: Divided parts, changing meters, extreme dynamic contrasts, low ranges and overlapping entrances make tuning and text projection a challenge while at the same time effectively tone painting the text "Out of the Depths".

Teaching Value: Independence of parts, rhythmic independence, need for careful attention to details of the score.

Appeal to Singers: Dramatic contrasts, dance-like 7/8 middle section.

Suggestions for an Effective Performance: Fits well in a concert grouping of contemporary sacred texts.

Other:

Discography: none

(Analysis contribution by Dr. Victoria Meredith)



D'où Viens-tu, Bergère?

Composer's Name: Traditional Québécois

Arranger's Name: Mark Sirett

Author's Name: Traditional

Description of the Song: Question and answer, verse form

Publisher: Boosey & Hawkes Choral Music Experience 48019667; Published 2008; Arrangement composed for the Cantabile Women's Chorus, Kingston ON

Price: \$1.80

Duration: Approximately 3'

Voicing: SSA

Solos: none

Language: French. Edition includes an IPA pronunciation guide and an English translation of the French text.

Grade Level: Junior, Middle School, Secondary, Community, Church, Semi-professional, Professional Ensembles

Difficulty Level: Medium

Accompaniment: Piano in all but 1 unaccompanied verse

Obligato: none

Stylistic Features: A dialogue between a villager who asks questions to a shepherd girl who has just returned from the stable.

Form: Verse form; AABB1

Technical Challenges: Range: low A flat to high G. One unaccompanied verse may be a little "frightening" for the conductor; hopefully the choir stays in tune for the next accompanied verse.

Teaching Value: This is a well loved carol from French-Canadian heritage that children should know. The French text would add a nice variety to "winter" concerts. This composition provides many "oo" vowels for children to work on their vocal focus and blend. The unaccompanied verse has 2 parts humming

under the melody which provides an opportunity for developing resonance. The unaccompanied verse also offers a section for effectively developing listening skills and ensemble singing.

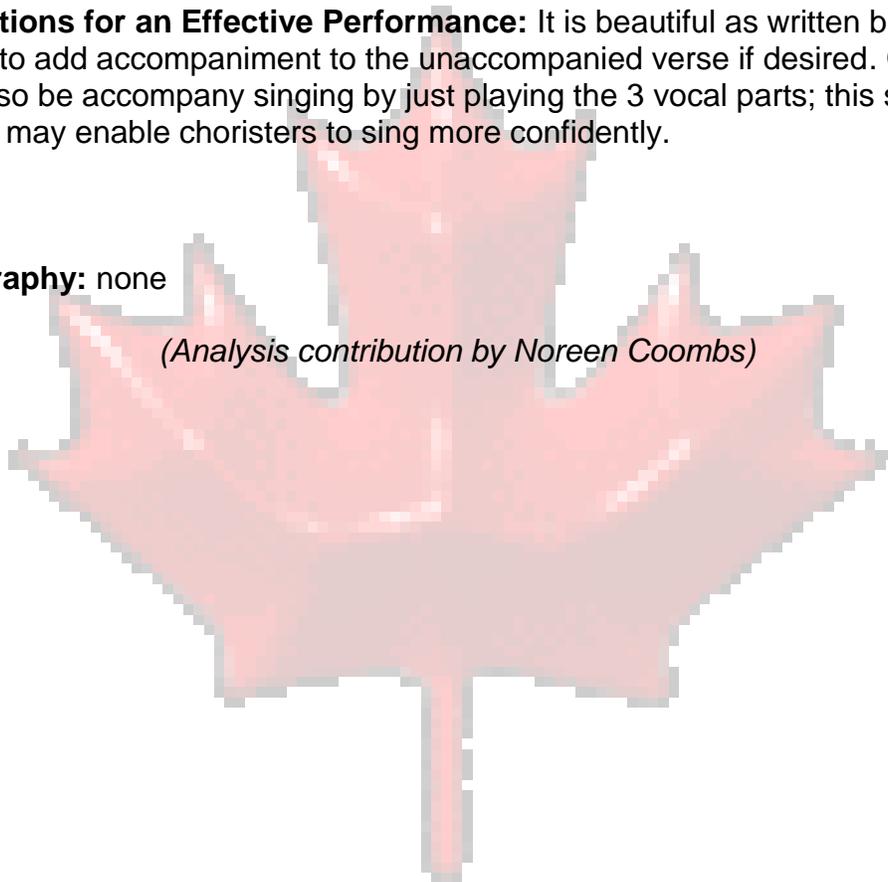
Appeal to Singers: Singers enjoy learning the French and very much like the lyrical melody and harmonies. The audiences also seem to thoroughly enjoy it. Although it is an old Christmas carol and mentions a manger with a beautiful baby, there is no mention of Jesus or Christ; the closest is at the end where it mention angels and the eternal father (in French). It could, therefore, probably be sung in most schools.

Suggestions for an Effective Performance: It is beautiful as written but easy enough to add accompaniment to the unaccompanied verse if desired. One might also be accompany singing by just playing the 3 vocal parts; this sounds fine and may enable choristers to sing more confidently.

Other:

Discography: none

(Analysis contribution by Noreen Coombs)



Go, Lassie Go!

Composer's Name: Traditional Scottish folk song (The melody is also known as “Bloomin’ Heather” or “Wild Mountain Thyme”)

Arranger's Name: Mark Sirett

Author's Name: Lyrics by Scottish poet, Robert Tannahill (1774-1810). The poem was called “The Braes of Balquheder”

Description of the Song: Lively, energetic piece. The tune is very engaging and singable. The theme of the text is the joy of young love.

Publisher: Boosey & Hawkes #48019146 SSA; #48005157 SATB

Price: \$2.10

Duration: Approximately 2'

Voicing: SSA (Also available for SATB)

Solos: none

Language: English

Grade Level: Middle School, Secondary, Community, Semi-professional

Difficulty Level: Medium

Accompaniment: Piano; accompaniment for flute, oboe, violin, piano, and double bass is available from the publisher (M-051-10510-6).

Obligato: Soprano harmony is above the tune on occasion.

Stylistic Features: The song commences with a unison opening. Each part has a turn with the melody and the melody often moves within the phrase to another part. Chorus is treated differently each time. Second last chorus is subito piano and unaccompanied. The driving piano part in the final verse lifts the arrangement.

Form: Verse (3)/Chorus

Technical Challenges: Many words/vowels that have their own challenges: wild mountain, fountain, tower, pile. Eighth notes on one syllable offer challenges in the harmony parts. Small changes in parts in each verse make some of the harmony tricky.

Teaching Value: Key of F+. This composition sits well in the voice for young singers. The Soprano F (fifth line) is vocalized first on an “ah”, later as an entry on the word “and” and in the final note on “go” – wonderful teaching piece. The parts are in a good range for all and are easy to learn. The melody is timeless. Helpful performance notes are offered on the inside front cover. This composition is easily adaptable to SA if needed on occasion throughout the piece.

