



**CMC** PRAIRIE  
**canadian music centre**  
centre de musique canadienne

# Canadian Band Works

Score & Parts Available for Loan

From the Canadian Music Centre – Prairie Region

Compiled by  
**Simon MacLeod**  
Library, Programs & Promotions  
2018



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	First Name	Last Name	Title
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	Alfred	Kunz	Eskimo Lullaby
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	Clifford	Crawley	Fanfare for Youth and the Arts
	James	Duff	Newfoundland Folk Song
	James M.	Gayfer	Canadian Landscape
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	Donald	Coakley	Festive Occasion
	Donald	Coakley	Lyric Essay
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	Allan	Gilliland	Dreamscapes
	Derek	Healey	Solemn Music
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	Alfred	Kunz	Three Fanfares
	David	Marlatt	Crimond
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	Alex	Eddington	Casa Loma Variations
	John	Fodi	Sonata
	Alfred	Kunz	Canadian Trilogy
	Vernon	Murgatroyd	Cloud Eleven Op. 84
	Sid	Robinovitch	Havana
	John	Weinzweig	Band-Hut Sketches No. 1

Grade 5	Howard	Cable	Newfoundland Rhapsody
	Howard	Cable	Scottish Rhapsody
	Howard	Cable	Snake Fence Country
	J. Scott	Irvine	Hannaford Overture
	Alfred	Kunz	Overture for Fun!
	William	McCauley	Canadian Folk Song Fantasy
	John	Weinzweig	Round Dance
Grade 6	Donald	Coakley	Sonics
Jazz Ens.	Norman	Symonds	Fair Wind

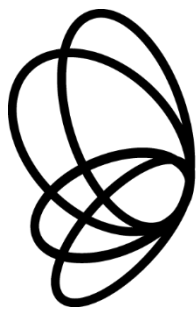
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## Canadian Band Works Score & Parts Available for Loan

### GRADE ONE

#### **DONALD COAKLEY**

**Title:** *Land of the Silver Birch*

**Composition Date:** 1993

**Duration:** 3:20

**Program Notes:** *Land of the Silver Birch* is a well-known Canadian folksong whose subject matter is the beauty and wildness of nature, with a refrain of "Blue lake and rocky shore, I will return once more." An attractive arrangement of the well-known Canadian folk song, *Land of the Silver Birch*. Dorian mode. *Land of the Silver Birch* may be the quintessential Canadian folk song. The text is full of distinctively Canadian wilderness imagery, and the melody is supposedly Native Canadian, collected by 17th century Jesuit missionaries from the woodland tribes around the Great Lakes in Central Canada. It also was a well-known song in the summer camps of the region because of its evocation of the native peoples of North America. The haunting, mysterious quality of the melody from the Huron First Nations people is one of its most engaging features. Coakley's imaginative approach to motivic development has produced a musically rewarding arrangement of a tune familiar to all Canadian young people. <sup>2</sup>

**Musical Characteristics:** Mainly tertian harmony but with some quartal harmonies as well. Considerable variety of texture, with simple polyphonic and homophonic textures used. Thinly scored opening (Flute, Clarinets in unison, and Bells), then becomes more thickly scored. Considerable use of ostinato figures. Tempo is moderate (quarter note = 84). Metre is 4/4. Basic rhythmic patterns with no tempo changes except for the final ritard. Dynamic range is mp to f.

**Technical Challenges:** The slurred eighth note figures in Flute, Oboe, and Clarinet I must be well controlled. Bells require some use of alternate sticking, repeated strokes with the same hand, and some cross sticking, but most movement is scalewise. Sustaining of long tones requires good control. Types of articulation are not difficult but they must be carefully observed and executed. Endurance will not be a problem since the piece is short (49 bars) and there are ample rests. Good balance must be sought so the accompanying parts do not overpower the melodic line. Players must listen and adjust as the melody moves from one section of the band to another.

**Pedagogical Value:** An effective and enjoyable piece. A useful study in changing textures. Provides valuable ensemble training since the players must be aware of the movement of the melody from one section of the band to another and since balance between melodic and accompanying lines requires attention. Useful exposure to modal and quartal harmony. The lower lines are more interesting and challenging than in many pieces at this level, and the percussion section is used to a greater extent. Challenging use of tuned percussion. <sup>7</sup>

**Recordings:** *To Canada - Love*, Fredericton High School – Fredericton High School Bands (1994), *North Winds* – University of Manitoba Wind Ensemble (2005)

**Composer's Region:** Ontario

**Composer Biography:** Donald Coakley a native of Cambridge, Ontario. was the Assistant Coordinator of Music for the Scarborough Board of Education for twenty-three years. As such, he was primarily responsible for the development of the instrumental music programme in the Scarborough School

System. His musical education took place in the United States; he holds the degrees of Bachelor of Science in Music Education from the Crane School of Music at the State University of New York, in Potsdam, New York; Master of Education with a concentration in Music Education from the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and Master of Music in Composition and Performance from the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a composition student of the American composer Vincent Persichetti. As an undergraduate, he was the recipient of two Presser Foundation Scholarships, and was a nominee for a Woodrow Wilson Fellowship. Following his years with the Scarborough Board of Education, Donald Coakley taught in the Music Department at York University, resigning from that position in 2000.

Many of his compositions reflect his commitment to music education, and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. Mr. Coakley has received numerous commissions from performing organizations in both Canada, and the United States. He is represented by publishers in both countries.

All traditional performing media are reflected in the Coakley catalogue; concert band, full orchestra, string orchestra, chamber ensembles, and choir. *Lyric Essay* for band has been recorded by the Edmonton Wind Ensemble, and the University of Calgary Wind Ensemble. *Vive La Canadienne* has been recorded by the University of Toronto Concert Band. *Rattle on the Stovepipe*, the last movement of a three movement folksong set for SATB choir was recorded by the Amabile Chamber Choir. Another choral work, *Three Nativities*, was one of four scores, from over two hundred submissions, selected by Melodius Accord for performance in New York, in December 1992, under the direction of Alice Parker.

In 1977, Mr. Coakley received the Distinguished Service to Public Education Award from the State University of New York. In 2002, Phi Beta Mu, the international bandmaster's fraternity, awarded him a citation for his commitment to music education, and to the development of concert band music in Canada.

As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers Authors and Music Publishers of Canada.<sup>3</sup>

**Composer's Dates:** 1934 -

## **SYDNEY HODKINSON**

**Title:** *Stone Images*

**Composition Date:** 1975

**Duration:** 4:00

**Program Notes:** Stonehenge, Tenochtitlan, Knossos, and Angkor - vast ceremonial ruins - huge, never-changing, yet constantly different. The static, frozen musical sounds attempt to evoke these mammoth shapes. *Stone Images* is the fourth in a series of 'megalithic' compositions that bring together basic instrumental training with the customs of the serious contemporary composer.<sup>3</sup>

**Composer's Region:** Ontario

**Composer Biography:** Born in Winnipeg, Manitoba in 1934, Sydney Hodkinson received his Bachelor and Master of Music Degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolò Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, during 1970-72, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music of the University of Rochester in 1973, assuming the directorship of the Eastman Musica Nova Ensemble and later, the Kilbourn Orchestra. During 1984-86, he served as Meadows Distinguished Professor of Composition at Southern Methodist University and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002), Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, DeLand, Florida. Hodkinson also currently conducts the Contemporary Ensemble and teaches composition at the Aspen Colorado Music Festival and School.

Hodkinson has written over 250 works covering a vast range of genres: educational pieces, an incredible variety of chamber music, including six string quartets, a prolific output of choral, operatic and vocal music, and large orchestral canvases, with concerti for English Horn, voice, violin, and clarinet. His Seventh and Ninth Symphonies are scored for large wind ensemble.

*Monumentum Pro Umbri*, for winds was awarded the 2004 Audience Prize and second place in from the International Harmonie Composition Contest of Harelbeke, Belgium. Recent works include a *Piano Concerto*, commissioned by the Hanson Institute for American Music for pianist Barry Snyder, to be premiered in the Fall of 2006, the choral *Cantata Sancta* for the University of Evansville, *Allez-y!*, a scherzo for violin virtuoso Oleh Krysa and two solo string pieces: *Soujournen* for viola, and *Trance* for violoncello.

Awards include the National Institute of Arts and Letters, Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, Farnsley Prize of the Louisville Orchestra, Danforth Foundation, and the Ford Foundation. Compositions by BMI affiliate Hodkinson appear in the catalogs of Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Pub. Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental and Smith Music Publications. Activities as composer/conductor are recorded on CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Mr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.<sup>3</sup>

**Composer's Dates:** 1934-

## **ALFRED KUNZ**

**Title:** *Eskimo Lullaby*

**Composition Date:** 1981

**Duration:** 0:55

**Composer's Region:** Ontario

**Composer Biography:** Alfred Kunz is a noted Canadian composer, choirmaster, conductor, arranger, and music publisher. Mr. Kunz was born in Neudorf, Saskatchewan in 1929 of German parentage. His early music studies took place first in Kitchener, Ontario and then in Toronto. Later, as a teenager in Ontario, he told his friends he was going to be a composer, before he even "knew what a composer was". Since his youth he has had a significant impact on the musical heritage and culture of the local community. Following this he spent from 1964-65 studying composition and conducting in Germany (Staatsexamen, Mainz). Upon his return to Canada he was appointed Director of Music at the University of Waterloo where he remained until 1979.

Since leaving the University he has been working as a free agent, composing, arranging and conducting. In 1980 he formed his own music publishing house.

Although his major creative output has been choral, his music covers all genres of writing. Since 1980 he has written numerous works for orchestra, concert band, string orchestra and choral music for school room use. Compared to his early writing, Kunz has settled on a more conservative style.

Today, Kunz has seen many of his childhood dreams come true. He has composed numerous original works, including orchestral and chamber music, operas and operetta, oratorios, choral works and many songs. His expert musical stewardship has allowed many individuals across Canada to experience the joy of making, as well as listening to, music: classical, contemporary, folk, and sacred music.<sup>3</sup>

**Composer's Dates:** 1929 -

## GRADE TWO

### **STEPHEN CHATMAN**

**Title:** *Grouse Mountain Lullaby*

**Composition Date:** 1978

**Duration:** 2:55

**Program Notes:** Grouse Mountain, a popular ski resort, overlooks the composer's home city of Vancouver, B.C. This gentle music in 3/4 time is a nocturne reminiscent of Eric Satie's piano works, and is well suited to performance by a young band.<sup>2</sup>

**Recordings:** *Snake Fence Country* – Edmonton Wind Ensemble (1997), *North Winds* – University of Manitoba Wind Ensemble (2005), Centrestreams Archival Recording (AR2111)

**Composer's Region:** British Columbia

**Composer Biography:** One of Canada's most frequently performed composers, Stephen Chatman, C.M., D.M.A. is Professor of Composition at the University of British Columbia School of Music. He has received many composition awards, including 2005, 2006 and 2010 Western Canadian Music Awards "Classical Composition of the Year", 2010 and 2012 SOCAN Jan V. Matejcek New Classical Music Award, three BMI Awards (New York), multiple JUNO nominations, Dorothy Somerset Award, the Charles Ives Scholarship from the American Academy of Arts and Letters, and is the only Canadian ever short-listed for the BBC Masterprize (London). Dr. Chatman was appointed a Member of the Order of Canada in 2012.

Chatman is recognized internationally as a composer of choral, orchestral, and piano music. His approximately 100 choral works, widely performed and published by Highgate Press (ECS Publishing, Boston), Boosey & Hawkes (New York), Oxford University Press (New York), earthsongs (Corvallis, Oregon), E.B. Marks (Hal Leonard), Mayfair (Markham, Ontario) and Alfred, have sold more than 500,000 printed copies. Recorded works include three choral collections performed by the Vancouver Chamber Choir, *"Due North"* (Centrediscs), *"Due East"* (Centrediscs) and *"Due West"* (CBC Records-Centrediscs), *"A Chatman Christmas"* (Centrediscs), mixed ensemble collections, *"Vancouver Visions"* (Centrediscs), *"Magnificat"* (Centrediscs), an orchestral collection, *"Proud Music of the Storm"* (Centrediscs), and instrumental recordings on C.R.I., CBC Records, Naxos, Atma, Globe, Crystal, Skylark, Arsis, Albany, and Frederick Harris Music Celebration Series. His orchestral works, commissioned by the Vancouver, Toronto, Edmonton, Windsor, Calgary, and Madison symphonies and the CBC Radio Orchestra, and published by Highgate Press (ECS Publishing) and Theodore Presser (Bryn Mawr, Pennsylvania), have been performed and recorded by the B.B.C. Symphony Orchestra, Berlin Radio Orchestra, Manitoba Chamber Orchestra, Hong Kong Philharmonic, Niagara, Sydney, Seoul, San Francisco, St. Louis, Detroit, Dallas, New World, Montreal, Quebec, Calgary, Winnipeg, Regina, Saskatoon, P.E.I., and New Foundland symphonies.