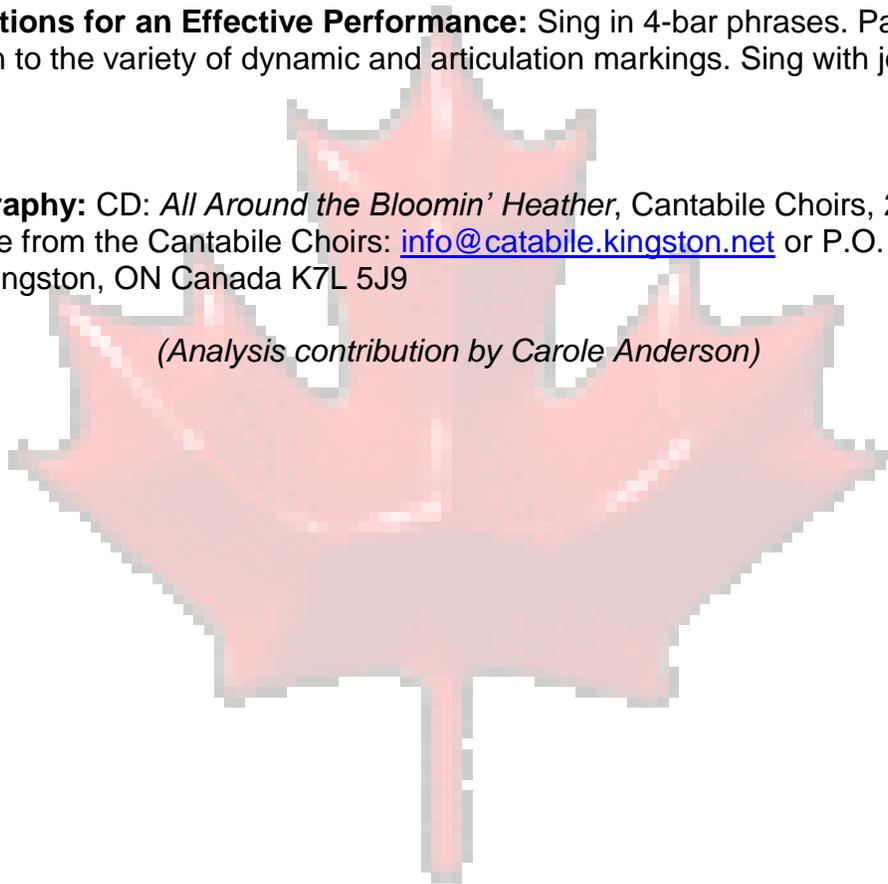
Appeal to Singers: This is very appealing both musically and textually for the middle school (SSA) choir.

Suggestions for an Effective Performance: Sing in 4-bar phrases. Pay special attention to the variety of dynamic and articulation markings. Sing with joy!

Other:

Discography: CD: *All Around the Bloomin' Heather*, Cantabile Choirs, 2003. Available from the Cantabile Choirs: info@cantabile.kingston.net or P.O. Box 2273, Kingston, ON Canada K7L 5J9

(Analysis contribution by Carole Anderson)



Hymn to Freedom

Composer's Name: Oscar Peterson

Arranger's Name: Paul Read

Author's Name: Harriette Hamilton

Description of the Song: A Gospel-style hymn that was sung during the civil rights movement of the 1960's. Hymn to Freedom has a very powerful message that is still relevant today. The message is delivered with a simple melody that is embellished with a gradually expanding harmony for a climatic effect. Harmonies include a descant. This is a very inspiring song.

Publisher: Gordon V. Thompson Music, a division of Warner/Chappell Music Canada #VG-494 (Alfred Publishing)

Price: \$2.00

Duration: 5-6 minutes

Voicing: SATB; Also SSA arr. by Seppo Hovi

Solos: Not in score, however, the first verse would lend itself to a solo.

Language: English

Grade Level: Intermediate, Middle School, Secondary, Community, Church, or Semi-professional

Difficulty Level: Medium

Accompaniment: It swings! The time has to be very relaxed, and strong (a la Oscar Peterson!). There is room for an improvised accompaniment, which will compliment the performance.

Obligato: none

Stylistic Features: In a gospel-jazz style.

Form: AABA

Technical Challenges: 8ve leap in the melody. Some harmonies are challenging to hear outside of the chord progression.

Teaching Value: Historical, in terms of message, composer, and Canadian content. The possibility for extensions from this song are numerous.

Appeal to Singers: Both the message and melody offer great appeal to choristers.

Suggestions for an Effective Performance: For this song, performers should be reminded of the meaning of message, and as artists they are to deliver that message.

Other:

Discography:

CD : " *Night Train*, Oscar Peterson Trio (no vocals) Verve Records 8538

CD: (SSA) version) *Hymn to Freedom*, Sandefjord Jentekor. 1990. BD7013

(Analysis contribution by Joy Reeve)



I'se The B'y

Composer's Name: Traditional Newfoundland folk song

Arranger's Name: Nancy Telfer

Author's Name: Anonymous

Description of the Song: An exciting SSA arrangement of the popular folk song from the outports of Newfoundland, recognized by students and audiences alike. Appropriate for secondary school students.

Publisher: Neil A. Kjos Music Company #6224; published 1994

Price: \$1.50

Duration: 1'45"

Voicing: SSA, accompanied

Solos: Opportunities for soloists during unison lines (5 verses), may use different soloists for each verse.

Language: English with some regional lyrics (I'se, b'y, Lizer, hip yer partner, flake, cake, maggotty butter).

Grade Level: Secondary

Difficulty Level: Medium

Accompaniment: Piano

Obligato: none

Stylistic Features: Strong rhythmic "square dance" feel in all parts; equal share of main theme between all parts during contrapuntal sections; bringing out new countermelodies.

Form: 5 verses (unison) and refrains (counterpoint)

Technical Challenges: Achieving proper balance during contrapuntal sections (refrains); intonation during unison lines; complex 4-part counterpoint (SSA and piano melody) near the end; attention to dynamic and textural contrasts; clear diction during quick 6/8 rhythms.

Teaching Value: May be correlated with Nancy Telfer's *Successful Sightsinging*;

contrast in textures; contrapuntal singing; history of Canadian folksongs, particularly from the fishing villages of Newfoundland; the song officially was honoured by the Canadian Songwriters Hall of Fame in 2005.

Appeal to Singers: The recognizable main melody, approachable 3-part harmonies and countermelodies, energetic “bouncing” dance rhythms, and a variety of textures between verses and choruses (unison, contrapuntal, homophonic) make it appealing.

Suggestions for an Effective Performance: This composition would be a great addition to any concert or contest program; adds to an upbeat and appealing performance; opportunity to showcase female singers, especially in high school vocal music courses whose population may be mainly female; opportunity for visual appeal - dancers providing traditional square dance movements.

Other: Excellent detailed notes provided on the song’s history, especially as it relates to people dancing, lyric translations, introduction for the audience, and rehearsal tips. I’s the B’y is No. 3 from a three-song set entitled "When the Outports Sing", all arranged by Nancy Telfer.

Discography: Rehearsal CD and MIDI files (SSA and piano, piano only, and separate parts) produced through Finale 2008 software by Jay Rothenburg.

On-line audio:

http://www.kjos.com/detail.php?division=2&table=product&prod_id=6224

(Analysis contribution by Jay Rothenburg)

Jabberwocky

Composer's Name: John E. Govedas

Arranger's Name: n/a

Author's Name: Lewis Carroll

Description of the Song: An adventure of fun and fantasy, this classic nonsense verse makes complete sense set to music and is considerably enhanced through the creative and expressive use of rhythm and melody.

Publisher: Rhythmic Trident Music Publishing, RTCA -017; published 2008

Price: \$2.35

Duration: 3'10"

Voicing: SA with optional SSA

Solos: none

Language: English and nonsense

Grade Level: Junior, Middle School, Secondary, Community, Semi-professional

Difficulty Level: Medium

Accompaniment: Requires an adept accompanist

Obligato: Wood block and finger cymbals

Stylistic Features: A magical mix of accidentals, chromatics, mixed meter, and accents serve to enhance the text, which gives opportunity for expression and word painting.

Form: A A B A

Technical Challenges: The piece is deceptive, in that, at first glance, it appears difficult, yet is quite attainable. Attention to pitch and rhythmic accuracy, while necessary, comes quite easily.

Teaching Value: The opportunity to explore classic literature through music is unavoidable! Amongst other vocal development, the piece offers the means to expand on rhythmic awareness, vowel placement, enunciation of diction, and expressive singing.

Appeal to Singers: It is well loved. All enjoy the nonsense and whimsy of the piece.

Suggestions for an Effective Performance: It helps for the conductor to become quite familiar with the piece before introducing it. Letting the singers explore the text/verse and its possible meanings might be an advisable starting point.

Other:

Discography: CD: *Poets, Philosophers, and Friends*. The Oakville Children's Senior Choir. 2001. WRC8-7568.

(Analysis contribution by Shelagh Cohen)



Leisure

Composer's Name: Eleanor Daley

Arranger's Name: none

Author's Name: W.H. Davies

Description of the Song: A playful, yet serious song about taking the time to enjoy the beauty around us. The sounds of a clock alternate with long legato melodic lines that express the lament of the text. Song is mostly in unison, with a few phrases with an added harmony part, plus a beautiful descant 'ah'.

Publisher: JEHMS, Inc. A Division of Alliance Music Publications, Inc. AMP 0731; published 2008. Composed for St. Mary's Children's Choir, St. Mary's ON

Price: \$1.70 US

Duration: 3' 30"

Voicing: SSA

Solos: none

Language: English

Grade Level: Middle School

Difficulty Level: Medium

Accompaniment: Piano

Obligato: none

Stylistic Features: Exact 'clock-like' rhythmic sections alternate with jazz waltz sections; one section in a minor key; varied tempi

Form: Rondo (modified) form: ABACAD;Coda

Technical Challenges: -Changes in tempo, styles, key signatures/tonality - rhythm of the 'A' section and the descant; melody has several skips and accidentals; harmony in 3rds; descant; mm. 92-115

Teaching Value: The many changes in style, tempo, rhythms, harmonies give many opportunities to apply or develop knowledge of music reading skills.

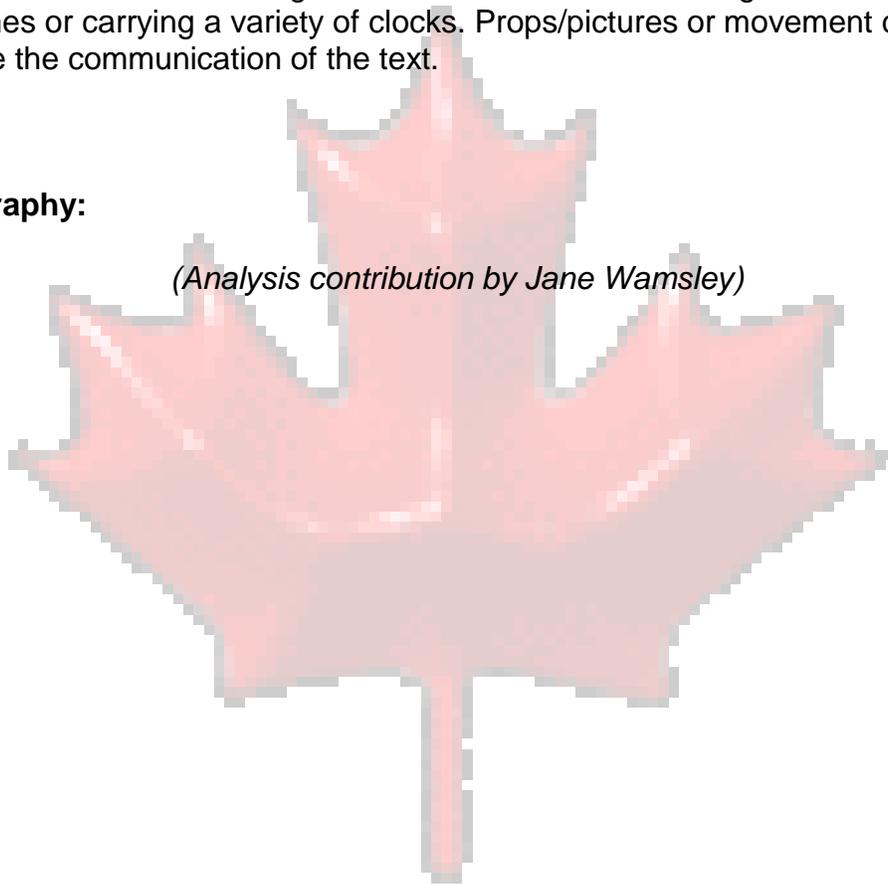
Appeal to Singers: This composition offers playful elements, e.g. 'fa la...', and 'tic toc' of the clock. The opening accompaniment mimics the bells of 'Big Ben' in London, England. This is a delightful piece with a rather serious message: we need to take the time for leisure in our busy lives and enjoy the beauty around us.

Suggestions for an Effective Performance: Emphasize the differences between the ticking of the clock sections and the text lamenting about having no time. Props or dramatization of the clock sections could assist with the communication of the message. Students could enter the stage hurriedly, looking at watches or carrying a variety of clocks. Props/pictures or movement could enhance the communication of the text.

Other:

Discography:

(Analysis contribution by Jane Wamsley)



My Labrador Rug

Composer's Name: Sheldon Rose

Arranger's Name: none

Author's Name: Mary B. Huber

Description of the Song: The text to this striking piece exquisitely captures the essence of the hooked mats of Newfoundland and Labrador, a traditional craft, penned in the vivid colours and imagery of the land and sea and painted in simple yet rich harmonic brush strokes. A gem of Canadiana!

Publisher: Rhythmic Trident RTCA-016; Published 2007

Price: \$2.25

Duration: 2'0"

Voicing: SA

Solos: none

Language: English

Grade Level: Junior, Middle School

Difficulty Level: Easy

Accompaniment: Piano – easy

Obligato: none

Stylistic Features: In the folk song tradition of Eastern Canada

Form: Two stanzas, recap

Technical Challenges: Some attention must be paid to keeping the vowels pure (no diphthongs) and the consonants clear. Adhere to the indicated phrasing, so utilize staggered breathing when required.

Teaching Value: Good introduction to independent two-part singing for young choristers. Also provides an excellent opportunity to integrate the discussion of the historical origins of rug hooking in the Maritimes to the classroom and its importance to the economies of the early 1900's.

Appeal to Singers: The imagery of the poetry captures the choristers' imagination. In addition, it is relatively easy to learn and sing.

Suggestions for an Effective Performance: Have the piece sung without a conductor, if possible. It is also recommended to provide or read the notes regarding the text to the audience to provide some contextual reference.

Other: Also available for women's chorus as SSAA a cappella (optional piano), Rhythmic Trident RTCA-015

Discography: none

(Analysis contribution by Zimfira Poloz)



On the Back of an Eagle

Composer's Name: Nancy Telfer

Arranger's Name: n/a

Author's Name: Nancy Telfer

Description of the Song: This song describes and expresses the fantasy and wonder of flying with an eagle, both in text and music. It is brilliantly written. The accompaniment is very smooth and suggestive, and helps spark the imagination of children.