Chatman has received many commissions through the Canada Council, the C.B.C., the B.C. Arts Council, and the U.S. National Endowment for the Arts, including works for Vancouver New Music, Montreal's S.M.C.Q., Winnipeg's Music Inter Alia, Ottawa Chamber Music Festival, Michigan State University's Verdehr Trio; Purcell (Vancouver), Accordes (Toronto) and Pro Arte (University of Wisconsin) string quartets; pianists Marc-Andre Hamelin and Jane Coop, contralto Maureen Forrester, violinists Andrew Dawes and Gwen Thompson, cellist Eric Wilson, clarinetists Gene Ramsbottom, Henri Bok, and Philip Rehfeldt, saxophonists Julia Nolan, David Branter, and Donald Sinta, the S.C. Eckhardt-Gramatte Competition, Vancouver's Chamber Choir, Bach Choir, Cantata Singers, Phoenix Chamber Choir, and Chor Leoni, Calgary's Kantorei, Toronto's Elmer Iseler Singers, Oriana Singers, Maryland State Boychoir, Children's Choir, Mississauga, Children's Choir, Surrey (BC) Children's Choir, and Canadian Children's Opera Chorus; Association of Canadian Choral Conductors, Nova Scotia Music Educators' Assoc., Newfoundland's Philharmonic Choir, University of Michigan Chamber Choir, International Choral Festival Kathaumixw, and the Banff Centre School of Fine Arts.

Born in 1950 in Faribault, Minnesota, Chatman studied with Joseph Wood and Walter Aschaffenburg at the Oberlin Conservatory and with Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz at the University of Michigan in Ann Arbor. He completed his D.M.A. degree in 1977.

Stylistically, many of Chatman's pre-1982 works are complex, virtuosic, and atonal. His early chamber works, in particular, are highly concerned with colour, contrast, and tightly controlled motivic development. By the late 70's, Chatman's music suggests a more complete musical expression, encompassing a broad range of musical traditions, eclecticism, and post-modern aesthetics: collage techniques, simplified musical language, tonality, modality, minimalism, traditional forms, popular music influences, counterpoint of styles, veiled references, and theatrical elements. Chatman has remarked, "It's easy to enjoy all types of music-- I don't want to be pigeon-holed. A composer must be true to himself". (Stephen Chatman brochure, PROCAN, Toronto, May, 1989).

In 1982, Chatman began composing choral music influenced by various traditional musical styles. *"You Have Ravished My Heart"* for SATB (1982), a transitional work and the first of many "accessible" or "popular" choral works, signals Chatman's gradual departure from modernism and a path toward post-modernism, spirituality, and a wider audience. These post-1982 secular and sacred choral works, in addition to many educational piano pieces, embrace a predominantly pan-diatonic tonal language, lyricism, melody, folk song, and more traditional musical gestures, forms, and compositional techniques.

As Professor of composition, orchestration, co-director of University of British Columbia Contemporary Players new music ensemble, and Head of the UBC School of Music composition division, Chatman has taught a generation of prominent Canadian composers. Among his former composition students are Canadian Music Centre Associate Composers, Mark Armanini, Howard Bashaw, Rolf Boon, Glenn Buhr, John Burge, Paul Cram, Neil Currie, Arne Eigenfeldt, John Estacio, Peter Hatch, Melissa Hui, John Korsrud, Jacqueline Leggatt, Brent Lee, Grace Lee, Ramona Luengen, Michael Maguire, Mark Mitchell, Jocelyn Morlock, Larry Nickel, John Oliver, Bob Pritchard, Laurie Radford, Douglas Schmidt, Paul Steenhuisen, Brian Tate, Peter Togni, Neil Weisensel, and Rui-shi Zhuo. Chatman, who has served on many Canada Council juries and national student composition contest juries, was Jury Chairman of the 2001 CBC National Radio Competition for Young Composers.

Stephen Chatman is an Associate Composer of the Canadian Music Centre, a past President of Vancouver New Music; and a member of the Canadian League of Composers, SOCAN, the Society of Composers, Inc., and the American Music Center.<sup>3</sup>

**Composer's Dates:** 1950 -

## **DONALD COAKLEY**

**Title:** *Donkey Riding*

**Composition Date:** 1998

**Duration:** 2:35

**Program Notes:** Commissioned for the Goodwood Public School Band, Lyle Corrigan, conductor. This famous folksong is an old sailors' song that originated on ships that sailed from Glasgow, Scotland and Liverpool, England to bring back timber from Canada. It was sung as a work song to help the sailors load lumber onto the ships' decks. The melody is based on the Scottish march Highland Laddie, and the song was so widespread that a version of Donkey Riding was also sung by cotton stowers in Mobile, Alabama. The "donkey" in the title refers to the donkey engines, small steam engines, used in loading cargo onto the ships. The engine came to Canada via the port of Quebec and was adopted by lumberjacks in the Ottawa Valley who used similar engines. Having such an engine allowed larger ships to be sailed by fewer crew, and today, an auxiliary engine on a sailing craft is still sometimes informally known as the clonk. <sup>2</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Title:** *Songs for the Morning Band*

**Composition Date:** 1977

**Duration:** 5:00

**Program Notes:** The work was a commission from the John Adaskin Project in Toronto. A grade two level composition in three movements, it follows the fast-slow-fast concept. This is an excellent work for introducing young players to contemporary harmony, simple meter changes and plethora of different articulations. The second movement is based on an Inuit melody that uses only 3 pitches and yet Coakley's setting is quite expressive. The first movement is entitled *The Answered Question*, a positive response to Charles Ives' *The Unanswered Question*. Throughout, this movement makes use of the question and answer technique. The second movement, *An Inuit Lullaby*, is a lyrical, legato setting of an old Inuit folksong from the Cape Dorset region of the Canadian Arctic. The third and final movement, *Entrance of the Colourful Clowns*, is a depiction of circus clowns entering the center ring under the big tent of a circus. *Songs for the Morning Band* features contemporary harmonies, simple meter changes, and opportunities for expressive playing. The score offers notes to the conductor regarding interpretation of the piece. <sup>2</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Title:** *Suite for a Band of Players*

**Composition Date:** 1982

**Duration:** 9:00

**Program Notes:** It is a three-movement composition intended for students who have completed approximately two years of playing. The first movement, *Latino*, represents a synthesis of several Latin American rhythms, and is multi-metered to encourage the players to count carefully. If not enough percussionists are available to cover all the parts, players from other sections of the band could be used. The second movement, *D'ou Viens-tu-Bergere*, is a legato and lyrical folksong of French origin, popular in Quebec. The third movement, *Ritual Walk*, is a stately processional. All the movements utilize all the sections of the band, providing three interesting works for young musicians. <sup>2</sup>

*Musical Characteristics:* Three-movement suite. Movement I (*Latino*) is in Latin American style. Features repeated rhythmic patterns, repeated neighbour-note figures, and repeated ascending-descending patterns. Frequent metre changes (3/4, 2/4, and 4/4 are used) with a constant quarter note = 108. Maracas and Guiro help to provide Latin American sound. Emphasis on open chord structures with octaves, unisons and fourths. Moderate chromaticism and dissonance with modal touches. Generally thick textures with frequent homorhythmic movement of groups of instruments. Movement II (*D'ou viens-tu, bergere*) is based on a French Canadian folk song. Straight-forward harmonies in Eb+. Lyrical, graceful melody is passed from one section of the band to another. Various textures are used,

from a single line in the opening four bars to full band. Some antiphonal type passages between brass and woodwinds. Metre is 2/4, with quarter note = 60. Simple rhythmic patterns with some ties across the bar line on sustained notes. Limited dynamic range (mp to f). Movement III (*Ritual Walk*) is in the style of a stately march. In 4/4, with quarter note = 100. Simple melodic materials are repeated and developed. Especially prominent in the melodic material are the recurring perfect fourths and minor thirds. Frequent use of neighbour-tone figures reminiscent of Movement I. Basically tonal but with some use of dissonance. Quartal as well as tertian harmony. Some use of parallel seconds. Generally straight-forward rhythms with some ties across the bar line. Density of scoring varies, but there is considerable doubling of parts and frequent homorhythmic movement in sections. Some dialogue between brass and woodwinds. Moderate number of dynamic changes, ranging from mp to f.

**Technical Challenges:** Ranges and dexterity challenges are moderate. Changes of articulation require careful attention. The distinction between staccato and accented articulation must be clear in Movements I and III. Movement II requires well controlled legato with special attention to smooth slurs and portato articulations. Movement III also requires some legato articulations which contrast with marcato and staccato. Long sustained notes in lower brass require good control of tone and snatch breaths. Good balance between melody and accompaniment calls for sensitive listening and adjusting. Tuning and blend require attention where voices move in octaves. Special care is needed in tuning parallel seconds in Movement III. Good blend of sound and rhythmic precision are needed in homorhythmic sections. Changing metres in Movement I require careful counting and close attention to the conductor's beat.

**Pedagogical Value:** This suite provides opportunities to study repetition and contrast (repetition of melodic and rhythmic material; contrasting styles from one movement to the next; contrasting articulations within and between movements). Useful for rhythmic and aural development. <sup>7</sup>

**Recordings:** *North Winds II* – University of Manitoba Wind Ensemble (2009)

**Composer's Region:** Ontario

**Composer Biography:** Donald Coakley a native of Cambridge, Ontario, was the Assistant Coordinator of Music for the Scarborough Board of Education for twenty-three years. As such, he was primarily responsible for the development of the instrumental music programme in the Scarborough School System. His musical education took place in the United States; he holds the degrees of Bachelor of Science in Music Education from the Crane School of Music at the State University of New York, in Potsdam, New York; Master of Education with a concentration in Music Education from the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and Master of Music in Composition and Performance from the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a composition student of the American composer Vincent Persichetti. As an undergraduate, he was the recipient of two Presser Foundation Scholarships, and was a nominee for a Woodrow Wilson Fellowship. Following his years with the Scarborough Board of Education, Donald Coakley taught in the Music Department at York University, resigning from that position in 2000.

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him a citation for his commitment to music education, and to the development of concert band music in Canada.

As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers Authors and Music Publishers of Canada.<sup>3</sup>

**Composer's Dates:** 1934 -

## **CLIFFORD CRAWLEY**

**Title:** *Fanfare for Youth and the Arts*

**Composition Date:** 1984

**Duration:** 5:00

**Program Notes:** Commissioned by the Frontenac County Brass and Percussion Ensemble through the Ontario Arts Council. Premiered January 8<sup>th</sup>, 1985, Donald Gordon Centre, Kingston, Ont. <sup>3</sup>

**Composer's Region:** Atlantic

**Composer Biography:** Clifford Crawley was born and educated in England. He held degrees from the University of Durham and diplomas from the Royal College of Music and Trinity College, London. He also studied briefly with composers Lennox Berkeley and Humphrey Searle. Before coming to Canada he taught in both elementary and secondary schools and was involved in teacher training as Head of Music in a College of Education.

Affiliated with the Canadian League of Composers and the Canadian Music Centre, he had over eighty published compositions, including a number in festival and conservatory lists. His musical style has been described as "warmly human," "contemporary (but) accessible and eclectic" (Encyclopedia of Music in Canada 1992: 328). Eclecticism is consistent with his belief that "originality is not necessarily something new but often (the result of) looking at the familiar in a different way."

He was Professor Emeritus at Queen's University, having taught composition and music education there from 1973 to 1993. He worked as a music consultant in Central America and Asia, and participated in many Composer / Artist in the Classroom programs. After ten years in Toronto, he lived and enjoyed an active musical life in St. John's, Newfoundland, until his death in February 2016. <sup>3</sup>

**Composer's Dates:** 1929 - 2016

## **JAMES DUFF**

**Title:** *Newfoundland Folk Song*

**Composition Date:** 1989

**Duration:** 3:00

**Program Notes:** One of the most loved and performed folk songs of Newfoundland, this work depicts the peace and tranquility of the swallows in flight above the island's shores. This sensitive arrangement by Jim Duff is based on the lovely folk song '*She's Like the Swallow*' and features an alto saxophone solo. Beautiful scoring creates a warm wash of colour to support the reflective melody. An excellent change of pace for an up-tempo concert program. An even balance should be maintained throughout, and all notes should be sustained to full value. Eighth-note countermelodies should be heard above sustained harmonies and a slight accent should reinforce the pyramid effect in the lower horns at measure 32.<sup>3</sup>

This sensitive arrangement by Jim Duff is based on the lovely folk song *She's Like the Swallow*, one of the most beautiful of all Newfoundland folk songs, and a favorite of composers writing in many genres. It features an alto saxophone solo and beautiful scoring that creates a warm wash of color to support the reflective melody. For his easy arrangement of this exquisite song of unrequited love, Duff chose one of the simpler versions, a straightforward Dorian melody. While the melody is presented unadorned throughout, the accompaniment incorporates chromatically inflected harmony, several countermelodies and textural devices such as harmonic pyramids that are perhaps inspired by Grainger's idea of "accompaniment variation." A hint of arch form provides a satisfying sense of musical resolution.<sup>7</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Composer's Region:** Atlantic

**Composer Biography:** Jim Duff, a native of Newfoundland, holds a diploma of Fine Arts from the University of Calgary, Alberta, a Bachelor of Music from Berklee College of Music, Boston, Massachusetts, and a Masters of Music from North Texas State University in Denton, Texas.

Jim has acted as instructor in trombone, Jazz Ensemble, Jazz Band Arranging, North American Popular Music and Instrumental Teaching Methods at Memorial University of Newfoundland. Other musical activities include conducting and adjudicating both locally and nationally, and clinics in arranging and concert/jazz band technique. He has served for many years as musical director, performer, composer/arranger, and sound consultant for many CBC radio and television series and specials, and has acted as leader of his own big band for concerts and numerous other occasions. For the past fifteen years, Jim has worked closely with the Newfoundland Symphony Orchestra as composer, arranger and conductor for their annual Gala and Pops concerts.