Publisher: Leslie Music Supply #1168; published 1990.

Price: \$2.00

Duration: 3-4 minutes

Voicing: Unison

Solos: n/a

Language: English

Grade Level: Primary Junior

Difficulty Level: Easy

Accompaniment: The accompaniment requires an accomplished pianist to play legato, as there are broken chords between both hands. The accompaniment sets the stage of the title.

Obligato: none

Stylistic Features: A smooth, legato style.

Form: Verse

Technical Challenges: Interval leaps, long phrases.

Teaching Value: Intervals, imaginative text.

Appeal to Singers: It is a beautiful, thought-provoking song, and completely age-appropriate for Primary/Junior singers.

Suggestions for an Effective Performance: Could be performed with interpretive dancers.

Other:

Discography:

(Analysis contribution by Joy Reeve)



Snow

Composer's Name: John E. Govedas

Arranger's Name: None

Author's Name: Walter de la Mare

Description of the Song: This lyrical work sets a calming mood by its picturesque musical evocation of a gentle snowfall in quiet, still, woodland surroundings.

Publisher: Leslie Music Supply #2086; Published 1995.

Price: \$2.25

Duration: 2'15"

Voicing: SA

Solos: none

Language: English

Grade Level: Junior, Middle School, Secondary, Community, Semi-professional

Difficulty Level: Medium

Accompaniment: Somewhat demanding, requiring a sensitive touch

Obligato: none

Stylistic Features: The piano and vocal lines are intertwined with each other and with the text, creating a thoughtful, gentle, and mood inspiring picture.

Form: Through-composed

Technical Challenges: Good vocal control and sensitivity are needed for contrasting the many styles and nuances within the piece.

Teaching Value: The several include exploration of good literature, developing mood through music, contrast, dynamics, tempo changes, enunciation, and sustained vowels.

Appeal to Singers: Singers never fail to appreciate the effect they have on their

audience in creating a still calm through beauty of text and elegance of musical line.

Suggestions for an Effective Performance: This work can deliver a stunning contrast in programming. The piece is most approachable from the verse, then to the music.

Other:

Discography: CD: *Poets, Philosophers, and Friends*. The Oakville Children's Senior Choir. 2001. WRC8-7568.

(Analysis contribution by Shelagh Cohen)



Songs of Auyuittuq: 1)Pangnirtung 2)Mount Asgard 3)Aksayook Pass

Composer's Name: Kristi Allik

Arranger's Name: none

Author's Name: Kristi Allik

Description of the Song: These songs were inspired by a visit to Auyuittuq National Reserve Park on Baffin Island. They describe this experience with sound and language (e.g. flickering lights, footsteps crunching on snow, thundering winds).

Publisher: available from the composer
[Http://www3.sympatico.ca/robmulder/kallik.htm](http://www3.sympatico.ca/robmulder/kallik.htm)

Price: available from the composer

Duration: 1 - Pangnirtung 3'11"; 2 - Mount Asgard 3'22"; 3 - Aksayook Pass 3'21"

Voicing: SSSA

Solos: Soprano solo in #2 - Mount Asgard

Language: English

Grade Level: Secondary, Community, Semi-professional, Professional Ensembles

Difficulty Level: Medium

Accompaniment: Electroacoustic (tape or CD) available from the composer

Obligato: none

Stylistic Features: 1 - Moderate tempo (4/4), layering voice parts. Long held notes, and motives using major 2nd intervals. Some interplay between duplets and triplets, providing rhythmic motion. Ends quietly on a b-d# major third. 2 - Moderate tempo (3/4), using an e minor 9th chord for the first musical idea. Chords are often perfect 4ths and 5ths. Solo part alternates with choral sections. 3 - Moderate tempo (4/4), dotted triplet figure creating the "thundering" idea. This song also uses a layering technique as well as accelerando to elicit the word painting. The melodies are less tonal than the previous songs but are accessible. The accompaniment assists with pitch areas. The duplet/triplet figures are also used in this song

Form: 1 - through composed, with introduction 2 - through composed 3 - introduction, three motivic ideas: the first one interwoven throughout and restated at the end.

Technical Challenges: Performing with tape or CD is challenging. The accompaniment assists singers with pitches, and the sounds are to be aligned. Issues with entrances and maintaining the steady beat may be challenging.

Teaching Value: Electroacoustic music is common in the early 21st century and yet very little is found in the choral music repertoire. These songs are descriptive of the Canadian North, not pre-existing musical material or songs.

Appeal to Singers: The word painting and 20th century tonal concepts are wonderful, as is the experience of singing with the electroacoustic accompaniment.

Suggestions for an Effective Performance: Rehearsing with the electroacoustic accompaniment regularly is essential.

Other: There are sections that are more challenging than others, but the overall experience is satisfying for singers and audience alike.

Discography: *Ecotonal Landscapes* - Kristi Allik 1998 1 CD & 3pg. booklet
MulderAllik Media Arts (MAMA CD M003) Queen's University SRCD98-017
Polyhymnia, Dr. K. Frederickson Director Queen's University SRCD05-0242
Polyhymnia, Dr. A. Dokken Director

(Analysis contribution by Dr. Karen Frederickson)

The Lake Isle of Innisfree

Composer's Name: Eleanor Daley

Arranger's Name:

Author of Text: W. B. Yeats

Description of the Song: This is an exquisite, tranquil setting that brings a well-known poem to life with lyric melody and sensitive vocal writing.

Publisher: Oxford University Press W154; published 2002

Price: \$1.80

Duration: 3'00"

Voicing: SSA and piano

Solos: none

Language: English

Grade Level: It is written for an advanced children's choir but it is equally appropriate for secondary school students and beyond.

Difficulty Level: Medium

Accompaniment: Piano

Obligato: none

Stylistic Features: Long, lyric phrases; alternation between unison, 2-part and 3-part writing; accompaniment supports but usually does not double voice parts; numerous expressive tempo variations.

Form: A B A1

Technical Challenges: Some long phrases and a very long last note good for teaching breath control and staggered breathing; some mild dissonance; some changing meter but the quarter note stays steady throughout.

Teaching Value: This composition offers a good example for the application of the natural stress of the spoken text to be applied to the sung line. Unison phrases offer a wonderful opportunity to focus on matched vowels, particularly on words with diphthongs, such as "arise".

Appeal to Singers: Very lyric and expressive of the text; reasonable ranges for all parts and all voices have interesting musical writing.

Suggestions for an Effective Performance: This composition fits beautifully into a program built around well-known authors or nature.

Other:

Discography:

On-line video: The 2009 Oklahoma All-State Mixed Chorus, Oklahoma Music Educators' Association

<http://www.youtube.com/watch?v=R99lxZMdUzg>

(Analysis contribution by Dr. Victoria Meredith)



Tishialuk Girls

Composer's Name: Charlie Lloyd

Arranger's Name: Nancy Telfer

Author's Name: Charlie Lloyd. Music and text collected by Tim Borlase. Music and text altered by oral tradition in Labrador.

Description of the Song: Tishialuk Girls was composed by Charlie Lloyd at a two-day party in Labrador and Nancy Telfer has arranged it for three-part treble choir (SSA) and piano. It tells a story of young love and makes mention of various local people and places of the time.