He has received awards from MUSICNL, Newfoundland and Labrador Arts Council, Government of Newfoundland and Labrador Arts and Letters, and the Newfoundland Symphony Orchestra. Jim has been awarded commissions by the Newfoundland Symphony Orchestra, the Atlantic Arts Trio, the Memorial University String Quartet, Kenneth Knowles (associate professor/trombone, Memorial University of Newfoundland), the Avalon East District Honours Band, the Arnprior District High School Band (Ontario), the Henry Gordon Academy (Labrador), the Newfoundland Symphony Youth Choir, the Memorial University Concert Choir, Lady Cove, Cantus Vocum, the Quintessential Vocal Ensemble, Holy Heart of Mary High School Chamber Choir, IXM Divine Ryan's Inc. (movie), Fortis Inc. (East of Canada), Canada Winter Games (opening ceremonies), the Newfoundland Government/CBC (Soiree '99), Cabot 500th Anniversary and CBC national radio (Sunrise Celebration). His compositions and/or arrangements have been performed by symphony orchestras and concert bands in both Canada and the United States, and several of his concert band compositions and arrangements have been published and distributed worldwide by Alfred Publishing Company and Warner/Chappell Music, Inc.<sup>3</sup>

**Composer's Dates:** 1941 -

## **JAMES M. GAYFER**

**Title:** *Canadian Landscape*

**Composition Date:** 1975

**Duration:** 6:00

**Program Notes:** Originally written as part of the background music for a Canadian Army Information film; "*I, Gordon Blake*." *Canadian Landscape* began as a film score, and was transcribed for orchestra before being expanded and rescored for band in 1974. The composer wrote, "The piece is intended to describe, in montage or kaleidoscope fashion, the feelings aroused by the varied aspects and scenery of our vast country from coast to coast." The contrasting and highly descriptive montages include seven movements. *The Rolling Countryside* is portrayed with a gently undulating theme in the horns marked andante pastorale, while *Farmlands, Towns and Villages* has a light flute melody reminiscent of Gershwin's street music from *An American in Paris*. *Reflections in Forest Solitude* is lightly scored and introspective in its simplicity. A brief recitative introduces *Headlands*. A fanfare-like flourish creates a feeling of the sea crashing on the rocks, leading to a lento misterioso section entitled *Prairie and Sea-Cost Vistas*. Clarinets and flutes portray the table-flat prairie in parallel fourths while the unison melody underneath in the bass rises and falls over a contrasting range of two octaves, conjuring images of the swell of the sea. The lines become chromatic and more intense and mysterious, finally dying away. *The Broad Land* again presents the opening themes, but stronger and more densely scored, building up to *Great Trees and Mountains*. A mighty allargando brings the piece to satisfying a thunderous end.<sup>2</sup>

**Recordings:** *Concert in the Park* – Edmonton Wind Ensemble (1988), Centrestreams Archival Recording (AR753)

**Composer's Region:** Ontario

**Composer Biography:** James McDonald Gayfer, SBStJ, CD, Mus. Doc.(Tor), LRAM, ARCM was born in Toronto, March 26, 1916 (and died on April 7, 1997). He received his academic and musical education with Toronto Schools, the Royal Conservatory of Music (Toronto), private teachers, the Royal Military School of Music (Kneller Hall), the Royal College and the Royal Academy of Music, London, England.

From 1942-67, he served in the Canadian Army Active and Regular Force in England, NW Europe, Germany, Korea and Japan. From 1935-42 he maintained an extensive journal describing his musical studies and thoughts. In 1953 he was appointed the first Director of Music of the Regimental Band of the Canadian Guards, and from 1961-66 the first Musical Training Officer of the new Canadian Forces School of Music at Esquimalt, B.C. Here he formed and directed a chamber choir, produced and directed opera and music theatre, as well as conducted band and orchestral concerts. Upon retiring from the Army in 1967, he initiated and taught an instrumental music programme in Ontario at Southwood Secondary School, Cambridge and Champlain High School, Pembroke.

From 1972, his many posts included Associate Professor of Instrumental Music Education at Dalhousie University, Halifax, founder-director of the Petawawa Legion (517) Community Band and Band School, and organist-choir director at St. George's Chapel, CFB Petawawa. He also resumed the direction of the Pembroke Community Choir. Gayfer continued his career as teacher-director of the Lindsay Kinsmen Band from 1980-83. In 1983 he was awarded the Order of St. John (Serving Brother) for St. John Ambulance Canadian Centennial March and was honoured more recently by the Canadian Band Association for his prize-winning march *On Parliament Hill* and his *Fanfare, Toccata and March*.

"It is true", Gayfer said, "I am a traditional composer: non-serial, non-aleatoric or electronic. However, I do see great value and significance in all forms of creative expression, as long as it contains real ideas and concepts, in order to communicate, first for the composer, then for the performer and then for the listener. Give me a 'tune', and I'll follow you anywhere!"

Gayfer was active as a teacher, festival adjudicator, composer, director and music educator. He was organist and choir-director of Cambridge Street Baptist Church, Lindsay, Ontario.<sup>3</sup>

**Composer's Dates:** 1916 - 1997

## **ALFRED KUNZ**

**Title:** *Land of the Silverbirch*

**Composition Date:** 1981

**Composer's Region:** Ontario

**Composer Biography:** Alfred Kunz is a noted Canadian composer, choirmaster, conductor, arranger, and music publisher. Mr. Kunz was born in Neudorf, Saskatchewan in 1929 of German parentage. His early music studies took place first in Kitchener, Ontario and then in Toronto. Later, as a teenager in Ontario, he told his friends he was going to be a composer, before he even "knew what a composer was". Since his youth he has had a significant impact on the musical heritage and culture of the local community. Following this he spent from 1964-65 studying composition and conducting in Germany (Staatsexamen, Mainz). Upon his return to Canada he was appointed Director of Music at the University of Waterloo where he remained until 1979.

Since leaving the University he has been working as a free agent, composing, arranging and conducting. In 1980 he formed his own music publishing house.

Although his major creative output has been choral, his music covers all genres of writing. Since 1980 he has written numerous works for orchestra, concert band, string orchestra and choral music for school room use. Compared to his early writing, Kunz has settled on a more conservative style.

Today, Kunz has seen many of his childhood dreams come true. He has composed numerous original works, including orchestral and chamber music, operas and operetta, oratorios, choral works and many songs. His expert musical stewardship has allowed many individuals across Canada to experience the joy of making, as well as listening to, music: classical, contemporary, folk, and sacred music.<sup>3</sup>

**Composer's Dates:** 1929 -

## **MATTHEW TRAN-ADAMS**

**Title:** *Juba*

**Composition Date:** 2006

**Duration:** 1:57

**Program Notes:** R. Nathaniel Dett (1882-1943) born in Drummondville, Ontario (now part of Niagara Falls) made a successful career in Canada and the United States as a composer, arranger, musician, and conductor. As an African-Canadian youth he struggled emotionally with the music of his heritage but came to the realization that it should be emancipated from negative perceptions and stereotyping. He spent a lifetime incorporating spirituals and other music of African heritage into his own works and empowering his choirs and performers to present this music with pride.

*In the Bottoms* (1913) is a programmatic piano suite meant to portray moods or scenes of African-American life in southern sections of the United States. Dett explains in his programme notes that he wanted to portray the "traits, habits and customs of a people without using the vernacular . . . [or] without the use of national tunes or folk songs." *Juba* portrays a dance where some people stomp the ground and give two staccato hand taps and others move around more freely. One musician accompanies the dance while standing on a box or table performing upbeat music on a fiddle using double stops. Dett makes a point to suggest, "Do not take it too fast! Much of the dancing in the bottoms is done with a grace and finish that a presto tempo never could suggest."

Matthew Tran-Adams is also a composer, performer, conductor and arranger originally from Niagara Falls. He works as a secondary school music and history teacher in Toronto and created this arrangement as part of a unit of study for the Africentric-Inclusive curriculum developed by the Toronto District School Board.

This arrangement of *Juba* can be taught with accompanying history and music lessons that are part of the Toronto District School Board's Africentric-Inclusive curriculum. The unit "Empowering Role Models: Nathaniel Dett and the African-Canadian Community of Drummondville" authored by Matthew Tran-Adams is available from the Equity Department at the TDSB.<sup>3</sup>

**Recordings:** *North Winds V* – University of Manitoba Wind Ensemble (2015)

**Composer's Region:** Ontario

**Composer Biography:** Matthew Tran-Adams is a Toronto-based composer whose works are performed throughout North America. His interest in world music and folk songs have generated a variety of unique works which feature and integrate various cultures. His works have been performed by groups such as the Carson City Symphony (Nevada, USA), The Brampton Symphony (Brampton, Canada), The Brock University Chorale (St. Catharines, Canada), The Orchid Ensemble (Vancouver, Canada) and The Vancouver Chinese Choir Association.

Born in Niagara Falls, Matthew has worked extensively as a composer, performer, educator, historian, writer, and editor. His work experience is varied in that he has been head of an integrated arts department at Parkdale Collegiate Institute, curriculum writer, church music director, piano accompanist, flautist, harpist, rock and Celtic musician, and lounge pianist. Matthew writes regularly for the journal, *The Canadian Music Educator* where he explores the topic of antiracism in music education. His other passion is Canadian history and he often uses historical events as inspiration for his work. His work *Gold Mountain Elegy*, performed recently by the Vancouver Chinese Choir Association is dedicated to Chinese-Canadians who risked and lost their lives building the railroad across Canada.

In 2005, Matthew was runner up in the Foundation Orchestra Association's International Composition Competition with his work *The Refugee Child* which is dedicated to the Vietnamese Boat people who risked their lives to escape Vietnam. This piece incorporates a children's folk song *Ly Ngua O* (The Black Horse) to depict a child's journey from the security and familiarity of home to an unknown and possibly dangerous future.

Matthew currently teaches Music Education at OISE/University of Toronto and works as a freelance musician specializing in harp, piano, flute and voice. He lives in Toronto with his partner Patrick and their two siamese cats.<sup>3</sup>

**Composer's Dates:** 1977 -

## GRADE THREE

### **LOUIS APPLEBAUM**

**Title:** *Celebration York*

**Composition Date:** 1985

**Duration:** 6:00

**Program Notes:** Commissioned by York University for the installation of Harry W. Arthurs as President and Vice Chancellor York University. Premiered May 9th, 1985 in Burton Auditorium, York University with James McKay conducting.<sup>3</sup>

**Composer's Region:** Ontario

**Composer Biography:** Louis Applebaum, O.C., L.L.D., was born and educated in Toronto, with the exception of one year spent in New York with Roy Harris and Bernard Wagenaar. His career in films began in 1941, composing scores for the National Film Board of Canada and shortly thereafter he became its Music Director. Among his over 200 film scores for producers in Canada, Hollywood and New York are many award winners, including a nomination for the Academy Award, the Canadian Film Award, the Wilderness, Anik Awards and others. Since the Stratford Festival's inception, he has served as Music Director and composer for over 50 of its plays. He founded, and for many years operated, its music festivals, conducting operas in Stratford and on tours. His fanfares have introduced every Festival Theatre performance since opening night in 1953. His several hundred scores for radio and television series and specials have been written for dramas and documentaries on the CBC, BBC, CBS, NBC, United Nations Radio and others. Many of these were innovative and have been awarded a number of prizes. Applebaum's concert works have been written for ensembles ranging from solos to symphony orchestras, from songs to oratorios, from ballet companies to musical comedies. They have been performed throughout the world and for such ceremonial occasions as the opening of the National Arts Centre, the inauguration of two Governors-General, the opening of Expo '67, visits by the Queen and other notables. In 1971 he became the Executive Director of the Ontario Arts Council, resigning in 1979 to become chairman of the Federal Cultural Policy Review Committee (called the Applebaum-Hébert Committee) which submitted its Report to the Federal Government in the fall of 1982. He was appointed an Officer of the Order of Canada in 1976, made an Honourary LLD, York University in 1979, was awarded the first Hon. ARCT by the Royal Conservatory of Music in 1980, made an Honourary Fellow of the Ontario College of Art in 1981, Honourary Fellow of the Ontario Institute for Studies in Education in 1987, and was awarded the first Silver Ticket Award by the Toronto Theatre Alliance, 1980.<sup>3</sup>

**Composer's Dates:** 1918 - 2000

## **MICHAEL CONWAY BAKER**

**Title:** *O Canada*

**Composition Date:** 1965

**Duration:** 2:00

**Recordings:** *The Central Band of the Canadian Forces* – The Central Band of the Canadian Forces (1999), *Northern Delights* – Hannaford Street Silver Band (1996)

**Composer's Region:** British Columbia

**Composer Biography:** Michael Conway Baker, O.B.C. was born in West Palm Beach, Florida, in 1937 and has lived in Canada since 1958. Baker holds three degrees: Associate of the London College of Music (1959); Bachelor of Music, University of British Columbia (1966); and Master of Arts, Western Washington University (1971) plus a B.C. Teachers Certificate.

Baker characterizes his serious music – he is currently writing his Opus #162 – as essentially tonal music which reflects traditional elements of the past while utilizing 21st century techniques and approaches. Although tonal, he rarely uses key signatures because of his music's constantly shifting tonal centres. His music is often of an evocative nature and lends itself to extramusical venues such as dance, skating and film.

Although Baker's music is essentially traditional, his style is clearly that of a 21st century composer. He states, simply, that he writes, first and foremost, music that convinces him. If his music is appealing and convincing to others – as it seems to be – he is delighted and pleased. But he stresses his philosophy that convincing music can only come from true conviction and he urges young composers to follow their personal muse and not the dictates of others.

Baker's music is characterized by strong emotional expression of a predominantly lyrical nature which well suits his 200 film/tv/video scores. As well as earning a JUNO for Best Classical Composition (for his *Concerto for Piano*) Baker has been nominated for eleven film awards and has received six, including three Genies and an ACTRA award (Ben McPeck Award) for Best Score for a TV Series – David Suzuki's "*A Planet for the Taking*". He has had several major "Body of Work" awards and was recently invested with the Order of B.C. and the Queens Golden Jubilee Medal. In November 2006 Baker was inducted into the B.C. Entertainment Hall of Fame – the first serious music composer so honoured.<sup>3</sup>

**Composer's Dates:** 1937 -



## **BRUCE CARLSON**

**Title:** *Toledo*

**Composition Date:** 1992

**Duration:** 9:40

**Program Notes:** Carlson's band work *Toledo* was commissioned in 1992 by the John Henderson Junior High School Wind Ensemble, Jeff Kula, conductor. It has since been performed numerous times by high school, university and community bands in many parts of the world. The work draws on compositional techniques developed during the late 20<sup>th</sup> century, including improvisation, time controlled by seconds rather than strict rhythm, and a strong interest in timbre and texture, especially percussion sounds. *Toledo* was inspired by three related sources: the famous painting *View of Toledo* by El Greco, the Spiritual Canticle by St. John of the Cross: and the ruminations on both of the above by the Christian monk, Thomas Merton. Merton was the first to observe that while El Greco was painting *View of Toledo*, St. John of the Cross was imprisoned in the city itself. These two artistic works emerged simultaneously but take very different views of spirituality. El Greco's perspective is dramatic and stormy, a glimpse or the end of the world, whereas the view of St. John of the Cross is marked by stillness and serenity. In *Toledo*, Carlson has attempted to reflect both of these concepts. The work is sectionalized with the component parts alternating between the painting and the poem. The composer requests that a slide of *View of Toledo* be displayed above the band during the performance. At one point the band members discuss the painting verbally and musically through improvisation. This striking work presents limited technical challenges, but it grows out of the rich history of musical development in the 20th century, and attempts to address profound spiritual concerns. Few works at this level of difficulty can make such a claim.<sup>2</sup>

**Recordings:** Centrestreams Archival Recording (AR3243), Centrestreams Archival Recording (AR3213)

**Composer's Region:** Prairie

**Composer Biography:** Bruce Carlson, married to Carole Cornier, father of four children, studied theory and harmony initially in Toronto with Captain W.T. Atkins, conductor of the Queen's Own Rifles Band and composition in Winnipeg with Dr. Robert Turner. He graduated from the University of Waterloo (B.A., 1967), University of Toronto (Teaching Certificate, 1969), and the University of Manitoba (Music, 1974).

Through the Manitoba Arts Council, since 1975, he has received 15 commissions to write for the Music Inter Alia and Aurora Musicale concert series, the University of Manitoba, the City of Winnipeg, various professional and amateur choirs and professional musicians. His works have been broadcast frequently over the CBC on programmes such as "*Two New Hours*", "*Music West*" and "*Arts Encounters*". Performances have been given by the Festival Quartet of Canada, The Winnipeg Brass, The Winnipeg Singers, and the Winnipeg Philharmonic Choir, the Purcell String Quartet, numerous amateur and professional choirs and various professional chamber ensembles. His Chronolyrics I for flute and lute opened a petroglyph display at the Museum of Man and Nature in Winnipeg in 1981. Numerous anthems published by his own company, Dox, have been performed throughout North America and Europe. He has been involved with three other composers in a new music concert series, IZMUSIC, which is a forum for performing their own music.

Various critics of the Winnipeg Free Press have described Carlson's music in the following manner: "... carries the listener from bar to bar with reassuring logic and artistry"; "an intense lyrical emotional experience"; "unpretentious, warm-hearted pieces"; "this delicately interwoven music proved graceful, inventive and engaging"; "a gifted and accomplished composer with a broad range."

He was awarded a major arts grant in 1981 and a short term grant in 1988 by the Manitoba Arts Council. Presently, he is the supervisor of the School of Music library as well as a part-time lecturer at the School of Music, the University of Manitoba.<sup>3</sup>

**Composer's Dates:** 1944 -

## **DONALD COAKLEY**

**Title:** *Bright Blue Water*

**Composition Date:** 1995

**Duration:** 7:10

**Program Notes:** This substantial work was commissioned for the Sir Oliver Mowat C.I. Senior Band by the Mowat Collegiate Institute in Scarborough, Ontario, to celebrate its 25th anniversary. The driving rhythms, plentiful percussion and melodic material make this work an excellent choice for either concert or contest use. The rich, legato middle section, in a dark warm key, is framed by used energetic by fast sections with many changes in meter. <sup>2</sup>

**Recordings:** *North Winds V* – University of Manitoba Wind Ensemble (2015)

**Title:** *Celebration*

**Composition Date:** 1998

**Duration:** 3:30

**Program Notes:** Composed with rhythmic and melodic interest, this work was originally the finale to a divertimento for strings. The tuneful melody is passed throughout the ensemble, and even low woodwinds and tubas have a short section of melody. Percussion parts animate driving rhythms and elegant writing in the winds. <sup>2</sup>

**Title:** *Festive Occasion*

**Composition Date:** 1985

**Program Notes:** Commissioned by Bliss Carmen Senior School (Scarborough, Ont.) and Beechgrove Junior High School (Beechgrove, Ind.) <sup>3</sup>

**Title:** *Lyric Essay*

**Composition Date:** 1978

**Duration:** 4:03

**Program Notes:** Commissioned by the Bliss Carmen Senior School Band, Scarborough, Ont., *Lyric Essay* dates from 1975 and is probably his most frequently performed composition. Gentle and expressive, this work consists of a single heartfelt melody that begins very quietly and then is spun out in a series of variations that rise to a dramatic climax and subside to a tranquil ending. While it presents few performance challenges, the fine musical quality of this work has made it popular with bands at levels from middle school to professional. This is a freely composed beautiful tone poem for symphonic band. *Lyric Essay* is written in a neo-romantic style. It is a slow, reflective work with much opportunity for musical expression. This piece has been performed all throughout Canada, the United States and in Japan. It is an ideal lyric composition to be programmed between two louder works in concert. <sup>3</sup> Since its composition in 1975, *Lyric Essay* has become a "Canadian classic;" and is performed in Canada almost as often as works by Percy Grainger. It has attracted the interest of band directors at all levels and is probably Coakley's most performed composition. *Lyric Essay* is written in a neo-romantic style. It is a gentle, reflective work with much opportunity for musical expression. This piece (previously published by E.C. Kirby) has been performed throughout Canada, the United States and in Japan. An ideal lyric composition to be programmed between two louder works, it consists of a single expressive melody that begins quietly, rises to a grand crescendo, and subsides to a peaceful ending. It is supported throughout by rich and unusual harmonies, and is an exceptional work to use in teaching expression. <sup>2</sup>

**Recordings:** *Concert in the Park* – Edmonton Wind Ensemble (1988), *Connections in Brass* – Hannaford Street Silver Band (2005), *Odyssey* – University of Calgary Wind Ensemble (1994)

**Title:** *Quartal Sinfonia*

**Composition Date:** 1986

**Program Notes:**

*Musical Characteristics:* This three-movement composition is based on the perfect fourth interval. Movement I is to be played "In a brisk, fast tempo," with quarter note = 120. Metre is 4/4, with one change to 3/4 (bars 48-51). The opening theme, first stated by Clarinet I, features perfect fourths. Motives from this theme are used in all three movements. Coakley treats the theme canonically in Movement I. Rhythmic diminution and augmentation of thematic material are also used. Movement II is slow and expressive. It begins with quarter note = 56 in 3/4 Metre changes frequently, with 2/4 and 4/4 as well as 3/4 being used. There are frequent variations in tempo and dynamics. The section which begins at bar 30 is to be played slightly faster, and from bar 37 to bar 40 an accel. e cresc. leads to a ff climax, a tempo. There are ritards in bars 12, 44, and 50, returning to the original tempo in bars 13, 46, and 52, and there is a rit. leading to the final bar which is marked with a fermata and a diminuendo. Movement III, like Movement I, is fast, with J = 120. Metre changes frequently. 2/4, 3/4 and 4/4 are used. This movement features effective contrasts in articulation. For example, the opening has a staccato melody in Flute I, Oboe, and Clarinet I moving over a legato eighth note ostinato in Clarinets II and III and Alto Saxophones, supported by sustained long tones in Trombones and Baritone. Motives from the theme of Movement I recur here, and the full theme is played by Clarinet I beginning in bar 39, answered in bar 42 by Flutes. The interval of a perfect fourth is prominent vertically as well as horizontally in this composition. Chord clusters are used frequently. Changes of texture and dynamics add to the musical interest.

*Technical Challenges:* All sections of the ensemble are challenged by important, exposed lines. Entries after rests must be secure, and overlapping phrases must be well controlled. Metre changes require careful counting and a keen awareness of the rhythmic pulse. Special care is needed when tempo fluctuations and metric changes coincide (e.g., bars 11 to 15 of Movement II). Good control of tone production is needed, especially where there are demanding ranges (e.g., Flutes in bars 7 to 11 of Movement I; Trumpets in bars 29 to 39 of Movement I and in bars 25 to 33 of Movement III). Changes of dynamics and articulation also require good control. Work is needed to achieve good intonation. The frequent use of dissonance requires careful listening and tuning (e.g., clusters of major seconds built up at the beginning of Movement II). Good blend and balance of voices within dissonant chords must be sought.

*Pedagogical Value:* This piece helps players develop control of tone, breathing, articulation, dynamics, and tuning. It also provides opportunities to explore contemporary sounds and tonal structures, and to develop rhythmic, ensemble, and aural skills.<sup>7</sup>

**Composer's Region:** Ontario

**Composer Biography:** Donald Coakley a native of Cambridge, Ontario. was the Assistant Coordinator of Music for the Scarborough Board of Education for twenty-three years. As such, he was primarily responsible for the development of the instrumental music programme in the Scarborough School System. His musical education took place in the United States; he holds the degrees of Bachelor of Science in Music Education from the Crane School of Music at the State University of New York, in Potsdam, New York; Master of Education with a concentration in Music Education from the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and Master of Music in Composition and Performance from the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a composition student of the American composer Vincent Persichetti. As an undergraduate, he was the recipient of two Presser Foundation Scholarships, and was a nominee for a Woodrow Wilson Fellowship. Following his years with the Scarborough Board of Education, Donald Coakley taught in the Music Department at York University, resigning from that position in 2000.

Many of his compositions reflect his commitment to music education, and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. Mr. Coakley

has received numerous commissions from performing organizations in both Canada, and the United States. He is represented by publishers in both countries.

All traditional performing media are reflected in the Coakley catalogue; concert band, full orchestra, string orchestra, chamber ensembles, and choir. *Lyric Essay* for band has been recorded by the Edmonton Wind Ensemble, and the University of Calgary Wind Ensemble. *Vive La Canadienne* has been recorded by the University of Toronto Concert Band. *Rattle on the Stovepipe*, the last movement of a three movement folksong set for SATB choir was recorded by the Amabile Chamber Choir. Another choral work, *Three Nativities*, was one of four scores, from over two hundred submissions, selected by Melodius Accord for performance in New York, in December 1992, under the direction of Alice Parker.

In 1977, Mr. Coakley received the Distinguished Service to Public Education Award from the State University of New York. In 2002, Phi Beta Mu, the international bandmaster's fraternity, awarded him a citation for his commitment to music education, and to the development of concert band music in Canada.

As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers Authors and Music Publishers of Canada.<sup>3</sup>

**Composer's Dates:** 1934 -

## **ALLAN GILLILAND**

**Title:** *Dreamscapes*

**Composition Date:** 2002

**Duration:** 6:00

**Program Notes:** *Dreamscapes* is written in a minimalist style and uses portions of a fanfare that the composer had previously written for a CBC program. *Dreamscapes* won an Alberta Band Association award for new wind band music in 2006. A slow, *mysterioso* opening gives way to an alto saxophone solo in 3/4 time. Halfway through the work the texture and tempo change dramatically with a series of bell tones by both brass and woodwinds. The work concludes with a satisfying woodwind sweep to a major chord.<sup>2</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Composer's Region:** Prairie

**Composer Biography:** One of Canada's busiest composers; Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta) he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; *The Winspear Fanfare* composed for the opening of the Francis Winspear Centre for Music, *An Overture for the Worlds* commissioned for the opening ceremonies of the IAAF World Championships in Athletics, *Dreaming of the Masters I* a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera *Hannaraptor* and the musicals *The Seventh Circle* and *Dead Beats*. In 2006 he was one of a handful of composers asked to participate in the ASCAP/Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work *On the Shoulders of Giants* took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton where he lives with his wife and two children.<sup>3</sup>

**Composer's Dates:** 1965 -

## **DEREK HEALEY**

**Title:** *Solemn Music*

**Composition Date:** 2003

**Duration:** 7:37

**Program Notes:** In late September of 2001 I found myself walking down Dean Street in Brooklyn when I noticed a table outside of Fire Station Number 3 on which were placed photos, posies and mementos to the memory of those who perished in the 9-11 tragedy. The beauty of the scene with the morning sun on the red brick Victorian fire house and the flag at half-mast affected me deeply. Many Brooklyn firefighters died at the Twin Towers because of the nearness of downtown Brooklyn to the Brooklyn Bridge and hence to Lower Manhattan. The following piece is by way of being my offering for that table.