Publisher: Neil A. Kjos Music #ED6225; published 1993

Price: \$1.60

Duration: ca 2:45

Voicing: SSA Accompanied

Solos: none

Language: English

Grade Level: Intermediate, Middle School, Community

Difficulty Level: Easy

Accompaniment: Piano

Obligato: none

Stylistic Features: Folk song arrangement with body rhythms

Form: Modified verse and chorus

Technical Challenges: It is best to memorize this song so that all singers can enjoy performing the body rhythms. There are octave leaps for the sopranos but, overall, the tessitura should be comfortable for young singers. Measures 65-67 for Sopranos 1 & 2 require a little extra attention to the rhythm.

Teaching Value: This is an authentic Canadian folksong that has been passed

down through oral tradition. Nancy Telfer has deftly retained the local flavour of this song while making it chorally accessible.

Appeal to Singers: This delightful arrangement employs satisfying three-part harmony with dynamic variation and a solid sense of fun that will be enjoyed by young singers. The lyrics add to the overall sense of fun and storytelling.

Suggestions for an Effective Performance: This three-part folksong must be sung irreverently with a strong sense of rhythm and a clear understanding of importance of observing the dynamic markings and accents, and of having fun during performance! The body rhythms should be performed with flair and a sense of informality suitable for a folksong.

Other: Tishialuk Girls is No. 1 from a three-song set entitled "When the Outports Sing", all arranged by Nancy Telfer.

Discography: *Atlantic Voices - Spring Concert 2004*. Available from:

<http://www.atlanticvoices.ca/cds.html>

Amabile Youth Singers 10th Anniversary Concert, 1996. Available from:

<http://www.amabile.com/shop-cd07/>

On-line audio: [YouTube - Amabile Youth Singers, Tishialuk Girls.wmv](#)

(Analysis contribution by Dr. Carole Richardson)

Who Has Seen the Wind?

Composer's Name: Juliet Hess

Arranger's Name: None

Author's Name: Christina Rossetti

Description of the Song: This is a lyrical song which is quite evocative of the wind. It is ideal for beginner part-singers.

Publisher: Leslie Music #2114; published 2007

Price: \$1.95

Duration: Approximately 2'

Voicing: SA

Solos: none

Language: English

Grade Level: Junior

Difficulty Level: Medium

Accompaniment: Piano and Flute; Piano part is sparse and lyrical. It is extremely reflective of the wind

Obligato: Flute part plays in the introduction, the interludes, and throughout the third verse.

Stylistic Features: Subtle dynamic markings and legato accompaniment with flute obligato evoke the wind in this song. It is geared towards beginner part-singers, who will find independence in their parts in the ostinato and canonic form.

Form: There are three verses to this piece, each featuring the poem in its entirety with increasing levels of difficulty. The first verse is sung in unison with a motive in the piano accompaniment which remains the same throughout. The second verse adds an ostinato-like alto part. The third verse accomplishes this by having the parts in rhythmic canon, where the alto essentially has the original melody and the flute plays a third part above the voice parts.

Technical Challenges: The dynamics are used to reflect the wind and do not always occur at the same time in the parts.

Teaching Value: The second verse introduces an ostinato pattern in the alto part. This is an excellent way to introduce part-singing as it gives the singers a harmony line that is independent from the melody line.

Appeal to Singers: A beautiful, haunting melody.

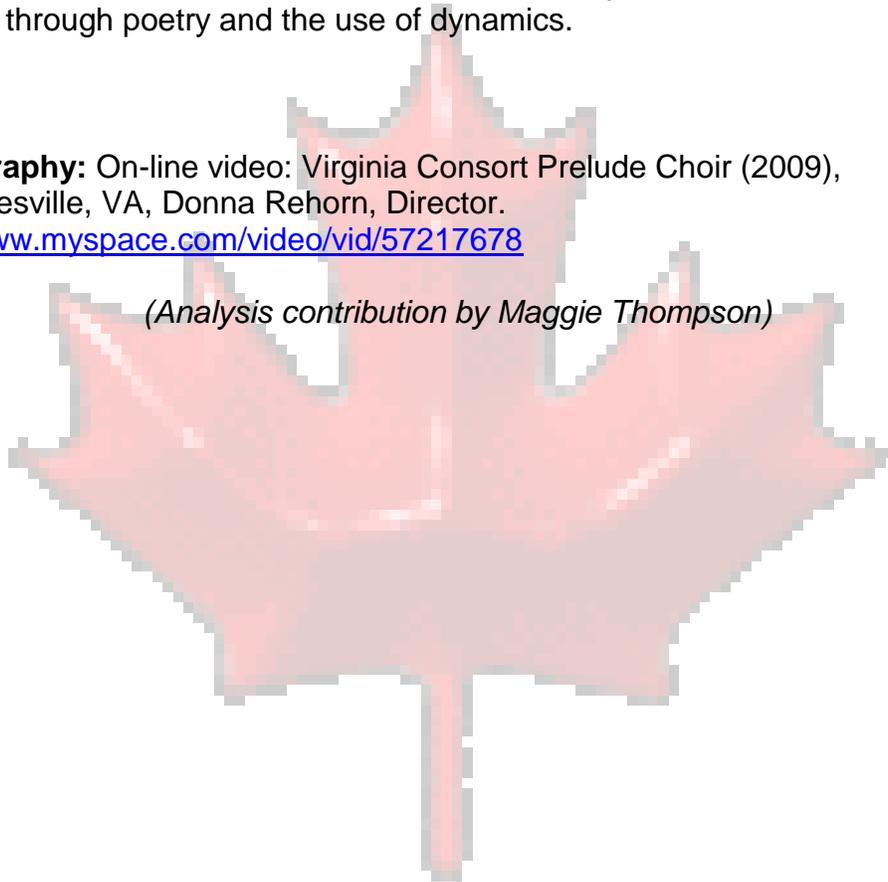
Suggestions for an Effective Performance: This piece creates visual and aural imagery through poetry and the use of dynamics.

Other:

Discography: On-line video: Virginia Consort Prelude Choir (2009), Charlottesville, VA, Donna Rehorn, Director.

<http://www.myspace.com/video/vid/57217678>

(Analysis contribution by Maggie Thompson)



Composer Biographies

Kristi Allik

Kristi A. Allik was born in Toronto. She has received degrees from the University of Southern California, Princeton University and the University of Toronto. Her teachers have included John Weinzweig, James Hopkins, Frederick Leseman, Lothar Klein, Oskar Morawetz and Milton Babbitt. She has received numerous commissions and awards including Canada Council grants, Ontario Arts Council grants, a SSHRC Doctoral Fellowship, a Chalmers Foundation Award, the Federation of University Women Award and the Irving G. Mills Award. She has had performances of her works in Europe, USA and Canada.

As a composer, Allik has always been fascinated with unusual sounds. She became interested in electronic music approximately seven years ago and, since that time, much of her work has dealt with electroacoustic sound and its various timbral possibilities. Allik is also interested in combining music with other artistic media. She has written an opera, been involved with theatrical productions, and has written a number of integrated media works. Above all, she is interested in increasing general awareness with her art.

Currently, Allik is on faculty at Queen's University School of Music where she teaches composition, computer music and music theory.

Source: www.musiccentre.ca/home

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Eleanor Daley

One of Canada's most successful and gifted composers of choral music, Eleanor Daley is a recognized leader in choral music circles the world over. Her choral music is distinguished by beautiful melodies and a sensitive interweaving of text and music; she has over one hundred published choral compositions and is commissioned extensively.