The work opens with a timpani roll together with a chord derived from a fire-truck's klaxon played by low clarinets, this is followed by a simple fanfare played softly by horn and trumpet, the notes based on the opening of the work's main subject which follows. This eight measure melody has a bow shaped form and is played at first by trombones; the phrase is then repeated by the woodwinds and further extended.

A contrasting melody with a falling characteristics follows played in the low range by a clarinet and alto saxophone and accompanied by repeated soft chords on the horns; the melody's phrases being interrupted by short sixteenth note units played by flutes, vibraphone and glockenspiel. The volume gradually increases until the sixteenth note phrases form a continuous accompaniment to a new dotted note motive on the lower brass; this more violent section ends abruptly and leads into a recapitulation of the opening horn and trumpet fanfare, followed this time by a climatic version the main theme. The concluding section consists of the second subject's accompaniment together with a high flute pedal which evolves into phrases inspired by a fire truck's siren; the work closes with the opening klaxon pitches gradually receding.<sup>3</sup>

**Recordings:** *North Winds IV* – University of Manitoba Wind Ensemble (2013)

**Composer's Region:** Ontario

**Composer Biography:** Dr. Derek Healey was born in Wargrave, England in 1936 and studied composition with Herbert Howells at the Royal College of Music, London from 1952 until 1956, winning the Cobbett, Farrar and Sullivan Prizes. Later studies took Healey to Italy. In 1969 Healey moved to Canada where he received his doctorate from the University of Toronto and where he subsequently taught at the Universities of Victoria, Toronto and Guelph. Ten years later he immigrated to the U.S.A. to become Professor of Musical Composition at the University of Oregon at Eugene. After nine years on the West Coast he returned to England to become Academic Professor of Music at the RAF School of Music. Upon retiring he returned to North America, now residing in Brooklyn, New York.

Healey, whose total output includes works in most genres, has had over forty works published in the U.K., Canada and the U.S.A. Five works have been issued on records including his suite *Arctic Images*. Perhaps Healey's most significant achievement to date is the opera *Seabird Island*, which was the first contemporary opera to be taken on a professional cross-Canada tour. Among the various awards received include the University of Louisville Second International Composition contest, and the Delius Festival Composition award. A singular honor is Healey's inclusion in the 2001 *New Grove Music Dictionary of Music and Musicians*.

Healey has written about his style and influence: "The first pieces with which I am satisfied were written in the Neo-Classic style, a style which appealed to me coming from an organist's background; the composers I particularly liked were Hindemith and Milhaud. After some four or five years I became concerned with the strict limitations of classicism and this resulted in a period in Italy where I studied the techniques of the Second Viennese and Post-Webern schools with Boris Porena and Goffredo Petrassi. The techniques of these composers have stayed with me ever since as a continuum on which to place other current interests, the most important of these being ethnic music (N.W. Canadian and other Pacific based music) and also techniques learnt from electronic music.

Since I have lived for considerable periods of time in England, Canada and the U.S.A., I am more conscious than most of the effect the environment has upon musical creativity -- the effect of

which is to divide one's compositions into a number of clearly definable artistic periods. Despite the resulting compartmentalization of one's creative output, I feel that my music has been true to the different artistic worlds in which I have lived -- the resulting divergences being an exciting phenomenon of Global Shrinkage and the Immigrant Twentieth Century Composer."<sup>3</sup>

**Composer's Dates:** 1936 -

## **ANDRÉ JUTRAS**

**Title:** *Three Folk Miniatures*

**Composition Date:** 1986

**Duration:** 5:20

**Program Notes:** This beautifully rich and diverse work by Canadian composer Andre Jutras may be the most frequently performed of all Canadian works. It is based on the well-known French Canadian folk songs that contrast in tempo and style. The first folk song is *V'la l'Bon Vent*, which translates, "Here is the good wind." It is said to have been used by French Sailors on their way to discover Canada in the early 17<sup>th</sup> century. Like many other sea chanties, it was sung to establish a rhythm for hoisting the main sail upon the arrival of a good tailwind. The second, *Isabeau s'y promene*, is a haunting and sad love song that tells of the loneliness of being away from a loved on. The third folk song is *Les Raftmen*, a well-known folk melody that was sung by the loggers and lumberjacks of the Canadian forets. Its steady rhythm provided a basis for swings of the axe in unison. After the trees were cut down they were dragged to the river and tied into huge floating rafts, and the "raftmen" would ride the log rafts down the river to the sawmill. <sup>2</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Composer's Region:** Québec

**Composer Biography:** Born and raised in Quebec, Mr. Jutras began his musical studies at age eight. He then graduated in oboe and chamber music from the Conservatoire de Musique de Montreal (1979) and went to l'Universite Laval (Quebec City) to study composition, analysis and orchestration with Francois Morel. Between 1985 and 1991, he held the English Horn position with l'Orchestre symphonique de Quebec, while studying conducting with Simon Streatfeild (1985-1991) and Gabriel Chmura (1990). In 1991, he became Staff Conductor with the Calgary Philharmonic Orchestra, a three-year residency that would lead him to conduct between 45 to 50 concerts a year and give him the opportunity to study with Maestro Mario Bernardi and many international guest conductors. In addition to Calgary, he has conducted orchestras in Winnipeg, Edmonton, Quebec, Vancouver, Windsor, Thunder Bay and performances of the Alberta Ballet Company. Besides pursuing a "classical" career, he also played saxophone in Jazz bands for many years and conducted Concert bands, Jazz ensembles and Pops orchestras, often performing his own arrangements or compositions (published by C. L. Barnhouse). He is a well-known clinician and adjudicator, giving conducting workshops and leading musical groups of all levels. In 1992 and 1993, he received the "Jean-Marie Baudet Award" from the Canada Council for the Arts as one of Canada's most gifted young conductors. Since April 2000, he holds the position of Music Officer with the Canada Council for the Arts, dealing with grants to professional orchestras, opera companies, professional choirs and residencies for conductors and composers. <sup>1</sup>



## **ALFRED KUNZ**

**Title:** *Three Fanfares*

**Composition Date:** 1984

**Duration:** 1:40

**Program Notes:** Commissioned by the Canadian Music Centre through the Canada Council.<sup>3</sup>

**Recordings:** Centrestreams Archival Recording (AR098)

**Composer's Region:** Ontario

**Composer Biography:** Alfred Kunz is a noted Canadian composer, choirmaster, conductor, arranger, and music publisher. Mr. Kunz was born in Neudorf, Saskatchewan in 1929 of German parentage. His early music studies took place first in Kitchener, Ontario and then in Toronto. Later, as a teenager in Ontario, he told his friends he was going to be a composer, before he even "knew what a composer was". Since his youth he has had a significant impact on the musical heritage and culture of the local community. Following this he spent from 1964-65 studying composition and conducting in Germany (Staatsexamen, Mainz). Upon his return to Canada he was appointed Director of Music at the University of Waterloo where he remained until 1979.

Since leaving the University he has been working as a free agent, composing, arranging and conducting. In 1980 he formed his own music publishing house.

Although his major creative output has been choral, his music covers all genres of writing. Since 1980 he has written numerous works for orchestra, concert band, string orchestra and choral music for school room use. Compared to his early writing, Kunz has settled on a more conservative style.

Today, Kunz has seen many of his childhood dreams come true. He has composed numerous original works, including orchestral and chamber music, operas and operetta, oratorios, choral works and many songs. His expert musical stewardship has allowed many individuals across Canada to experience the joy of making, as well as listening to, music: classical, contemporary, folk, and sacred music.<sup>3</sup>

**Composer's Dates:** 1929 -

## **DAVID MARLATT**

**Title:** *Crimond*

**Composition Date:** 2000

**Duration:** 2:40

**Program Notes:** *Crimond* is perhaps better known as the hymn tune *The Lord is My Shepherd*. This elegant arrangement begins with an inventive brass quartet statement before continuing with the tutti scoring more commonly used in writing for young band. The melody is passed from section to section, adding rhythmic variations to build interest. The work finishes with dissonance in the lower voices, resolving to a powerful and dramatic major chord.<sup>2</sup>

**Recordings:** *North Winds* – University of Manitoba Wind Ensemble (2005)

**Composer's Region:** Ontario

**Composer Biography:** David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces *Groovy Vamp* and *A Coconut Named Alex* have been well received by audiences everywhere and his concert band compositions are found on many festival lists. He has also arranged over 800 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handels *Messiah*, Largo from *New World Symphony* and even Mahlers First Symphony.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whitby Brass Band for 6 years and founder of the trumpet ensemble Trumpets in Style. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

## **VERNON MURGATROYD**

**Title:** *Red Deer Overture No. 2*

**Composition Date:** 1984

**Program Notes:** The *Red Deer Overture No. 2* received its premiere in March, 1985 in Red Deer, Alberta by The "Perfect Fifth" Lindsay Thurbur Comprehensive High School Band, conducted by Ted Isenor. The band asked Murgatroyd to write something for them, and he responded with this optimistic one-movement work reflecting the future of the town of Red Deer. The 6/8 introduction is followed by a lively tarantella, which leads to a chorale-like andante maestoso. The finale is marked "Adagio molto maestoso e marziale," beginning with drum rolls and trumpet fanfares, and building of instrumental groups. Chimes and timpani join to create a satisfying conclusion.<sup>2</sup>

**Composer's Region:** Prairie

**Composer Biography:** Vernon Murgatroyd is a highly prolific composer, having written works in almost all musical genres. The bulk of his music, however, is composed for piano solo, voice and piano, chorus, and orchestra. Besides composing, he also works as a teacher of piano and theory, band instructor, and accompanist for stage productions and musicals.<sup>3</sup>

**Composer's Dates:** 1941 -

## GRADE FOUR

### **ALLAN GORDON BELL**

**Title:** *From Chaos to the Birth of a Dancing Star*

**Composition Date:** 1983

**Duration:** 8:00

**Program Notes:** Dissonant tone clusters, aleatoric notation, sprung rhythm, minimalist ostinati, changing meters, and unusual sound effects are explored in Allan Bell's programmatic *From Chaos to the Birth of a Dancing Star*. Bell composed the work on a commission from the Alberta Band Association while he was working with students at a high school in Edmonton. The composer writes, "*From Chaos to the Birth of a Dancing Star* was created in response to the week that I spent as a 'composer in the school' working with the students at Salisbury Composite High School on the notions surrounding creativity in music. During the course of our explorations the students created an evocative piece that they called *From Chaos to Tranquility*. The piece had many strengths and intriguing musical gestures. As well, the title reminded me of an epigram from the philosopher, Friedrich Nietzsche. In describing the creative process, he wrote that it is only through chaos that there can be the birth of a dancing star. Hence, from Nietzsche and the students comes the title of this piece. The work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motif and its development as a melody with orchestrational variations, to its serene conclusion." <sup>2</sup>

**Musical Characteristics:** Interesting sounds and textures are used to create a dramatically effective composition. The piece is programmatic in that it follows the suggestion of the title, moving from the chaos of the opening ff dissonant chords and violent percussive sounds and the confusion of many repeated rhythmic figures to a tranquil conclusion. Following the chaotic opening, a short melodic motive is introduced by stopped Horn and is developed by various instruments in the ensemble, moving from one instrument or section to another. The style becomes more traditional with rich harmonies which are reminiscent of contemporary film scores. There is a good deal of rhythmic interest and variety in this piece. The opening section is in 4/4, but pauses disrupt the rhythmic flow. A *senza misura* section follows, in which the conductor cues instruments which enter playing repeated rhythmic figures. As the theme develops, effective use is made of syncopations and tied notes which create a jazz feel. There are frequent changes of metre, with the eighth note pulse remaining constant. Texture is very dense in the opening chaotic section, and remains fairly thick although there are quite frequent changes of instrumentation as the theme is developed. There is considerable variety of timbre, with extensive use made of percussion. Special effects (e.g., key clicks, use of mutes, and various percussion dampening and choking effects) and a wide dynamic range contribute to the dramatic quality of this composition.

**Technical Challenges:** This is a challenging piece with some difficult ranges for Flutes, Clarinets, and Trumpets, some tricky rhythms, and jagged melodic movement. Off-beat entries, accented off-beats, and changes of style and articulation require care and precision. A mature percussion section is needed, with players capable of independent performance. Percussion stick changes and movement between instruments require careful organization. Strong section leaders are needed, with a confident player on solo Horn. Players must become familiar with the non-standard notation and the dissonant sounds, and must become confident in the *senza misura* section and in the sections where metres change.

**Pedagogical Value:** This piece introduces contemporary sounds and compositional approaches in an approachable musical context. It can provide an excellent opportunity to introduce students to contemporary compositional and performance techniques (e.g., atonality, tone clusters, changing metres, irregular metric patterns, unmetred bars, and unusual timbres). It can also be useful for developing rhythmic independence and for developing fluency in syncopated rhythms and precision in hocket-type patterns. Presents technical and musical challenges to a senior level band. Provides exciting material for a capable percussion section - especially for the mallet players who have important melodic as well as rhythmic material. <sup>7</sup>

**Recordings:** *Reflections on the Past Winds* – University of Calgary Wind Ensemble (1999)

**Composer's Region:** Prairie

**Composer Biography:** Allan Gordon Bell was born in Calgary in 1953. He received a Master of Music degree from the University of Alberta where he studied with Violet Archer, Malcolm Forsyth, and Manus Sasonkin. He also did advanced studies in composition at the Banff Centre for the Arts where his teachers were Jean Coulthard, Bruce Mather, and Oskar Morawetz.

He has created works for solo instruments, chamber ensembles, orchestra, band, and electroacoustic media. His works have been performed by the National Arts Centre Orchestra, Calgary Philharmonic Orchestra, Esprit Orchestra, the Vancouver Symphony Orchestra, the Manitoba Chamber Orchestra, the Edmonton Symphony Orchestra the Orford String Quartet, the Purcell String Quartet, the ensembles of Toronto New Music Concerts, Arraymusic and the Société de musique contemporaine du Québec, and many other professional and amateur organizations in Canada, the United States, the United Kingdom, West Germany, Israel, and Japan. In 1988, his Concerto for Two Orchestras was performed at the Olympic Arts Festival; in 1989, his *Arche II* was performed by the finalists at the Banff International String Quartet Competition and was sent by the CBC as the English Network submission to the International Rostrum of Composers in Paris; in 1992, his *An Elemental Lyric* was performed at Carnegie Hall in New York, the Kennedy Centre in Washington, D.C., and Symphony Hall in Boston; and in 1996, his *Danse sauvage* was the imposed piece for the 1996 Esther Honens International Piano Competition. The Association of Canadian Choral Conductors presented him with an award for outstanding choral compositions in both 1994 and 1999. In February of 2001, the Calgary Opera Association and Quest Theatre presented the premiere performances of his chamber opera *Turtle Wakes*, and in August of 2001, Ensemble Resonance presented the Asian premiere of his a great *arch softening the mountains* at the Cantai International Festival in Taipei. In February of 2002, Bell was the distinguished visiting composer at the Winnipeg New Music Festival where four of his compositions were performed by the Winnipeg Symphony Orchestra. CBC Records has released a CD entitled *Spirit Trail: The Music of Allan Gordon Bell* that contains five of his orchestral pieces.

Bell is Professor of Music at the University of Calgary. From 1984 to 1988, he served as President of the National Board of the Canadian Music Centre. His music is available from the Canadian Music Centre, Alberta Keys and Gordon V. Thompson.<sup>3</sup>

**Composer's Dates:** 1953 -

## **DONALD COAKLEY**

**Title:** *A Canadian Folk Rhapsody*

**Composition Date:** 1976

**Duration:** 5:20

**Program Notes:** Woven within *A Canadian Folk Rhapsody* are four folk melodies chosen for their potential to interact successfully within the bounds of a single composition. They are part of the cultural heritage of the two principal ethnic groups that populate Canada-French and English. The melodies are mostly in triple meter and are from different regions of the country. The work is focused around *Flunky Jim*, a song written in Saskatchewan during the Great Depression, which describes a young man's plans for new clothing paid for by collecting the bounty on gophers. Contrasting with this vigorous song is a lovely setting of *A la Claire Fontaine* in two verses. The third song is *Squid Jigging Ground*, a lively fishing song from Newfoundland with a humorous text that makes fun of politicians and wealthy people. *En roulant ma boule* is a very old song that originated in medieval times. An energetic dance tune, very popular in Quebec, it is essentially a children's fairy tale. These four songs complement each other well, making the Rhapsody an enjoyable work with considerable musical variety.<sup>3</sup>

**Composer's Region:** Ontario

**Composer Biography:** Donald Coakley a native of Cambridge, Ontario, was the Assistant Coordinator of Music for the Scarborough Board of Education for twenty-three years. As such, he was primarily responsible for the development of the instrumental music programme in the Scarborough School System. His musical education took place in the United States; he holds the degrees of Bachelor of Science in Music Education from the Crane School of Music at the State University of New York, in Potsdam, New York; Master of Education with a concentration in Music Education from the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and Master of Music in Composition and Performance from the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a composition student of the American composer Vincent Persichetti. As an undergraduate, he was the recipient of two Presser Foundation Scholarships, and was a nominee for a Woodrow Wilson Fellowship. Following his years with the Scarborough Board of Education, Donald Coakley taught in the Music Department at York University, resigning from that position in 2000.

Many of his compositions reflect his commitment to music education, and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. Mr. Coakley has received numerous commissions from performing organizations in both Canada, and the United States. He is represented by publishers in both countries.

All traditional performing media are reflected in the Coakley catalogue; concert band, full orchestra, string orchestra, chamber ensembles, and choir. *Lyric Essay* for band has been recorded by the Edmonton Wind Ensemble, and the University of Calgary Wind Ensemble. *Vive La Canadienne* has been recorded by the University of Toronto Concert Band. *Rattle on the Stovepipe*, the last movement of a three movement folksong set for SATB choir was recorded by the Ammabile Chamber Choir. Another choral work, *Three Nativities*, was one of four scores, from over two hundred submissions, selected by Melodius Accord for performance in New York, in December 1992, under the direction of Alice Parker.

In 1977, Mr. Coakley received the Distinguished Service to Public Education Award from the State University of New York. In 2002, Phi Beta Mu, the international bandmaster's fraternity, awarded him a citation for his commitment to music education, and to the development of concert band music in Canada.

As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers Authors and Music Publishers of Canada.<sup>3</sup>

**Composer's Dates:** 1934 -

## **ALEX EDDINGTON**

**Title:** *Casa Loma Variations*

**Composition Date:** 2010

**Duration:** 7:30

**Program Notes:** I composed *Casa Loma Variations* for the University of Toronto Schools symphonic band, during a year when UTS was celebrating 100 years at the corner of Spadina and Bloor. Looking around for inspiration, my first thought was to look at what else was going on in 1910. As it turns out, one of my favourite buildings (and one visible from my current apartment) was under construction at that time - Casa Loma: the spectacular "house on the hill" built and then abandoned by Sir Henry Pellatt. One of Toronto's most conspicuous landmarks, it is full of architectural quirks that have fascinated me since childhood: an abandoned swimming pool, a tunnel, a secret passage to a hidden wine cellar, two towers in completely different styles, and an impossibly ornate stable. And it is just up Spadina Road - named after Sir Henry's neighbours - from UTS.

It also turned out that one of the most popular songs of the early 1910s was one I already loved. "*Oh, What a Difference Since the Hydro Came*" is a gem of Canadian parlour music, from an era before iPods, when sheet music and amateur home performance were how music was mass consumed. The song is a cheeky lamenting of the loss of secret places for romantic trysts in public parks after the installation of electric lights! And Casa Loma had many of Toronto's electric firsts, including an elevator and a telephone.

Casa Loma also has a marvelous 1920s Wurlitzer theater organ installed in its Great Hall. I pondered what it would sound like if the organ came to life, remembering music that used to be played within the walls of the house.

In this piece, the band evokes the Wurlitzer organ: all the colours of the reed and brass stops, the special effects (bells and mallets, bass drums and whistles) and most importantly the shimmering chords, pedal points and soaring sixteenths. The variations on the "Hydro Song" trace a winding path through the house, from the Great Hall where the organ resides, down Peacock Alley lined with Balinese wood and into the sunlit Conservatory (which brings Clue to my mind!), slipping through a secret passage to the echo chamber of the empty pool, through the tunnel to the stables and back, and finally up the elevator and out (via the open-topped Scottish Tower) onto the roof and into the Norman Tower: the highest part of the building, with a stunning view from the top of Spadina Hill to the city and Lake Ontario below.

*Casa Loma Variations* was premiered on April 24, 2010, with the composer conducting.<sup>3</sup>

**Recordings:** Centrestreams Archival Recording (AR3028)

**Composer's Region:** Ontario

**Composer Biography:** Alex Eddington has had his music commissioned and performed by a diverse list of musicians, including the Toronto Symphony Orchestra, Brantford Symphony, Mississauga Symphony, Continuum Contemporary Music, Toy Piano Composers Ensemble, junctQin keyboard collective, Da Camera Singers, violinist Conrad Chow and singers Kristin Mueller-Heaslip, Nathan Létourneau and Derek Kwan. His music has been performed across Canada, in parts of the USA, and as far away as Taiwan. Alex was the Composer in Residence for the Scarborough Philharmonic from 2008 to 2010. His many pieces for young musicians include *Living Soul*, which was premiered by over 100 students of the Suzuki String School of Guelph. Alex was commissioned by the Toronto and Mississauga Symphony Orchestras to compose "*Dancing About Architecture*," a "sesquie" fanfare for the 150th anniversary of Canada's Confederation.

His folk-song collage "*Saturday Night at Fort Chambly*" is featured on Canadian Panorama, a debut CD recording by the Scarborough Philharmonic released on the Cambria label.

As a playwright and actor, Alex Eddington has performed several of his own original plays across the Canadian Fringe festival circuit and at Toronto's SummerWorks Festival. He has worked with theatre and dance companies across Canada as a composer and sound designer, including Tarragon Theatre and Mile Zero Dance. A sought-after spoken-word performer, Alex has performed

works for speaker and ensemble with Continuum Contemporary Music, Blythwood Winds, the Scarborough Philharmonic, the Juno-nominated Silver Birch String Quartet, and members of the National Arts Centre Orchestra.

Alex Eddington is also a music and drama teacher, cyclist, and bird enthusiast.<sup>3</sup>

**Composer's Dates:** 1980 -



## **JOHN FODI**

**Title:** *Sonata*

**Composition Date:** 1983

**Duration:** 14:30

**Recordings:** Centrestreams Archival Recording (AR765)

**Composer's Region:** Ontario

**Composer Biography:** John Fodi was born in Nagyteval, Hungary on March 22, 1944 and became a naturalized Canadian in 1961. Fodi studied in Hamilton in 1964 with Lorne Betts (theory and composition), at the University of Toronto 1966-70 with John Weinzwieg and John Beckwith (composition) and Gustav Ciamaga (electronic music), and at McGill University 1970-71 with Istvan Anhalt (composition). He was recognized during these years of study with several awards, among them the Canadian League of Composers prize in both 1968 and 1970, the CAPAC St Clair Lowe Award in 1970 and the Woodrow Wilson Fellowship also in 1970. He was a founder and the artistic director 1967-70 of the Contemporary Music Group at the University of Toronto and a co-founder with Mickey Cohen of the New Music Group at McGill University. In 1971 he was an active founding member of ARRAY. After composing, during his teens, over 40 works reflecting the influence in turn of Johann Strauss, Mozart and the baroque tradition, Fodi began his current body of work in 1963.

In 1973 he participated at the Composers Conference at Johnson State College in Vermont and attended the Gaudeamus Music Week in the Netherlands. The same year he began to work at the Canadian Music Centre, compiling composer's works lists for inclusion in Contemporary Canadian Composers. Through the Ontario Arts Council's "Creative Artists in Schools" programme he was an artist in the classroom in 1973 and 1974. During the years 1972-74 he was also a full time music copyist for CMC and various composers and publishers, It was during the latter year that he decided to join the Edward Johnson Music Library at the University of Toronto as a library technician, later becoming a recordings cataloguer and in 1982 taking on the position of supervisor of the recordings section.

Fodi has had numerous commissions from the CBC (*Dragon Day* and *Erro*), the York Winds (*Variations II*), Michael Parker (*Iz ist in der Werlt wol schin*), Joseph Macerollo (*Concerto in Four Parts*), Days Months and Years to Come (*Partimento: Here the Forsaken Virgin Rests...*), Christopher Weait (*Sonata: Cor Vigilans*), Melvin Berman (*Sonata: Double Wind Quintet*), Hary Sparnaay (*Rhapsody*), and Bach 300 (*Concerto grosso*).

He has represented Canada at the ISCM in Iceland in 1973 with Concerto for Viola and Two Wind Ensembles (not performed due to ISCM political problems within the organizing countries) and in Boston in 1976 with Concerto a Quattro (String Quartet No.5).<sup>3</sup>

**Composer's Dates:** 1944 - 2009

## **ALFRED KUNZ**

**Title:** *Canadian Trilogy*

**Composition Date:** 1982

**Duration:** 7:00

**Program Notes:** *Canadian Trilogy* was composed to fill a need for concert band arrangements of Canadian folk songs. In character the music is written in a straightforward manner with obbligato and contrapuntal lines to give the work sparkle, verve, and rhythmic interest. The trilogy uses three Canadian folk songs from three of Canada's "musical" provinces: 1. *The Banks of Newfoundland*, an exciting folk song; 2. *Un Canadian Errant* (Once a Canadian Lad), a quasi love song from Quebec written in a "soft shoe" manner; and 3. *Nova Scotia Song*, which is march-like in character and brings the trilogy to a close.<sup>2</sup>

**Composer's Region:** Ontario

**Composer Biography:** Alfred Kunz is a noted Canadian composer, choirmaster, conductor, arranger, and music publisher. Mr. Kunz was born in Neudorf, Saskatchewan in 1929 of German parentage. His early music studies took place first in Kitchener, Ontario and then in Toronto. Later, as a teenager in Ontario, he told his friends he was going to be a composer, before he even "knew what a composer was". Since his youth he has had a significant impact on the musical heritage and culture of the local community. Following this he spent from 1964-65 studying composition and conducting in Germany (Staatsexamen, Mainz). Upon his return to Canada he was appointed Director of Music at the University of Waterloo where he remained until 1979.

Since leaving the University he has been working as a free agent, composing, arranging and conducting. In 1980 he formed his own music publishing house.

Although his major creative output has been choral, his music covers all genres of writing. Since 1980 he has written numerous works for orchestra, concert band, string orchestra and choral music for school room use. Compared to his early writing, Kunz has settled on a more conservative style.