Born and raised in Parry Sound, Ontario, Ms. Daley completed a Bachelor of Music degree in Organ Performance from Queen's University in Kingston; she also holds diplomas in piano and organ from the Royal Conservatory of Music, Toronto and Trinity College, England. . A large number of Eleanor's works have been written for the choirs at Toronto's Fairlawn Avenue United Church, where she has been Director of Music since 1982. She has also been the accompanist for The Bach Children's Chorus since 1995 and was the accompanist for The Amadeus Choir from 1991-2005.

Her compositions have been widely performed, recorded, and broadcast throughout North America, Europe, South Africa, and the Far East. Her works are published by twelve publishing houses in Canada, the United States and Great Britain, including Oxford University Press (US and UK), Alliance Music Publications Inc., Hinshaw Music, Canadian International Music, Harold Flammer/Shawnee Press, Kelman Hall Music Publishing, Rhythmic Trident Publishing, Royal Canadian College of Organists, Santa Barbara Music Publishing Inc., Treble Clef Press Warner Chappell, and Walton Music.

Sources: http://www.fairlawnavenueunited.ca/eleanor_daley.htm
<http://www.alliancemusic.com/people/details.cfm?iPeopleID=4>

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John E. Govedas
(1950-2005)

John Govedas earned his Bachelor of Music degree in vocal music education and composition at the University of Toronto. He worked as an accompanist, conductor and composer primarily of choral works, many of which were written for school choirs in the Toronto District School Board. His work across more than 30 years focused mainly on writing for treble choirs, and he is best known for his work in that field although he also worked effectively with adult voice.

His iconic arrangements and compositions are distinguished by exceptional writing for chorus and piano, with both on an equal footing in their respective roles. The accompaniments, in particular, are very idiomatic and virtuosic – the product of a caring and inventive creative spirit that inhabits all of his writing.

To underscore his strong writing, which is often not easy, John Govedas' quick wit and vibrant personality drew the best out of choirs and their conductors, leading to numerous awards and accolades at festivals and competitions, as well as frequent commissions. It was unfortunate that he was taken by cancer at the height of his career in 2005.

His works were published by Gordon V. Thompson Music, Leslie Music Supply, Inc, Rhythmic Trident Music Publishing, and Treble Clef Music Press.

Source: Rhythmic Trident Music Publishing, Vancouver, BC

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Srul Irving Glick
b. 1934

Srul Irving Glick is one of Canada's most prominent and prolific composers having written in most major forms including chamber, oratorio, orchestral, vocal and choral. He received his Bachelor of Music and Master of Music degrees in composition and theory at the University of Toronto. He continued his studies in Aspen and then in Paris with such masters as Darius Milhaud, Louis Saguer and Max Deutsch..

Glick joined the Canadian Broadcasting Corporation (CBC) in 1962 where he worked as classical music producer until 1986. His involvement at the CBC in the field of production, recordings and programming won him seven Grand Prix du Disque and a Juno Award. Glick was also choir director and Composer in Residence with Beth Tikvah Synagogue in Toronto between 1969 and 2002. It was there that he composed the majority of his liturgical music. In addition, Glick served as program director of Jewish Music Toronto for four years and the program director of Musica Beth Tikvah. He taught music theory and composition at the Royal Conservatory of Music and York University.

His unique integration of contemporary music, Hebraic lyricism and classical composition techniques, formed into a masterful character-filled music that is both dramatic and lyrical, has won him considerable acclaim. His works are published by: Alfred Publishing, Boosey & Hawkes, Canadian Music Centre, Dorn Publications, Earthsongs, URJ Books and Music, St. John's Music, and Transcontinental Music.

Sources: www.srulirvingglick.com
http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=336&by=G

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Juliet Hess

Juliet Hess received her Master of Music, Bachelor of Music, and Bachelor of Education from the University of Toronto, where her studies emphasized composition, music education, choral music, voice, and world music. Her compositional focus is on works for choir and for solo voice and chamber ensemble, with a concentration on poetry by such writers as Emily Dickinson, Christina Rossetti, and William Butler Yeats. Her published choral works are geared towards younger singers and are lyrical in nature.

She is currently on leave from her position teaching elementary vocal and instrumental music in the Toronto area to pursue doctoral studies at the Ontario Institute for Studies in Education (OISE) at the University of Toronto in the

department of Sociology and Equity Studies. Her studies focus on critical race theory and its application to world music education.

Recent commissions have included two works for the Talisker Players—*The Poplars* premiered in November 2008 and *The Mariner's Albatross* premiered in February 2010, and a choral work for the University of Toronto Women's Chorus in March 2010. Juliet performs as a freelance percussionist, choral musician, and drummer and dancer in Ghanaian performance groups. Her choral compositions have been published by Leslie Music Supply, Kelman Hall, and Boosey & Hawkes.

Source: composer

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Matthew Larkin

Well-known both as an organist and choral conductor, Matthew Larkin received his early musical training as a chorister at St. George's Cathedral, Kingston, and was assistant organist there while in high school. He was Organ Scholar of Trinity College at the University of Toronto where he studied with John Tuttle, and later attended the Royal College of Music (UK), where he studied with Nicholas Danby.

A tireless advocate of boys' choirs, Mr. Larkin has served as Organist and Director of Music at the Church of St. John the Divine, Victoria, St. Matthew's Anglican Church, Ottawa and as Director of the Choir of Men and Boys at St James' Cathedral Toronto. Since 2003, he has been Organist and Director of Music at Christ Church Cathedral Ottawa, whose Choir of Men and Boys was choir-in-residence at Ely Cathedral for a week, July 2009.

In June 2005, he began duties as Director of the Ottawa Choral Society, the National Capital Region's most historic choir. Mr. Larkin was also the Director of the Anglican Chorale of Ottawa for ten years, directing them on five tours of Britain.

In 2008 the Larkin Singers were formed from a distinguished group of professional singers, mostly based in the Toronto area, with Matthew Larkin directing.

Matthew Larkin has appeared as organ recitalist throughout North America, the UK, and in Europe, and has been featured on Canadian, American, and British public radio. He has recorded extensively both as accompanist and director to some of Canada's finest church and concert choirs.

Source: <http://matthewlarkin.ca/about.htm>

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Oscar Peterson (1925-2007)

Oscar Peterson, well-known internationally as a jazz pianist legend, singer and composer, received his early music education as a child first on trumpet and later on piano. He attended the Conservatoire de musique du Québec à Montréal, and at 15, studied with Paul de Markey.

His performance career began while he was still a young teenager in high school, as pianist with the Johnny Holmes Orchestra in Montreal. After a few years with the Orchestra, he formed his own trio, the first in a format he maintained throughout his lifelong career. With the trio, he quickly gained fame and popularity throughout Canada. Throughout his career Oscar Peterson made Canada his home base, living in Montreal until 1958 and, thereafter, in Toronto and Mississauga. He toured and recorded extensively; few, if any Canadian jazz musicians have enjoyed as comparably high an international profile.

Oscar Peterson began composing while still a member of the Johnny Holmes Orchestra, and as time progressed he devoted more and more time to composition, while still maintaining a vigorous performance schedule. He composed over 400 compositions; among them were his "Hymn To Freedom" which became one of the crusade songs of the Civil Rights Movement led by Dr. Martin Luther King, Jr. in the United States and a notable salute to his beloved Canada, "The Canadiana Suite," in the early 1960s. In addition, he composed music for a number of motion pictures and for the National Film Board of Canada.