Today, Kunz has seen many of his childhood dreams come true. He has composed numerous original works, including orchestral and chamber music, operas and operetta, oratorios, choral works and many songs. His expert musical stewardship has allowed many individuals across Canada to experience the joy of making, as well as listening to, music: classical, contemporary, folk, and sacred music.<sup>3</sup>

**Composer's Dates:** 1929 -

**VERNON MURGATROYD**

**Title:** *Cloud Eleven Op. 84*

**Composition Date:** 1993

**Composer's Region:** Prairie

**Composer Biography:** Vernon Murgatroyd is a highly prolific composer, having written works in almost all musical genres. The bulk of his music, however, is composed for piano solo, voice and piano, chorus, and orchestra. Besides composing, he also works as a teacher of piano and theory, band instructor, and accompanist for stage productions and musicals.<sup>3</sup>

**Composer's Dates:** 1941 -

## **SID ROBINOVITCH**

**Title:** *Havana*

**Composition Date:** 2006

**Duration:** 5:00

**Program Notes:** As its title implies, *Havana* has a strong Latin flavour, with electric guitar, bass guitar, and percussion added to the standard concert band instrumentation. *Havana* is dedicated to Winnipeg music educator Jeff Kula and the River East Collegiate Wind Ensemble.<sup>3</sup>

**Recordings:** *North Winds III* – University of Manitoba Wind Ensemble (2011)

**Composer's Region:** Prairie

**Composer Biography:** A native of Manitoba, Sid Robinovitch taught social sciences at York University, but since 1977 he has devoted himself to musical composition having studied at Indiana University and at the Royal Conservatory of Toronto. He presently lives in Winnipeg, Canada, where he works as a composer and teacher. Having written for a wide variety of musical ensembles, Robinovitch's music has been performed by the Winnipeg, Toronto and Montreal Symphony Orchestras, the Elmer Iseler Singers, and the Vancouver Chamber Choir. His works have been frequently broadcast on CBC radio, including original pieces based on folk-tales from around the world and his arrangements of Judeo-Spanish folk-songs. While many of Robinovitch's works are rooted in traditional or folk material, they often have a distinctly contemporary flavor as well. *Dreaming Lolita*, for example, is a dramatic retelling in poetic form of the famous Nabokov novel, and in *Psalms of Experience* the choral textures are infused with elements of Balinese music and rhythmic chanting. In addition to his concert works, Robinovitch has written music for film, radio and TV, where he is probably best known for his theme for CBC-TV's satirical comedy series, "*The Newsroom*." *Klezmer Suite*, a recording devoted entirely to his music performed by the Winnipeg Symphony Orchestra under the direction of Bramwell Tovey, was nominated for a 2002 Juno award and received a Prairie Music Award for outstanding classical recording. *Sefarad*, a CD featuring his music for guitar, was released in 2008 on the Marquis label, and received a Western Canadian Music Award nomination for classical recording of the year. His latest CD, *Choral Odyssey*, was released in 2012 and features the Winnipeg Singers under the direction of Yuri Klaz.<sup>3</sup>

**Composer's Dates:** 1942 -

## **JOHN WEINZWEIG**

**Title:** *Band-Hut Sketches No. 1*

**Composition Date:** 1944

**Duration:** 4:00

**Program Notes:** Composed for the Canadian Musical Heritage Society.<sup>3</sup>

**Composer's Region:** Ontario

**Composer Biography:** John Weinzwieg was born in Toronto on March 11, 1913. The composer recalls his checkered early career: "Between the ages of 14 and 19, I studied the piano, mandolin, tuba, double bass and tenor saxophone, as well as harmony. I played and conducted school orchestras, dance bands, weddings, lodge meetings and on electioneering trucks for a rage of fees between two dollars and a promise. I played *Pirates of Penzance*, *Poet and Peasant*, *Blue Danube*, *St. Louis Blues*, Liszt's *Hungarian Rhapsodies*, Chopin waltzes and *Tiger Rag*. At age 19 I got serious and decided to become a composer."

He continued his music studies at the University of Toronto (1934-37), where he also founded and conducted the University of Toronto Symphony during his student years. Upon the invitation of Howard Hanson he enrolled at the Eastman School of Music in Rochester, N.Y., in the Masters program, where he received his first formal guidance in composition under Bernard Rogers. While at Eastman he discovered for himself the music of Alban Berg and the 12-tone method which was to be a lasting influence on his creative thinking. John Weinzwieg is regarded as the first composer in Canada to have made use of this technique.

He returned to Toronto in the fall of 1938 to face the difficulties of pursuing a composing career and hostile reactions to his music from both musicians and members of the public. In 1941 he was invited by the CBC to compose the first original background music for dramatic radio presentations, and the following year he composed his first film score for the National Film Board of Canada. These proved to be an invaluable experience in applying his contemporary ideas to a media that tended towards a conservative sonic background.

At the invitation of Sir Ernest MacMillan, he joined the Royal Conservatory in 1939 as teacher of composition and orchestration, and accepted a professorship at the University of Toronto in 1952, where he developed the composition department through to graduate studies. In 1978 he retired from the University as Professor Emeritus. Among his many talented students were: Harry Somers, Harry Freedman, Murray Adaskin and Phil Nimmons (1940s); R. Murray Schafer, Norma Beecroft, Gustav Ciamaga and John Beckwith (1950s); Brian Cherney, Paul Pedersen, Robert Aitken and John Rea (1960s); David Jaeger, Kristi Allik, Peter Paul Koprowski and Tomas Dusatko (1970s).

In 1951 Weinzwieg and several of his former students, concerned by the lack of opportunities for music publication or performance of extended works, formalized their ideals and founded the Canadian League of Composers. As the League's first President, he embarked on a new career dedicated to advocating on behalf of musical creators. For many years he served on the Board of Directors of the Composers, Authors and Publishers Association of Canada (CAPAC), including as its President from 1973-75, and later on that of the amalgamated performing rights agency SOCAN. As well, he was co-planner of the Canadian Music Centre in 1959, and Chairman of the International Conference of Composers in 1960.

John Weinzwieg's music is described in the *Encyclopedia of Music in Canada* as characterized by "clarity of texture, economy of material, rhythmic energy, and tight motivic organization." A notable feature of Weinzwieg's output is the series of *Divertimenti*. After the success of his *Divertimento No. 1* for flute and strings, he extended this idea of a concerto-like, animated and rhythmic spirit featuring solo winds such as oboe, bassoon, saxophone, tuba, and the latest for English horn. The *Harp Concerto* (1967) and *15 Pieces for Harp* (1983) are major contributions to contemporary harp literature, and secured the composer Honourary Membership in the American Harp Society (1984). Having written for a wide variety of media through orchestra to unaccompanied instrument, film scores to choral settings, in later years Weinzwieg has become particularly interested in the exploitation of the sounds of common

speech and responding to the events of everyday life. *Dialogue* (1971), and the more recent *Prime Time* (1991), are forays into the realm of music theatre.

Richard Henninger wrote of John Weinzweig in 1973 on the occasion of his 60th birthday: "Now, at a time when mainstream twentieth century techniques are a fact of life in Canadian composition, we can look back and realize that, more than any other musician, John Weinzweig was responsible for initiating their usage. With his own music, in the early forties, Weinzweig broke the ground for the rest of us by putting sounds inspired by Berg and Stravinsky before radio and concert audiences at a time when such sounds were sure to meet resistance. By introducing contemporary techniques to a few sympathetic colleagues and students, he generated a small group of like-minded composers which became the foundation of the variety and quality found in Canadian music today."<sup>3</sup>

**Composer's Dates:** 1913 - 2006

## GRADE FIVE

### **HOWARD CABLE**

**Title:** *Newfoundland Rhapsody*

**Composition Date:** 1956

**Duration:** 8:00

**Program Notes:** During the 1950s and 60s, he composed a group of band works on Canadian folk tunes that were published by Chappell and won him recognition throughout North America. Probably the best known of these works is *Newfoundland Rhapsody*, which dates from 1956. The piece is a lilting and nautical collection of Newfoundland folk songs that range from the boisterous, to the humorous, to the poignant, to the completely outrageous. It also is not easy to perform, having been written for his professional band that performed weekly on CBC radio. The composition achieves much of its variety through continuous manipulation of ritards, accelerandi, and pauses. Meters include 3/8, 3/4, and 6/8. Given appropriate direction by an experienced conductor, the players' greatest challenges are in solo parts. The trombone part in particular requires a confident player with a strong upper range. Cable's choice of keys can also be daunting for inexperienced players (for example, the climactic passage in *Up the Pond*, which has the low brass in C-flat Major), but the piece constitutes some of the most satisfying music ever written for wind band. The folk tunes include *We'll Rant and We'll Roar Like True Newfoundlanders*, *The Sealing Cruise of the Lone Flier*, *The Petty Harbor Bait Skiff*, *The Wreck of the Emma Jane* (which sounds very much like *Sweet Betsy from Pike*), and *Up the Pond*. This brilliantly scored work is out of print but may still be found in larger, well-established libraries. The piece is a medley drawn from the rich tradition of Newfoundland folk music and includes tunes that range from the boisterous to the humorous, to the poignant, to the completely outrageous. Cable probably had his professional band in mind when he composed this piece, and the performance demands are substantial. Range extremes, very fast tempos, style changes and rapid modulations to awkward keys (D concert, G concert, G-flat concert, etc.), ensure that only accomplished players can attempt this work. It is, however, masterfully scored with an emphasis on brilliant timbral mixes and sonorous voicings. Challenging though it is, *Newfoundland Rhapsody* is highly enjoyable to play and entertaining for audiences.<sup>2</sup>

**Recordings:** *Concert in the Park* – Edmonton Wind Ensemble (1988)

**Title:** *Scottish Rhapsody*

**Composition Date:** 1966

**Duration:** 8:00

**Program Notes:** *Scottish Rhapsody*, out of print for many years, has now been reissued, complete with the full conductor's score (never before available). Cable's particular gift for a warm, rich, and full instrumentation is immediately evident in his tuneful, celebratory salute to the songs of Scottish poet Robert Burns. This skillful compilation of Scottish folk songs is Cable at his best - embracing the melodies in ways that skillfully bring out the diverse range of tones and textures that the concert band is capable of producing. The composer writes, "The inspiration for writing *Scottish Rhapsody* came from listener reaction to a Cable Concert Band broadcast. It was New Year's Day and I described *Hogmanay* and *Auld Lang Syne* and mentioned that I was a Nairn on my mother's side. Letters came in from Scots suggesting that I 'Tak' a right gude willy waught' (a hearty drink as described in the 4th verse of *Auld Lang Syne*, reflect on my ancestors and write a celebratory salute to the great poet Robert Burns. The work was completed in time to premiere on a 'Burns Night' broadcast by the Cable Concert Band the following year.' The work is subtitled *A Rhapsody on the Songs of Robbie Burns (1759-1776)*, and contains the following Scottish folk tunes: *A Man's a Man for A' That*; *Robin Adair*; *Ca' the Yowes to the Knowes*; *Comin' Through the Rye*; *A Red, Red Rose*, *Green Grow the Rashes, O*; *The Banks o' Doon*; and *Scots Wha Hae*.

Immediately appealing arrangements of familiar Scottish melodies. A real challenge to a senior band. A variety of Scottish folk tunes skilfully arranged.

*Musical Style:* Frequent mood, key, tempo, metre changes. Effective use of solo instruments and instrumental timbre. Builds to a strong climax.

*Technical Challenges:* Articulations, rhythmic precision, modulations, many accidentals, metre and tempo changes. Demanding solo passages (trombone, oboe).

*Pedagogical Value:* A fine study in textures, interplay of parts, changing styles, moods, tempos. Provides solo opportunities. Useful in studying compositional technique (treatment of simple folk material).

*Student Appeal:* High. Challenging and enjoyable for players who can handle the technical demands.

*Effectiveness in Performance:* Excellent. Familiar tunes, attractive arrangements. <sup>6</sup>

**Title:** *Snake Fence Country*

**Composition Date:** 1955

**Duration:** 6:11

**Program Notes:** The title refers to pioneer rail fences built in a zigzag pattern, which once were a common sight in many parts of Canada and the United States. This piece is modeled on a country dance in which the musicians would present a continuous flow of songs to keep the dancers on the floor. The three dance melodies used here, *Buffalo Gals*, *Red River Valley*, and *Turkey in the Straw*, all have a distinctly rural flavor and both Canadian and American origins. This bright, cheerful music, with a lilting dance tempo throughout, is challenging to play, but exciting listening for performers and audience alike. It is comparable both in flavor and quality to Robert Russell Bennett's *Suite of Old American Dances*, and could easily substitute for that work in a pops concert. <sup>2</sup>

**Recordings:** *Snake Fence Country* – Edmonton Wind Ensemble (1997)

**Composer's Region:** Ontario

**Composer Biography:** Howard Cable enjoyed a diverse musical career spanning over 60 years. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honorary Doctorate of Fine Arts from the University of Lethbridge, Alberta.

After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan, Ettore Mazzoleni and Healey Willan, he began a career composing, arranging, and conducting radio dramas and variety programs for the CBC. On television he was Music Director and arranger for many celebrated telecasts. He has appeared across Canada in all the major arts festivals and is a featured Guest Conductor of Canadian Symphony orchestras each season.