He won numerous Juno and Grammy Awards in the best jazz performance, solo or group categories including a Grammy for Lifetime Achievement, the Juno Awards' Hall of Fame, as well as the International Jazz Hall of Fame Award. He has been awarded many other prestigious awards which have included numerous honorary degrees from Canadian and American universities and being named to the Order of Ontario, the Ordre national du Québec, and the Order of Canada.

Sources:

www.oscarpeterson.com

Encyclopedia of Music in Canada
www.thecanadianencyclopedia.com

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Ken Piirtoniemi

b. 1951

Ken Piirtoniemi graduated from the University of Western Ontario at London (B. Mus. – Honours, 1974 & B.Ed., 1976) Western Ontario Conservatory of Music [now Conservatory Canada] (A. Mus. Performer's Diploma – tuba, 1974). His teachers included: Saville Shuttleworth, Charles Dalkert, Ralph Aldrich, Clifford Evens, and A. James Ford. Ken performed as principal tubist of the London Symphony Orchestra (Ontario), as tuba recitalist and as tubist of the London Brass Quintet, performing throughout Ontario. Ken was a low brass instructor for the Faculty of Music, the University of Western Ontario and the Western Ontario Conservatory of Music (now Conservatory Canada). He has also performed for the Lakehead Symphony Orchestra and Sault Symphony. Currently, he plays tuba or trombone for the Steeltown Silver Band and trombone for the Sault Swing Band and Musical Comedy Guild.

For 30 years, Ken taught grade 9-13/OAC instrumental music including band, vocal, piano keyboard classes in Sault Ste. Marie, ON (Algoma District School Board) at Korah, Bawating and White Pines Collegiate & Vocational Schools. He was one of 6 team members for the Lake Superior Basin project awarded the Reader's Digest "National Outstanding Leaders in Education Award" in 1996. In 1997, he was awarded the OSSTF Leadership in Education Award.

Ken was a 5-year board member of the Ontario Music Educators' Association in charge of regional workshops. He was an instructor at the Ontario Music Leadership Camp at Lake Couchiching from 1980 – 84, and low brass instructor at Ontario Youth Music Camp in Beaverton, and Huntington Summer Music Camp in Sudbury. Ken has been a brass instructor since 1998 at Algoma University and has taught trumpet, horn, trombone, tuba, clarinet, saxophone and percussion students at Algoma Conservatory since 1999.

Source: www.lifelongmusic.com

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Paul Read

Pianist, saxophonist, composer and arranger, Paul Read is Director of Graduate Jazz Studies at the University of Toronto where he teaches graduate courses, ensembles, and theory, and conducts the 10 O'clock Jazz Orchestra.

Besides earning degrees in music and education at the University of Toronto, Paul also studied at Berklee College (Boston).

His compositions and arrangements are published with Boosey & Hawkes, UNC Jazz Press, Beldriana, and Warner Bros.

He has appeared at the Downtown Toronto Jazz Festival, in Toronto jazz clubs and broadcasts on CJRT.FM and CBC and has recorded 6 CDs as pianist/arranger and conductor. His recording, *The Heart of Summer* (2004), features Barry Elmes, Kieran Overs and New York based saxophonist, Scott Robinson. He also leads his own 18 piece professional big band, P.R.O. (Paul Read Orchestra).

Paul was the founder of the NMC (National Music Camp) Jazz Program and was a member of the Executive Board of the International Association for Jazz Education (Canada Representative).

Sources:

www.music.utoronto.ca/

www.paulread.ca/

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Sheldon Rose

Sheldon Rose is widely known as a pianist, composer/arranger, and educator working with a multitude of young performers in community choirs, schools, musical theatre and summer music camps. He trained at St. Michael's Choir School before continuing on to the University of Toronto. He graduated with a Bachelor of Music in Theory and Composition, and later added supplementary studies at the Gaelic College in Cape Breton and The Julliard School in New York.

His extensive choral experience with children's choirs includes seven seasons as accompanist for the Oakville Children's Choir and, more recently, a position accompanying the High Park Choirs of Toronto, the children's choir in residence at the Faculty of Music, University of Toronto.

His fine compositions for children's choir reflect his firm belief that there are few expressions of humanity more joyful than the voices of children singing. "Children's voices in song have the power to change the world – they deserve rich and interesting music to sing."

Source: Rhythmic Trident Music Publishing

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Mark Sirett

Dr. Mark Sirett, is a native of Kingston and graduate of Queen's University. He holds both masters and doctoral degrees in choral conducting and pedagogy from the University of Iowa and has taught at the University of Alberta, the University of Western Ontario and Queen's University. For six years he served as Organist/Music Director at St. George's Cathedral, Kingston. Under his direction the Cathedral Girl Choristers won first prize in the 1996 CBC Choral Competition for amateur choirs.

Since founding the Cantabile Choirs of Kingston, Ontario in the fall of 1996, the choirs have received numerous distinctions at the regional and national level of the National Music Festival Finals, including the Mathieson, Cooke, and City of Lincoln Trophies, and recently a Gold Award at the Young Prague 2004 Music Competition.

Dr. Sirett has won two international awards in conducting: the Jury Prize for Imaginative Programming and Artistry at the 2002 Cork International Choral Festival, and Outstanding Conductor Award at the 2004 Young Prague Festival.

Dr. Sirett is frequently in demand as a guest conductor, clinician and adjudicator. He has directed the Ontario Youth Choir and the Alberta Honors Children's Chorus. He has served as clinician with the Ontario Vocals Festival, the Royal Canadian College of Organists, and the Royal School of Church Music, and has adjudicated festivals in Montreal, Ottawa, Toronto, London, and Calgary. He was guest conductor of the Amabile Choirs London ON for the Amabile Festival in February 2005.

Dr. Sirett is an award-winning composer whose works are frequently performed by some of Canada's leading ensembles. Commissions have included works for the National Youth Choir of Canada, the Amabile Youth Singers, Ottawa Regional Youth Choir, La Jeunesse, Elora Festival Singers, and the Toronto Mendelssohn Choir. His published sacred and secular works are found in the catalogues of Alliance, Augsburg/Fortress, Boosey and Hawkes, Canadian International Music, Cypress Choral Music, ECS Publishing, Hinshaw, Walton, and Warner/Chappell

Source: <http://cantabile.kingston.net/artistic%20director.html>

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Nancy Telfer

b.1950

Nancy Telfer is a Canadian composer who received her formal education at The University of Western Ontario where she concentrated on music education, composition, piano and voice. She now works full-time as a composer.

Since 1979, she has composed more than 300 works for soloists, chamber ensembles, orchestras, bands, and choirs, over 150 of which are published in Canada, the United States, and Europe. Her many published works are found in the catalogues of Canadian International Music, Edition Music Contact, Frederick Harris, Gordon V. Thompson, Lenel, Leslie Music Supply, Neil A Kjos, and Waterloo.

Her music is performed in a number of different countries and she has been commissioned by many fine performers. In recent years, she has given workshops to conductors in Canada, the United States, Singapore, Malaysia, Hong Kong, Australia, New Zealand, England, Scotland, Argentina, Korea, South Africa, Israel, Germany, Italy, Costa Rica, and Guatemala. She is also in demand as an adjudicator and guest conductor.

Nancy's reputation for creative experimentation is linked with the belief that all music should delight the ears, capture the imagination of the mind and feed the soul. In each of her pieces, she has attempted to bring some new kind of experience to the performers so that their lives might be more meaningful and more enjoyable.