His compositions and arrangements can be heard worldwide on numerous recordings. <sup>3</sup>

**Composer's Dates:** 1920 - 2016



## **J. SCOTT IRVINE**

**Title:** *Hannaford Overture*

**Composition Date:** 1995

**Duration:** 7:30

**Program Notes:** The *Hannaford Overture* is a showpiece full of melody and motion. The main theme, slower middle section and reiteration are challenging and interesting to every member of the band. The piece builds effectively to its closing, leaving a lasting impression of its memorable tune. A solid bass section is recommended. *Hannaford Overture* was written for the Hannaford Street Silver Band of Toronto, Canada in celebration of the International Year of Canadian Music (1986) and was premiered by them in October of that year under conductor Wayne Jeffrey. The work is dedicated to the members of the HSSB, who have performed it across Canada and who have also recorded it under conductor Stephen Chenette for the Canadian Broadcasting Corporation's SM 5000 Series (CBC Records SM 5103). My intention was to write a light, "audience-friendly" Canadian concert opener, reminiscent of some of the English and American band music I enjoyed playing in my formative years. In 1990, at the urging of several colleagues, I scored a second version of the work for concert band. The percussion parts can be covered with two players, but a third player may be used to play optional passages as indicated in the score and parts.<sup>2</sup>

**Recordings:** *The Hannaford Street Silver Band* – Hannaford Street Silver Band (1991)

**Composer's Region:** Ontario

**Composer Biography:** J. Scott Irvine is a leading tuba player in the Toronto area where he performs regularly with the Canadian Opera Company and the Esprit Orchestra. He is also in great demand as a solo performer of new music involving his instrument. Primarily a composer of music for concert band and brass instruments, his *Fantasia* (1981/83) and *Hannaford Overture* (1986) are performed by bands across North America. His *Aubade* (1988) for cornet and band proved so popular that it has twice been re-issued with string orchestra and organ accompaniments. Many of his works have been recorded by the Hannaford Street Silver Band and are available on several CBC compact discs.<sup>3</sup>

**Composer's Dates:** 1953 -

## **ALFRED KUNZ**

**Title:** *Overture for Fun!*

**Composition Date:** 1984

**Duration:** 8:00

**Composer's Region:** Ontario

**Composer Biography:** Alfred Kunz is a noted Canadian composer, choirmaster, conductor, arranger, and music publisher. Mr. Kunz was born in Neudorf, Saskatchewan in 1929 of German parentage. His early music studies took place first in Kitchener, Ontario and then in Toronto. Later, as a teenager in Ontario, he told his friends he was going to be a composer, before he even "knew what a composer was". Since his youth he has had a significant impact on the musical heritage and culture of the local community. Following this he spent from 1964-65 studying composition and conducting in Germany (Staatsexamen, Mainz). Upon his return to Canada he was appointed Director of Music at the University of Waterloo where he remained until 1979.

Since leaving the University he has been working as a free agent, composing, arranging and conducting. In 1980 he formed his own music publishing house.

Although his major creative output has been choral, his music covers all genres of writing. Since 1980 he has written numerous works for orchestra, concert band, string orchestra and choral music for school room use. Compared to his early writing, Kunz has settled on a more conservative style.

Today, Kunz has seen many of his childhood dreams come true. He has composed numerous original works, including orchestral and chamber music, operas and operetta, oratorios, choral works and many songs. His expert musical stewardship has allowed many individuals across Canada to experience the joy of making, as well as listening to, music: classical, contemporary, folk, and sacred music.<sup>3</sup>

**Composer's Dates:** 1929 -

## **WILLIAM McCAULEY**

**Title:** *Canadian Folk Song Fantasy*

**Composition Date:** 1966

**Duration:** 5:16

**Program Notes:** This work is one of the outstanding music products of the Canadian Centennial of 1967. This appealing and well-written collection of Canadian folk songs was commissioned by the Ottawa School Board to commemorate Canada's centennial, and made its premiere on May 22, 1967, on CBC television. It employs some twenty tunes, including at least one from each province but accompaniment figures hint at many more. Many, but not all, are named in the score. McCauley has provided lovely countermelodies, effective motivic development, clever canonic textures, and, at times, a profusion of meter changes. Other forms of counterpoint also appear, with as many as three complete songs presented simultaneously. The compositional technique employed in this work is considerably more sophisticated than is normally seen in a medley.<sup>2</sup>

A well-constructed work based on Canadian folk songs. Popular with students and audiences. Commissioned by the Ottawa School Boards in 1967.

**Musical Style:** One movement based on contrasting Canadian folk songs. Melodies pass from instrument to instrument, section to section. Sometimes several tunes are juxtaposed. Bridge passages are well constructed. Metres, tempos, keys, and style change. Interesting textures and rhythms are featured.

**Technical Challenges:** Balance is important. Melodic lines must be brought out. Articulation and tempo changes must be observed.

**Pedagogical Value:** Useful in analyzing compositional technique in the treatment of the various folk tunes. Valuable training in playing cantabile melodies and in being aware of melody-accompaniment balance.

**Student Appeal:** Good.

**Effectiveness in Performance:** Good. Immediately accessible.<sup>6</sup>

**Composer's Region:** International

**Composer Biography:** Dr. William A. McCauley received his B.Mus. at the University of Toronto in 1947 and in the same year became an Associate of the Toronto Conservatory of Music. He received his M.Mus. at the Eastman School of Music, University of Rochester, New York in 1959 and the following year continued his studies at Eastman with a Doctor of Musical Arts.

From 1960 until 1987 McCauley acted as the Director of Music at the O'Keefe Centre in Toronto. In 1972, he became Director of Music and the conductor for the North York Symphony. From the 1950s through the 1980s he composed and conducted scores for over 160 films and hundreds of television programs. Dr. William McCauley passed away in May of 1999.<sup>3</sup>

**Composer's Dates:** 1917 - 1999

## **JOHN WEINZWEIG**

**Title:** *Round Dance*

**Composition Date:** 1950

**Duration:** 2:18

**Program Notes:** A cross between a moto perpetuo and hoedown music, *Round Dance* was written in 1950 for the CBC radio talent show "*Opportunity Knocks*." The composer describes it as a happy piece based on a repeated theme that overlaps, such as Frère Jacques. This merry scherzo exemplifies many of the characteristics for which Weinzwieg is known: clarity, thinness of instrumental texture and strongly rhythmic character. It begins with a brief motif that is stated first by the clarinets and then is taken up by other sections in the band until all join in a crescendo leading to the end. This piece of wit and humor was masterfully adapted for concert band by Howard Cable.<sup>2</sup>

A clever piece, of smiling good humour. Not easy but worth the effort. Musically instructive and effective with audiences.

**Musical Style:** Allegro at half note = 96, 2/2 time. Features ostinato figures, imitative devices, mild dissonance, and compelling rhythmic drive with on-going 8<sup>th</sup> note movement, clarity of texture, melodic appeal, and dynamic contrasts. Woodwinds carry the main burden.

**Technical Challenges:** Needs a very competent clarinet soloist and a good sax section. Some high writing for soprano woodwinds. Generally requires real fluency from the woodwinds. Lots of notes at a fast tempo demand technical dexterity and clarity of articulation. Dynamics must be observed. Must be kept moving without becoming heavy.

**Pedagogical Value:** Presents musical interest and technical challenges to all sections of the band.

**Student Appeal:** Good for a band which can handle the technical demands.

**Effectiveness in Performance:** Good.<sup>6</sup>

**Recordings:** *Canadian Impressions* – Hannaford Street Silver Band (1994), *Ouavations Vol. 1* – CBC Records (2002)

**Composer's Region:** Ontario

**Composer Biography:** John Weinzwieg was born in Toronto on March 11, 1913. The composer recalls his checkered early career: "Between the ages of 14 and 19, I studied the piano, mandolin, tuba, double bass and tenor saxophone, as well as harmony. I played and conducted school orchestras, dance bands, weddings, lodge meetings and on electioneering trucks for a rage of fees between two dollars and a promise. I played Pirates of Penzance, Poet and Peasant, Blue Danube, St. Louis Blues, Liszt's Hungarian Rhapsodies, Chopin waltzes and Tiger Rag. At age 19 I got serious and decided to become a composer."

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Freedman, Murray Adaskin and Phil Nimmons (1940s); R. Murray Schafer, Norma Beecroft, Gustav Ciamaga and John Beckwith (1950s); Brian Cherney, Paul Pedersen, Robert Aitken and John Rea (1960s); David Jaeger, Kristi Allik, Peter Paul Koprowski and Tomas Dusatko (1970s).

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Richard Henninger wrote of John Weinzwieg in 1973 on the occasion of his 60th birthday: "Now, at a time when mainstream twentieth century techniques are a fact of life in Canadian composition, we can look back and realize that, more than any other musician, John Weinzwieg was responsible for initiating their usage. With his own music, in the early forties, Weinzwieg broke the ground for the rest of us by putting sounds inspired by Berg and Stravinsky before radio and concert audiences at a time when such sounds were sure to meet resistance. By introducing contemporary techniques to a few sympathetic colleagues and students, he generated a small group of like-minded composers which became the foundation of the variety and quality found in Canadian music today."<sup>3</sup>

**Composer's Dates:** 1913 - 2006

## GRADE SIX

### **DONALD COAKLEY**

**Title:** *Sonics*

**Composition Date:** 1997

**Duration:** 12:00

**Program Notes:** This piece, commissioned by the Markham District High School Wind Symphony, is a large-scale dramatic work for concert band. The first two measures contain the thematic structures that constitute the first, second, and closing themes. Chromatic harmonies and dissonant intervals create tension and excitement. Within the sonata-allegro form themes are introduced and developed throughout the ensemble. Contrapuntal elements as well as many meter changes (7/8, 5/8) keeps the pace of the piece quick and energetic. The composer describes this work as "acidic" and that term seems to best capture the mood of the piece. Professional and advanced bands may also consider this piece because of the virtuosity that is required from all players. <sup>2</sup>

**Composer's Region:** Ontario

**Composer Biography:** Donald Coakley a native of Cambridge, Ontario, was the Assistant Coordinator of Music for the Scarborough Board of Education for twenty-three years. As such, he was primarily responsible for the development of the instrumental music programme in the Scarborough School System. His musical education took place in the United States; he holds the degrees of Bachelor of Science in Music Education from the Crane School of Music at the State University of New York, in Potsdam, New York; Master of Education with a concentration in Music Education from the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and Master of Music in Composition and Performance from the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a composition student of the American composer Vincent Persichetti. As an undergraduate, he was the recipient of two Presser Foundation Scholarships, and was a nominee for a Woodrow Wilson Fellowship. Following his years with the Scarborough Board of Education, Donald Coakley taught in the Music Department at York University, resigning from that position in 2000.

Many of his compositions reflect his commitment to music education, and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. Mr. Coakley has received numerous commissions from performing organizations in both Canada, and the United States. He is represented by publishers in both countries.

All traditional performing media are reflected in the Coakley catalogue; concert band, full orchestra, string orchestra, chamber ensembles, and choir. *Lyric Essay* for band has been recorded by the Edmonton Wind Ensemble, and the University of Calgary Wind Ensemble. *Vive La Canadienne* has been recorded by the University of Toronto Concert Band. *Rattle on the Stovepipe*, the last movement of a three movement folksong set for SATB choir was recorded by the Amabile Chamber Choir. Another choral work, *Three Nativities*, was one of four scores, from over two hundred submissions, selected by Melodius Accord for performance in New York, in December 1992, under the direction of Alice Parker.

In 1977, Mr. Coakley received the Distinguished Service to Public Education Award from the State University of New York. In 2002, Phi Beta Mu, the international bandmaster's fraternity, awarded him a citation for his commitment to music education, and to the development of concert band music in Canada.

As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers Authors and Music Publishers of Canada. <sup>3</sup>

**Composer's Dates:** 1934 -

## JAZZ ENSEMBLE

### **NORMAN SYMONDS**

**Title:** *Fair Wind*

**Composition Date:** 1969

**Duration:** 3:35

**Recordings:** *North of the Border* – Ron Collier Orchestra (1995)

**Composer's Region:** Ontario

**Composer Biography:** Norman Symonds was born in Nelson, British Columbia. Mountains, the sea and Duke Ellington were, in that order, his first outside influences.

At eighteen, he became a naval cook and when that was over, a clarinetist in a dance band. Finally he became a leader in a group of like-minded musicians (composition-jazz) which helped to launch his career. His successes include: the group and the Dave Brubeck Quartet playing at "Jazz at the Festival" in 1957 at Stratford, Ontario, and his Concerto Grosso for jazz and symphony which was invited by the Canadian Broadcasting Corporation (CBC) and performed on CBC Radio by the Ron Collier Quintet and the CBC Symphony under Victor Feldbrill. This involvement later led to Symonds becoming what he called 'a protagonist in the CBC arena' where he enjoyed the action and participated in both media.

A decade passed and Symonds got restless and decided to take a camper across Canada to explore the country for five months. He found much inspiration in the form of landscapes, legend, fact and fiction in what he described to be 'a haunted country'.

Symonds had written major works for the Toronto Symphony, the National Youth Orchestra and the National Arts Centre Orchestra. He had also done numerous feature productions for both radio and television (CBC).

Symonds: "It was the music of jazz which propelled me into a career. And though I never learned to play it well -- too interested in the writing -- I did come to feel it deeply and respect it greatly. In regard to technique, I've learned that from the doing; mainly from all those pieces which, for one reason or another, didn't work! To sum up, I am what might be called a romantic realist -- and I bet I'm going to regret that remark. But that's about as close as I can get to a summing-up, in a couple of words."<sup>3</sup>

**Composer's Dates:** 1920 - 1998

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2018

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