Nancy has always been interested in the outdoors and has often drawn inspiration from the beauty of natural environments. She has been strongly influenced by the teaching of conductor, Deral Johnson and arranger, Kenneth Bray.

Sources: Encyclopedia of Music in Canada
www.thecanadianencyclopedia.com

Canadian Music Centre
www.musiccentre.ca/home

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Appendix I

Choral Works by Canadian Composers : A Selective Guidelist; Phase 2: Published Choral Compositions by Ontario Composers

Guidelines for Analysis

Title of Selection:

Composer's Name: (last name first followed first name and any initials)

Arranger's Name: (ditto)

Author of Text: (ditto)

Description of the Song: [Include general information, e.g.: "a lovely tuneful piece that is so well suited to the young child's voice;" "a full-bodied arrangement of an old folk song that is easily sung by a community choir;" or "the delicate text of this song is well appropriated by the exquisite melody and the simple, but effective, 3-part writing."]

Publisher: [include catalogue number and year of publication]

Price: [most recent]

Duration: [•approximate• performance time]

Voicing: [U, U/Descant, SA, SSA, SAB, SATB, etc.]

Solos: [individual, small group, SATB]

Language: [Other than English]

Grade Level: [primary, intermediate, middle school, secondary, post-secondary, community, church, semi- professional and professional ensembles]

Difficulty Level: [easy, medium , difficult]

Accompaniment: [Accompanied or A Capella, challenging, easy]

Obligato: [Any instrumental parts that add dimension to the song]

Stylistic Features: [Mention the musical characteristics of the piece, e.g.: sustained notes occur in all parts, legato quality is achieved by long phrases, minor mode is used throughout, some dissonant chords in the middle section, much opportunity for word painting, the countermelody played by the violin in the "A" sections adds a lovely ethereal quality.]

Form: [strophic, through composed, verse/refrain (number of verses), etc.]

Technical Challenges: [Draw attention to the inherent difficulties that singers may have, e.g.: the fast tempo makes diction a challenge, changes of meter between 6/8, 3/4, and 9/8 require attention to the underlying eighth note pulse, many dynamic and tempo changes throughout, several high A's in the soprano part]

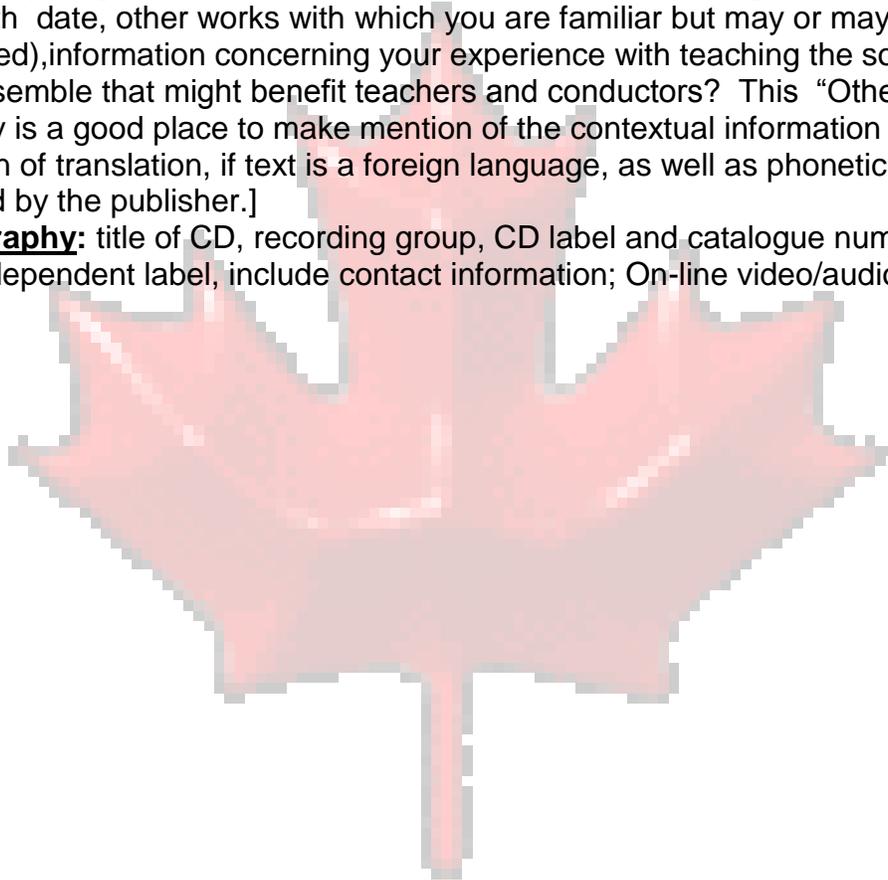
Teaching Value: [e.g.: excellent opportunity for recognizing the difference between 3/4 and 6/8 metric groupings, useful for sensitizing singers to the power of the text, good for practicing uniformity of the "o" vowel as it occurs frequently at phrase endings throughout, staggered breathing can be taught as a means of maintaining the continuous sound of the 16 beat final note]

Appeal to Singers: [e.g.: “children love the story of the text and the dance-like feeling of this piece” and/or “singers find the piece emotionally satisfying and wanted to sing it again and again.”]

Suggestions for an Effective Performance: [Give the reader some advice as to what has worked well for you in the past. This information could pertain to groupings of singers (chamber, small ensemble/large ensemble, massed choir), staging, instrumental accompaniment, or statements like “excellent closing/opening number,” “this is a piece that begs for audience participation”, “good for a graduation ceremony or a retirement function,” “for a solemn occasion like Remembrance Day”, etc.

Other:[Anything else you would like to mention about the song and/or composer (e.g. birth date, other works with which you are familiar but may or may not have performed), information concerning your experience with teaching the song to your ensemble that might benefit teachers and conductors? This “Other” category is a good place to make mention of the contextual information and provision of translation, if text is a foreign language, as well as phonetic spelling provided by the publisher.]

Discography: title of CD, recording group, CD label and catalogue number. If it is an independent label, include contact information; On-line video/audio: URL



Choral Works by Canadian Composers : A Selective Guidelist; Phase 2: Published Choral Compositions by Ontario Composers

Below you will find the **Framework for Analysis** template of the form that you may fill out. Paste the template in a Word document. Complete your contact information and use the **Guidelines for Analysis** to help you complete your analysis.

Once you have completed filling in the various fields, save as a Rich Text Format file (.rtf) and send it as an attachment by e-mail to: Rodger.Beatty@Brocku.ca. Once acknowledgement has been received, forward 1 copy of the choral score for verification to:

Dr. Rodger Beatty,
Faculty of Education,
Brock University,
500 Glenridge Ave.
St. Catharines, ON L2S 3A1.

Following verification, your score will be returned to you.

Framework for Analysis

Name of Contributor:

Address:

City:

Province:

Postal Code:

Telephone:

Fax:

E-mail:

Analysis

Title of Selection:

Composer's Name:

Arranger's Name:

Author of Text:

Description of the Song:

Publisher:

Price:

Duration:

Voicing:

Solos:

Language:

Grade Level:
Difficulty Level:
Accompaniment:
Obligato:
Stylistic Features:
Form:
Technical Challenges:
Teaching Value:
Appeal to Singers:
Suggestions for an Effective Performance:
Other:
Discography:

