

Choral Works by Canadian Composers: A Selective Guidelist

Phase 1

Published Choral Compositions by BC Composers

A John Adaskin/CMEA Project sponsored by BCCF/accc

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accc ASSOCIATION OF CANADIAN CHORAL CONDUCTORS
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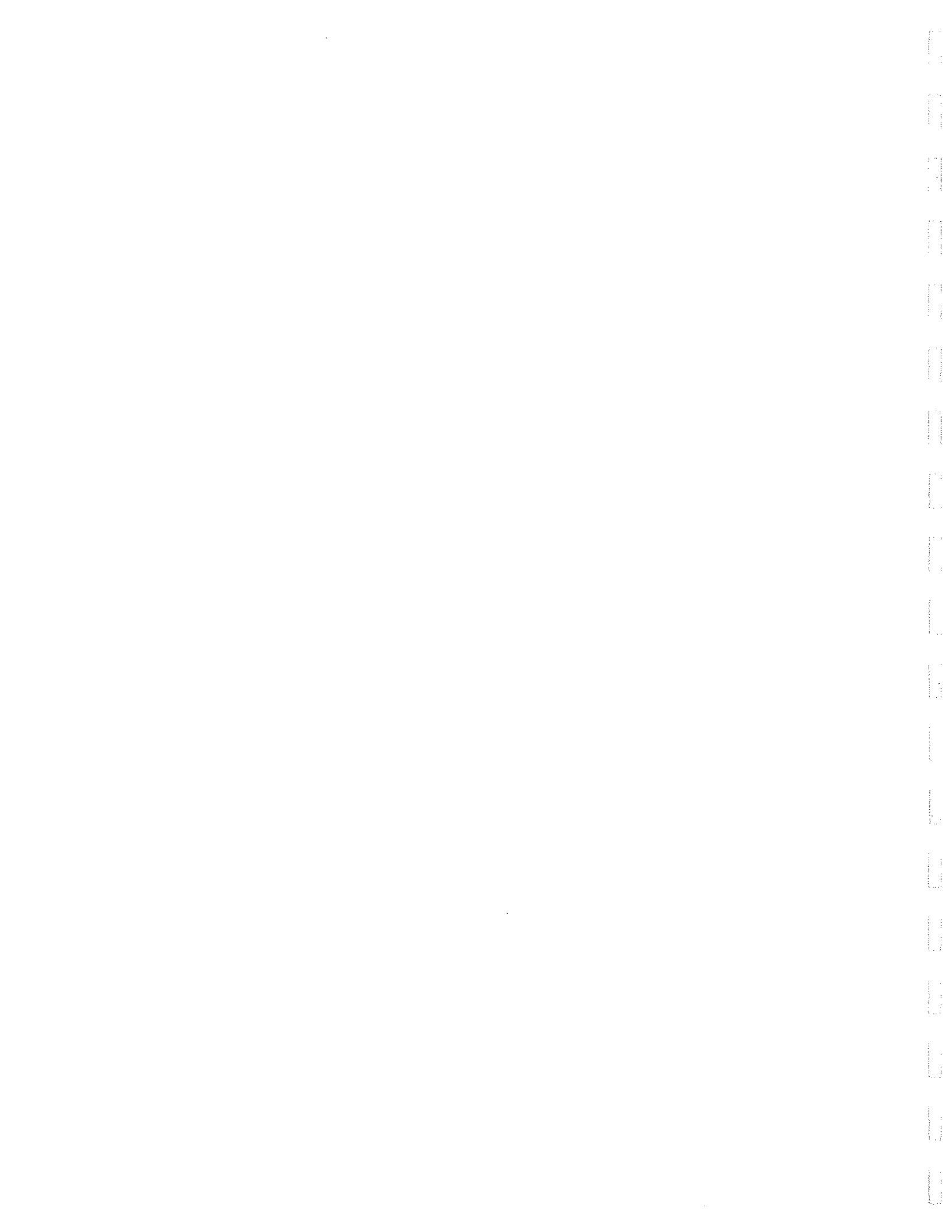


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Introduction

The John Adaskin Project Rises Again

A recently formed partnership between The John Adaskin Project CMEA, the BC Choral Federation and the Association of Canadian Choral Conductors marks the beginning of a long term project, the aim of which is to catalogue Canadian composed choral music published since 1990 to assist teachers at all levels in selecting Canadian content for their programming. Raising students' awareness about their cultural identity through music education is a goal espoused by writers of curriculum from government ministries of education to professional educators' organizations (see the BC Ministry Learning Outcomes for K-12 and the Coalition for Music Education in Canada). A guidelist to current Canadian choral compositions will assist conductors of school, church, and community choirs in their mandate of cultivating a greater Canadian consciousness.

The John Adaskin Project exists solely through external grants on a project-by-project basis, so it was necessary to find a sponsor. The BCCF, known for its tradition of supporting Canadian choral music and Canadian choral composers, seemed the logical partner. When presented with the project proposal, the Board Executive members welcomed the opportunity to financially support this worthy endeavour. BCCF made this a twenty-fifth anniversary project and offered to fund the first stage, "A Selective Guidelist to Choral Compositions by BC Composers." Dr. Patricia Shand, Director of the John Adaskin Project and author of previous guidelists, agreed to serve as a consultant for this joint research project.

The Canadian Music Centre initiated the John Adaskin Project in the early 1960's to provide music teachers with easy access to Canadian musical content. Since that time there have been a number of publications of guidelists to Canadian repertoire that have resulted from collaborative initiatives with the CMEA. These guidelists have typically included a one-page evaluation of each piece of choral music that provides teachers with an overview of the musical characteristics of the composition, its degree of difficulty, the technical challenges and the inherent pedagogical value. The guidelists have served to identify and analyze both published and unpublished Canadian compositions for use in schools. Moreover, they have been useful in promoting Canadian music and Canadian composers as well as encouraging the performance of otherwise unknown music. The last published guidelist of choral music, compiled by Dr. Patricia Shand, was in 1978. Given the abundance of Canadian choral music published since that time, there was a dire need to update the choral section of this original 1978 publication entitled "Canadian Music: A Selective Guidelist for Teachers." The 2004 guidelist features choral music composed from 1990 to the present. The long-term goal is that the list will expand over time to pick up the previous decades of uncatalogued Canadian choral music. As with previous guidelists, this new, updated guidelist focuses on the educational and musical merits of the choral works, in addition to an analysis of the technical challenges.

It is our vision that the true meaning of the word partnership will be borne out both locally and nationally through this initial joint project. Locally, through a collaboration between each provincial choral federation and the John Adaskin Project coordinators and contributors, and nationally, through an eventual culmination of each of these individual projects into a very useful and handy guidelist to Canadian choral music, with coast-to-coast representation, for use by teachers of school, church and community choral ensembles. Phase 1 of this partnership project involved the choral music of BC composers only. Teachers of choral ensembles at all levels, from elementary through to high school, church, and community choirs, were invited to submit reviews of their most recently performed choral works by a BC composer. The goal of this first phase was

to prepare a guidelist for a targeted number of 25 choral works by British Columbia composers to be presented at the 2004 ACCC conference in Winnipeg. Phase 2 of the project will move on to catalogue choral compositions by another province's composers; those results will be delivered at the ACCC conference in May 2006, and so forth. It is anticipated that once the model for collecting, annotating, and cataloguing is well established the process could likely move more quickly from province to province so that by the year 2010 the compiled guidelists representing the sum total of all the Canadian choral repertoire reviewed between 2003-2010 by all provincial choral federations will be presented at ACCC 2010.

A very special thank you goes out to all the contributors for the first phase of this national project: Brigid Coult, Arlene Ewart, Stephen Horning, Dr. Mary Kennedy, Connie Foss More, Carol Anne Parkinson, Elizabeth Scott, and Peter Vanderhorst.

This first phase of the guidelist can be found on the BCCF website (<http://www.bcchoralfed.com/>) with links to ACCC, CMEA, and CMC.

Project Coordinators

Moira Szabo and Inez St. Dennis

Agnus Dei (from Missa Brevis in C Minor)

Composer: Raminsh, Imant

Author of Text: Catholic Latin Mass

Description: A compellingly beautiful melody is balanced by rich keyboard harmonies, a canonic section, and a soaring soprano solo later joined by the choir, ending with a strong peace affirmation.

<u>Publisher:</u> Plymouth HI-507	<u>Price:</u> \$2.05	<u>Duration:</u> 3:30 min.
<u>Voicing:</u> 3-pt treble with sop. solo; keyboard; optional oboe	<u>Solos:</u> none	<u>Grade Level:</u> secondary +
<u>Difficulty:</u> medium	<u>Accompaniment:</u> piano part requires adept player	<u>Language:</u> Latin

Stylistic Features: long legato lines above a bass-rich piano part; rubato

Form: A Av B (solo) Bv (choir) Coda

Technical Challenges: Most parts have a high “Ab” that must sound effortless; dynamic range is wide, especially in the final 5 bars.

Teaching Value: experience contemporary Romantic style

Appeal to Singers: Good singers will vie for the solo; all appreciate the piece’s beauty and its call for peace.

Suggestions for an Effective Performance: choose a reverberant hall

Other: Rental orchestral parts were planned; check for availability. The song is also published in complete Missa Brevis (HLM-1000).

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Ahe Lau Makani (Many Soft Breezes)

Composer & Author of Text: Princess Lili'uokalani

Arranger: Hatfield, Stephen

Description: A lovely choral arrangement of an exquisite Hawaiian love song composed around 1868, probably at Hamohamo, the Waikiki home of Hawaii's last reigning monarch. The text delicately hints at the presence of a distant loved one in the queen's thoughts. The gentle breezes mentioned in the subtitle allude to the breath of this mystery man. This three-part choral arrangement establishes the true feel of a Hawaiian melody further supported by acoustic guitar and string bass.

<u>Publisher:</u> Boosey & Hawkes M-051-47215-4 (2000)	<u>Price:</u> \$3.50	<u>Duration:</u> 3:00 min.
<u>Voicing:</u> 3-part treble	<u>Solos:</u> none	<u>Grade Level:</u> intermediate and up
<u>Difficulty:</u> moderate	<u>Accompaniment:</u> guitar	<u>Language:</u> Hawaiian

Stylistic Features: The evocative nature of the song is established through a series of simple melodic verses that blossom into a lovely and powerful chorus. The textual images of gentle breezes carrying the hypnotic scent from a valley near the queen's home are irresistible. All of this is presented in an unusual Hawaiian mix of 2/4 and 6/8 rhythms, which is further enhanced by the open sound of a slack-key guitar. This finger-style guitar tradition, unique to the Hawaiian Islands, involves tuning the guitar strings down for additional warmth. The bass line has a lyrical quality that suggests the wordless male voice carried on the breeze. Wonderfully textured, the entire effect creates a sense of well-being.

Form: AB—4 verses and repeated chorus

Technical challenges: Despite the fact that the Hawaiian language is phonetic, a number of simple rules (explained in the accompanying comments) need to be observed carefully to give the piece a sense of authenticity. Unlike the high energy cross rhythms of Mexican music, the mix of 2/4 and 6/8 in this piece requires a certain degree of restraint in keeping with its character. Either acoustic or electric bass will work, although I'd opt for the string bass. An amplified acoustic or steel guitar is preferred to the electric variety. In the 'slack key' tradition, slackening the guitar strings down by several steps, often into an open tuning, creates a warm sound. To achieve this effect without requiring new chord patterns, the guitarist is asked to tune his instrument down a semitone and use the chord diagrams written in the key of C, which will then match the key of the written score, B major. If the key of B major is too much of a challenge for the bass player, he or she could tune down the bass a semitone and then play the printed part a semitone up.

Teaching Value: This is another one of Mr. Hatfield's many multicultural gems. It has finally opened the way for non-native Hawaiians to study a choral arrangement of a song written in one of the oldest languages in the world. With meticulous attention to Mr. Hatfield's detailed pronunciation guide, the syncopated text will relay the precise meaning of the words and allow the singers to sound like native speakers. As most Hawaiian music is written in duple time, it is an added bonus to study and present a piece that is distinctive even for native ears.

Appeal to Singers: This selection will be unique even in a multicultural setting. After all, how often do Canadian choirs get to sing a choral arrangement of a delightful Hawaiian love song? Singers will be enchanted by the lush harmonies and will enjoy the gradual build to the chorus, which in itself is a musical treat.

Suggestions for an Effective Performance: Depending on the size of the group, a semi-circle works well with the musicians off to the side or on a platform behind the singers. Some care should be taken that a proper sound balance is maintained between the singers and musicians. Flower leis can be worn for added visual effect.

Other: The title of the piece suggests an interpretation that conveys a sense of gentility. This arrangement is a far cry and a welcome relief from the more rambunctious 6/8 versions recorded by some solo singers.

(submitted by Peter Vanderhorst, a music teacher and director in West Vancouver, former conductor of the much celebrated Treble Choir of West Vancouver Secondary and founder and former artistic director of Celesta Women's Choir of West Vancouver)

An Invocation

Composer: Stokes, Tobin

Author of Text: Coleridge, Samuel Taylor

Description: This is a contemporary art song with aleotric effects.

<u>Publisher:</u> Canadian Music Centre BC Millennium Series 2000	<u>Price:</u> \$2.00	<u>Duration:</u> 2:00 min.
<u>Voicing:</u> part I: soprano & baritone; part II: alto	<u>Solos:</u> none	<u>Grade Level:</u> high school
<u>Difficulty:</u> intermediate	<u>Accompaniment:</u> a cappella	<u>Language:</u> English/Latin

Stylistic Features: Part work moves between E major and E natural minor. The Latin text inserted (“Miserere Domini Rubato”) and the tempo changes create a mystic atmosphere that enhances the text.

Form: A Av B A B Coda

Technical Challenges: a cappella; gradated dynamics; balance between the two parts, each of which deliver the text in turn; imitative close harmony often resulting in parts one semi-tone apart; aleotric ending where each singer sings the line at his or her own tempo

Teaching Value: close harmony tuning of differing tonal sets; delivery of text as classical poetry; individual strengths in aleotric section; suitable for an SSAB ensemble

Appeal to Singers: modality changes between major and minor; dramatic, classical text; combination of Latin and English; aleotric ending fading away to nothing leaves a mood and a stillness in the room that no one wants to disturb

Suggestions for an Effective Performance: Have very bright soprano voices mix with baritones on Part 1. Second sopranos work best with altos on the Part 2 line. One single voice can speed up the tempo considerably in the coda, while others choose a slower tempo. Use a small ensemble for best effect, maybe 12 voices at the most.

Other: very effective performance piece

(submitted by Elizabeth Scott, conductor of the Vernon-based Scott Singers, Young Scott, and Quartetto)

Ave Maria

Composer: MacIntyre, David

Author of Text: traditional

Description: This a cappella piece is accessible and effective for an experienced choir. The writing is very rhythmical and repetitive with changing meter (e.g. 5/8, 3/4, 5/8, 2/4 etc.). It is a lot of fun and exciting to sing and can be performed by older children or a women's choir. (It was originally commissioned by Elektra Women's Choir).

<u>Publisher:</u> Cypress Publishing	<u>Price:</u> \$2 - \$3	<u>Duration:</u> 3:00 min.
<u>Voicing:</u> SSSAAA	<u>Solos:</u> minimum of 24 singers	<u>Grade Level:</u> experienced secondary community/ semi-pro / pro
<u>Difficulty:</u> medium to difficult	<u>Accompaniment:</u> a cappella	<u>Language:</u> Latin

Stylistic Features: very repetitive rhythmical; starts gentle and builds to a climax at the end

Form: through-composed

Technical Challenges: changes of meter between 5/8, 3/4, 5/8 & 2/4 require attention to the underlying eighth note pulse; articulation of the ostinato is difficult and very important to the phrasing; range G below middle C to high A; repetition of the words *Ave Maria* over and over again throughout and the phrasing of the repeated 4- part underlay is tricky; critical that the stress on the syllables be right and flowing

Teaching Value: a good study of singing mixed meter 5/8 to 3/4 etc. in an ostinato-like setting. Attention to detail and stress of the repeated word syllables is very important and probably the most difficult part of the work

Appeal to Singers: The teens that I work with have fun with this piece.

Suggestions for Performance: This is a great 1st half closer. The piece starts gentle and builds to an exciting climax. Though it is very repetitive it maintains interest throughout.

(submitted by Stephen Horning conductor of the Surrey Children's Choir)

Cantate Domino

Composer: Lang, Rupert

Author of Text: Bible - Psalm 117

Description: From the portamento entry through vigorous rhythmic sections to free-rhythm areas, this piece builds in interest and intensity.

<u>Publisher:</u> Boosey & Hawkes OCTB6536	<u>Price:</u> \$3.15	<u>Duration:</u> 4:30 min.
<u>Voicing:</u> divisi 3-pt treble with optional synthesizer	<u>Solos:</u> a few brief ones	<u>Grade Level:</u> secondary +
<u>Difficulty:</u> difficult	<u>Accompaniment:</u> synthesizer or a cappella	<u>Language:</u> Latin

Stylistic Features: contemporary clusters; major 2nd dissonance; unusual synthesizer tones (unless done a cappella); well-balanced tonal sections and repetitions; contrast between detached and legato articulation

Form: through-composed with significant repetitions; ending similar to beginning

Technical Challenges: This piece requires significant rehearsal time and a large group to cover all the parts securely. Individual parts are not overly difficult.

Teaching Value: There are lots of innovative sounds.

Appeal to Singers: It's very exciting!

Suggestions for an Effective Performance: Be adventurous, including with the synthesizer choices.

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Carol of the Animals

Composer: Wedd, Patrick

Author of Text: Cramer, Alice Carver

Description: Four varied verses and a coda - all quite captivating.

<u>Publisher:</u> Cypress CP 1011 (1994)	<u>Price:</u> \$1.85	<u>Duration:</u> 2:30 min.
<u>Voicing:</u> mostly 2-pt treble	<u>Solos:</u> none	<u>Grade Level:</u> middle school +
<u>Difficulty:</u> medium	<u>Accompaniment:</u> piano part requires skilled pianist	<u>Language:</u> English

Stylistic Features: A saucy melody matches a sometimes mischievous text (slugs & bugs...) in this sparkling Christmas story.

Form: strophic with varied descants, including whistling

Technical Challenges: Whistling! Initially the giant vocal-leaps into a new meter seem daunting, but singers are soon charmed. The piano part requires an accomplished player.

Teaching Value: the ease of changing meters when the word accents fit; balancing tune & accompaniment; enunciation; sustaining the final major triad during piano dissonances

Appeal to Singers: The main tune is “catchy”; other parts provide a challenge.

Suggestions for an Effective Performance: Consider teaching different portions to different groups, combining them for the concert.

Other: commissioned by the Vancouver Bach Children’s Chorus for their first concert in Dec. 1984

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Christmas Time and Little Children

Composer & Author of Text: Millington, Chris

Description of the Song: The lightness of the text "Christmas time for little children, friends from early years" and "Christmas is time with song and music" is reflected in the laid back syncopated melody and the occasional singing in thirds. Four bar phrases throughout give this piece a traditional feeling. The tempo marking is "relaxed swing."

<u>Publisher:</u> Seamill Publications	<u>Price :</u>	<u>Duration :</u> 3:50 min.
<u>Voicing :</u> SA	<u>Solos :</u> None	<u>Grade Level:</u> intermediate, middle school, secondary treble voices
<u>Difficulty:</u> easy	<u>Accompaniment:</u> piano, moderate; instrumental accompaniment on CD available	<u>Language:</u> English

Stylistic Features: easy to sing introduction to jazz harmonies; a contemporary song with the magic of Christmas as seen through the eyes and minds of children

Form: AB—verse/chorus, 2 verses

Technical Challenges: syncopated rhythm; ascending chromatic passage in the bridge; use of flat 7th; beginning singers in the intermediate grades may find maintaining the harmony section (mainly in thirds) a bit of a challenge.

Teaching Value: A Christmas song in gentle jazz, the lyrics capture the simple joys of Christmas as seen in the smiles of children. The relaxed swing of the piano accompaniment doubles the vocal line. The flattened seventh in the melody adds to the jazz feel of the piece. A professional quality CD accompaniment is available.

Appeal to Singers: easy, sing-able melodic line with the relaxed swing of gentle jazz; fun to sing with the CD accompaniment

Suggestions for an Effective Performance: Band accompaniment is available. If a Band is unavailable, use the professional quality CD accompaniment. This piece may also be performed with piano accompaniment.

(submitted by Arlene Ewart, music teacher at St. Margaret's School in Victoria, BC)

Crimson, Ivory, Aquamarine

Composer: Hatfield, Stephen

Author of Text: lines from Shakespeare's *The Tempest* interspersed with scat syllables

Description: Stephen Hatfield was commissioned to write a piece of music to be premiered at a children's choral festival at Disneyland on July 4, 1996. The result was a fitting tribute to various styles of American music where every riff grows out of the interval of a minor third, a musical reference to the three colors of the title, which in turn allude to the American red, white and blue. The seemingly incongruous lines from Shakespeare's wedding masque, introduced ever so gently in the opening section and brought back as an energetic finale, function well as a blessing on the "brave new world".

<u>Publisher:</u> Boosey & Hawkes # OCTB 6849, 1996	<u>Price:</u> \$3.50	<u>Duration:</u> 5:14 min.
<u>Voicing:</u> SA, TB or mixed	<u>Solos:</u> none	<u>Grade Level:</u> accomplished elementary through high school
<u>Difficulty:</u> medium	<u>Accompaniment:</u> native ceremonial drum (preferably) and hand clapping	<u>Language:</u> English/Creole/Native chant

Stylistic Features: The composition is an impressive mix of blues, Tex Mex and Creole, neatly tied together by a native chant of several styles and sorts and ending in a rousing hoedown in 5/4.

Form: free

Technical Challenges: Written in 4/4, this piece presents some interesting internal meter changes that call for a certain degree of buoyancy. Textual passages written in 5/4, for instance, are to be sung with a 15/8 feel. This sounds rather intimidating, but once they're sung they feel quite natural. The sudden appearance of an 8-bar blues riff that opens with a finger-snapping jazzy feel and then repeats in a more ruminative fashion requires some practice to establish the production of swung eighths. The Shakespeare text, presented in 4/4 and 5/4, offers a liberal sprinkling of triplets preceded by quarter notes that call for a dotted quarter feel. I might add that once the initial chants and riffs have been mastered, they get recycled in the piece, so that there is nowhere near as much music to learn as there first appears.

Teaching Value: Not only does this composition pay tribute to the Native American culture, it also goes well beyond any issue of multiculturalism. The singers are encouraged to get into the joy of the chants by making them part of their daily existence, assuring a confident presentation. Technically, the three syllables used in the chants will help the singers achieve a relaxed and open sound. This composition is ideal for studying the similarities and contrasts of the different American musical styles and aesthetics.

Suggestions for an effective performance: Notation for the handclaps and drumbeats to support the Native and Creole chants are included in the score. The sound of the drum needs to match the style of the music, so some experimentation is called for. We were fortunate in having an authentic ceremonial drum at our disposal, which not only sounded just right, but also looked

attractive and appropriate. If a drum is impractical, a collective foot stomp will add just the necessary punch. This method, of course, would not be effective on a concrete floor. As in most Hatfield compositions, this piece includes suggestions for an effective performance while allowing enough leeway for some personal creativity.

Other: Women's choirs interested in Native chants will enjoy the composer's *Nukapianguaq*, a truly awesome dramatic suite of Inuit chants with a variety of mood changes available from Boosey & Hawkes.

(submitted by Peter Vanderhorst, a music teacher and director in West Vancouver, former conductor of the much celebrated Treble Choir of West Vancouver Secondary and founder and former artistic director of Celesta Women's Choir of West Vancouver)

Foggy Birthday Shuffle

Composer & Author of Text: Hatfield, Stephen.

Description of the Song: This piece was written for young singers and can be learned very quickly. It has two scat verses set to different melodies, one low and one high. The verses are then superimposed on one another, encouraging the singers to perform in two “melodic” parts. The rocking, bluesy chorus is a quick study. The title refers to “my thirty-ninth birthday, when I was far from home, walking through the sea mist, and feeling better and better about being in my own company”. (S.H.)

<u>Publisher:</u> Boosey and Hawkes, Inc. (1997)	<u>Price:</u> \$2.00	<u>Duration:</u> 2:45 min.
<u>Voicing:</u> 2-part treble	<u>Solos:</u> none	<u>Grade Level:</u> upper intermediate, middle school
<u>Difficulty:</u> easy to moderate	<u>Accompaniment:</u> piano, moderate difficulty	<u>Language:</u> English and scat

Stylistic Features: This carefree shuffle style form of swing requires a musical doublethink: it needs to be relaxed and laid-back with a clean pulse. The perpetual motion of the piano part must be rhythmically precise without sounding academic. Pianists are free to embellish on the written part.

Form: A B—melody one, melody two, combined melodies, coda

Technical Challenges: learning to free scat sounds; use of vocal expression in scat singing; use of the fall off

Teaching Value: use of scat syllables, meant to imitate the way people sing to themselves; the two melodies, one low and one high, are superimposed to create harmony in the verses; use of swing eighths

Appeal to Singers: fun, quick study in shuffle style; sounds and looks much more challenging than it is; singers find the song easy once they get “off the page”

(submitted by Arlene Ewart, music teacher at St. Margaret’s School in Victoria, BC)

Gate Gate

Composer: Tate, Brian

Text: Buddhist hymn—Sanskrit

Description: An energetic and appealing song for mixed choir or treble voices, using Sanskrit and English texts

<u>Publisher:</u> Earthsongs (1998)	<u>Price:</u> \$2.80	<u>Duration:</u> 3:00 min.
<u>Voicing:</u> S(S)ATB or SSA	<u>Solos:</u> none	<u>Grade Level:</u> intermediate upwards
<u>Difficulty:</u> medium	<u>Accompaniment:</u> piano, moderate difficulty	<u>Language:</u> English/Sanskrit

Stylistic Features: rhythmic energy is predominant; contrast of non-legato and legato; voices answering each other in different combinations; use of dynamic shaping to increase energy

Form: through-composed, though a feeling of verse/chorus

Technical Challenges: opening is chant-like; first section of piece alternates 6/8 with 3/4, then chorus alternates 6/8 and 2/4; following key-change, rhythm moves to 7/8, with the chorus as before; needs to be memorized - clapping is scored in

Teaching Value: This is an excellent opportunity for recognizing the difference between 3/4 and 6/8 metric groupings and for working in 7/8. The text can lead to discussion of the principles of Buddhism.

Appeal for Singers: A little daunting at first glance, but this is a piece that is relatively easily learned and has immense appeal for both choir and audience because of its energy and contrasts.

(submitted by Brigid Coult, President of ACCC (as of May 2004), Past President and Board Member of BCCF, Director of Music at St. Mary's Anglican Church, Kerrisdale, and the Richmond Chorus in Vancouver)

Greater Love

Composer: Chatman, Stephen

Author of Text: Owen, Wilfred

Description: This is an SATB voicing of a work first written for a Chor Leoni Men's Choir Remembrance concert. The song starts with a modal melody first voiced by baritone soloist, then in canon against sustained chords before building to a climax. There is an oboe (or soprano saxophone) obbligato part, with ornate decoration of melody and then sweeping scale passages. The song ends with the choir in unison, very quietly.

Publisher: Jaymar	Price: \$1.50	Duration: 4:00 min.
Voicing: SATB div	Solos: baritone	Grade Level: secondary and above
Difficulty: medium	Accompaniment: oboe or soprano sax	Language: English

Stylistic Features: The melody has a modal quality. Its moving quality is over sustained divisi chords in alto and bass.

Form: 4 verses, each one arranged differently

Technical Challenges: Sustained accompanying parts need good singing technique. Clear diction is vital. The 3rd verse has an intense sustained crescendo that needs careful control. The last verse is a wonderful example of how powerful quiet unison singing can be.

Teaching Value: Long phrases require good singing technique. Poetry requires clear diction.

Appeal for Singers: emotionally powerful

Teaching Suggestions: This is a Remembrance Day piece - in our performance this was one of a set that included Eleanor Daley's "For the Fallen" and Healey Willan's "How They So Softly Rest."

Other: This song provides a good opportunity for exploring the works of the WWI poets like Wilfred Owen - this is not one of his better-known poems, and is worth discussing.

(submitted by Brigid Coult, President of ACCC (as of May 2004), Past President and Board Member of BCCF, Director of Music at St. Mary's Anglican Church, Kerrisdale, and the Richmond Chorus in Vancouver)

In a Summer Garden

Composer: Smith, Stephen

Author of Text: Waddington, Miriam

Description: A short but intensely effective piece that uses a narrator with mixed choir and piano.

<u>Publisher:</u> Stephen Smith Music at <stephensmithmusic.com>	<u>Price:</u> \$2.00	<u>Duration:</u> 3:00 min.
<u>Voicing:</u> SATB	<u>Solos:</u> no solos except narrator part	<u>Grade Level:</u> secondary upwards
<u>Difficulty:</u> medium	<u>Accompaniment:</u> piano	<u>Language:</u> English

Stylistic Features: opening contrapuntal vocalized section over which narrator speaks; more homophonic central section which builds in intensity and then shapes back down; further vocalized section bringing out key words from the narrator's part; opening section returns, this time with text; lovely independent piano part - not just an accompaniment, but with colour and character

Form: through-composed

Teaching Challenges: not difficult - attention needed to tuning and to text

Teaching Value: Singers need to be aware of balance throughout and of the way the text is painted. Discussion of Miriam Waddington's work is essential. There is opportunity for dynamic shaping.

Appeal for Singers: an effective and atmospheric piece, appealing to both singers and audience

Suggestions for Performance: A good narrator is needed— we found that with projection but no amplification the voice was more effective with the choir.

(submitted by Brigid Coult, President of ACCC (as of May 2004), Past President and Board Member of BCCF, Director of Music at St. Mary's Anglican Church, Kerrisdale, and the Richmond Chorus in Vancouver)

Joban Tanko Bushi (Two Japanese Folk Songs)

Composer: Japanese folk song

Arranger: Stuart, Wendy

Description: This traditional Japanese mining song (one of the best known of its genre in Japan) is enhanced by clapping and by typical rhythmic speech, some in high-pitched vocables. Each part moves among the 3 voices, so everyone gets a turn!

<u>Publisher:</u> WBS Music, Vancouver (includes also "Machiboke")	<u>Price:</u> \$1.90	<u>Duration:</u> 2:00 min.
<u>Voicing:</u> 3-pt treble	<u>Solos:</u> none	<u>Grade Level:</u> middle school +
<u>Difficulty:</u> medium	<u>Accompaniment:</u> a cappella	<u>Language:</u> Japanese

Stylistic Features: see description

Form: Introduction; 2 verses; interlude; repeat verse one (typo in bars 10 & 11); coda

Technical Challenges: balancing the various sounds; quick vocal triplet ornamentation; comfort in Japanese, which is easy to pronounce but a challenge at a quick tempo

Teaching Value: rollicking 6/8 meter against a 3/4 feel; G pentatonic melody

Appeal to Singers: its uniqueness and vigorous, rhythmic style

Suggestions for an Effective Performance: Use your whole body! Try to find a Japanese recording for the style (ask a Japanese Suzuki teacher, like I did?). It's a well-known song.

Other: World Music Press also publishes this piece in 2 parts, under the Joban title alone.

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Las Amarillas (a Mexican folk melody)

Arranger: Hatfield, Stephen

Description: An a cappella treatment of a Mexican folksong that has proved to be a first-rate crowd-pleaser. Fairly daunting initially in its rhythmic and linguistic challenges, but once these fall into place you simply can't put it down. It's best performed by a group of young ladies who love to perform. The mezzo-sopranos carry the principal melody, while the sopranos and altos support them in equally energetic fashion.

Publisher: Boosey & Hawkes	Price: \$3.00	Duration: 2:30 min.
Voicing: 3-part treble	Solos: none	Grade Level: accomplished high school and up
Difficulty: advanced	Accompaniment: a cappella	Language: Spanish

Stylistic Features: The piece is in the style of the Mexican *huapango*, a song popularized by early Mariachi bands. One of its distinguishing features is what Stephen Hatfield calls the "floating downbeat," a musical device that plays tricks with our expectation of an orderly arrangement of downbeats and rests. Another characteristic of this piece, so common in Mexican music, is the inclusion of shouts and body percussion (hand claps and finger snaps).

Form: The four verses, sung in rapid Spanish, run into each other to form an integrated musical line that surges back and forth in intensity until it settles into a subdued counting verse that segues into a boisterous finale.

Technical Challenges: The "floating downbeat" requires some getting used to. It involves placing a strong beat where one least expects it and observing a rest where one expects a strong downbeat. The most important rhythmic ingredient involves the placement of the dotted quarter note as it creates a hemiola pattern that reinforces the exotic feel of the music. The accompanying handclaps and finger-snaps add another level of excitement as they occur sometimes on and sometimes off the beat.

Teaching Value: This selection teaches the more accomplished choir the intricacies of the *huapango*, a musical style many of us have heard but never attempted ourselves. It's written in 6/4 with a generous sprinkling of $\frac{3}{4}$ and $\frac{5}{4}$ meters. Once the technical demands have been mastered, the choir is then advised to adopt a physical freedom that underscore the musical excitement. With Spanish being a phonetic language, the text is easily learned and has the added advantage of reinforcing the use of clean vowels and the Spanish "r." The added shouts and body percussion are a bonus, and Mr. Hatfield, in his introductory notes, explains how these can be achieved most effectively.

Appeal to Singers: This selection will prove to be one of your choir's all-time favorites.

Suggestions for an Effective Performance: The success of this selection does not only hinge on the musical and physical involvement of the singers, but also on the way they communicate with each other. The shouts are used to encourage and energize the other singers. To that end I used a triangular pattern of singers with the altos upstage, facing front, and the sopranos and mezzos facing each other downstage. In this way all groups could sing to each other and individually

even include the audience once in a while with a "how about that!" attitude. This is a compelling musical experience for singers and audience alike and would work especially well in a multicultural program. Needless to say, it would be an outstanding selection as a competition piece.

(submitted by Peter Vanderhorst, a music teacher and director in West Vancouver, former conductor of the much celebrated Treble Choir of West Vancouver Secondary and founder and former artistic director of Celesta Women's Choir of West Vancouver)

Let Wildness Sing

Composer: Raminsh, Imant

Author of Text: Strube, Becky

Description: The uplifting text is strengthened by varied harmonies and flowing melodies.

<u>Publisher:</u> Boosey & Hawkes M-051-47410-3	<u>Price:</u> \$2.35 (2002)	<u>Duration:</u> 8:00 min.
<u>Voicing:</u> Unison, 2-pt & 3-pt treble	<u>Solos:</u> some verses could be performed as small ensembles	<u>Grade Level:</u> massed 1-12 or secondary
<u>Difficulty:</u> refrain easy; part work on verses is medium	<u>Accompaniment:</u> challenging piano part	<u>Language:</u> English

Stylistic Features: Mostly legato melodic lines are varied by movement in the accompaniment that determines the tempo (this is not marked; I used quarter = 69).

Form: rondo

Technical Challenges: Performance, and thus rehearsal length, might call for eliminating some verses. The soprano descant tessitura is high-G5 (causes elation!). Phrasing of the refrain should indicate "the simple song we bring is this" as a single thought - this is not clear on the page.

Teaching Value: sustaining forward movement over several verses and ending with a broadened refrain helps to teach long-term goals

Appeal to Singers: This is a non-trite setting of ecology-based words that match sentiments often expressed by young people.

Suggestions for an Effective Performance: Each distinctive verse could be sung by a different group (including duets), with all doing the refrains.

Other: BC Choral Federation commissioned piece premiered by VIVA Choirs May 21, 2002 at the United Nations International Children's Conference on the Environment in Victoria, BC

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Nukapianguaq

Composer: Anonymous - Inuit chant

Arranger: Hatfield, Stephen

Description: Several different songs flow together or can be performed in smaller groupings. The ethnic content is striking throughout - this collection could not be mistaken for Western art music!

<u>Publisher:</u> Boosey & Hawkes OCTB6700	<u>Price:</u> \$2.95	<u>Duration:</u> Up to 8:00 min. (Can leave out sections)
<u>Voicing:</u> 1-4 pt (doubling octaves in 4 pt) treble; a cappella + clapping	<u>Solos:</u> Treble 1,2 and several solo parts	<u>Grade Level:</u> varies; middle school +
<u>Difficulty:</u> varies; some difficult	<u>Accompaniment:</u> a cappella	<u>Language:</u> Inuit

Stylistic Features: unusual vocal sounds (occasional whispering and breathy grunts); independent meters and heterorhythms; Inuit syllables and vocables; glissandi; repetition; octaves; changing meters; vocal swells on a single note; final accelerando

Form: through-composed but sectional; can choose portions to perform

Technical Challenges: see Stylistic Features

Teaching Value: see Stylistic Features

Appeal to Singers: see Stylistic Features

Suggestions for an Effective Performance: Listen to the Amabile Youth Singers performance, from London, Ontario because, like many of Hatfield's pieces, this was written for them. There are also excellent performance notes in the score.

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

O Lux

Composer & Author of Text: Stokes, Tobin

Description: This is a 3-part treble choir piece with twentieth century harmonies that are accessible for a young choir to learn and gratifying to sing.

<u>Publisher:</u> Plymouth Music Co. HL-241 1996	<u>Price:</u> \$1.75	<u>Duration:</u> 3:15 min.
<u>Voicing:</u> 3-part treble with some solo parts	<u>Solos:</u> 1 short solo for alto (preferably)	<u>Grade Level:</u> middle school +
<u>Difficulty:</u> medium	<u>Accompaniment:</u> handbells or piano	<u>Language:</u> Latin

Text: O light, cause of wonder, of equal beauty, let us rejoice, let us go, Praise be to God.

Stylistic Features: O Lux is a fascinating little piece for young singers. It starts with an interesting little repetitive motive that is introduced by the treble I's and then it is echoed in a three part round. The middle section juxtaposes an ascending octatonic "d" scale with a pedal "d" in the bottom voice that is very attainable to sing. It then goes into a melodic section and ends as it began. Overall it has the ability to be a wonderfully eerie addition to a program.

Form: through-composed

Technical Challenges: There are many tempo changes and pauses.

Teaching Value: The Latin text is repetitive, so it is a good opportunity to work on vowel uniformity and blend. It is also an excellent opportunity to learn a 20th century piece of music that is a little odd in places, but is great sounding. This song is fairly easy to read for those who don't "read" music and is a great piece for choirs who don't have many singers who can sing parts. It is also a good way to help get into part singing as parts usually start on the same note as each other, making it easy to get started on the separate line.

Appeal to Singers: The young singers (12-17) love how this piece sounds. They really feel like they are singing something quite advanced and unique.

Suggestions for an Effective Performance: This piece sings much better in a resonant place than not. We have never been able to do it with the handbells as suggested, but I am certain it would be brilliant. Because of its different nature, it is best performed in the middle of a program, as sometimes the audience doesn't quite know how to respond. However, it is certainly worth doing as they will definitely remember it!

Other: It has been written and published with Christmas in mind, but it fits into any sacred program well. Program notes inside the piece say that it works well in an antiphonal setting or as a processional although I have not tried either of these options.

(submitted by Carol Anne Parkinson, director of the Nova Voce Choral Society choirs in the Comox Valley on Vancouver Island. There are four choirs in the choir family: children, youth, women, and men)

Old Fox Wassail

Composer: English folk song

Arranger: Hatfield, Stephen

Author of Text: anonymous

Description: Rustic, jolly sections bracket a more introspective mood. Wassail from Anglo-Saxon means “Good health to you!” and was not originally connected to Christmas. There is no mention of the word in this song.

<u>Publisher:</u> Boosey & Hawkes OCTB6852	<u>Price:</u> \$1.90	<u>Duration:</u> 2:00 min.
<u>Voicing:</u> mostly 2-pt treble, occasionally 3-pt	<u>Solos:</u> none	<u>Grade Level:</u> middle school +
<u>Difficulty:</u> medium	<u>Accompaniment:</u> a cappella	<u>Language:</u> English

Stylistic Features: Jaunty dotted eighth-sixteenth patterns persist throughout. The melodies seem familiar but make arresting twists and the repetition is mesmerizing.

Form: A Av A B Av

Technical Challenges: parts sometimes cross; a cappella; “folky” text (e.g. “yer” for “your”)

Teaching Value: mixolydian mode and sometimes its parallel natural minor, plus a bit of Lydian on the final page; some cross relations (F natural/ F sharp); these things provide a wonderful flavour and aren’t actually hard once the singers understand the mood being expressed

Appeal to Singers: Poverty and ecology are dealt with in a powerful way, along with wishes of good cheer.

Suggestions for an Effective Performance: Consider an acted-out processional.

Other: dedicated to VIVA Choirs, Victoria BC, in Fall 1995 (premiere performance)

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

Remembrance Day Child

Composer & Author of Text: Ward, Diana

Arranger: Ward, Diana and Zwozdesky, Willi

Description: The simple melodic line and flowing phrases, combined with dramatic tempo and dynamic changes, make this a suitable song for Remembrance Day. Excerpts from John McRae's poem *Flanders Fields* strengthen the integrity of the piece. Easy to sing for upper Intermediate grades, the song also suits the tone color of treble voices in the secondary grades. This piece could readily become a Remembrance Day standard.

<u>Publisher:</u> Rhythmic Trident Music Publishing, RTCP-009 (2001)	<u>Price:</u> \$2.00	<u>Duration:</u> 2:00 min.
<u>Voicing:</u> unison, SSA	<u>Solos:</u> solo or unison introduction	<u>Grade Level:</u> intermediate, middle school, secondary treble voices
<u>Difficulty:</u> medium	<u>Accompaniment:</u> piano, moderate difficulty	<u>Language:</u> English

Stylistic Features: legato quality is achieved by long phrases; feeling of expansion needed for intervals of a Major 6th; sudden pianissimo sections promote strong breath support

Form: through-composed

Technical Challenges: The harmony is mainly in thirds and sixths. Some phrases climax with a tone cluster, resolving to a major triad when sung in three-parts; dramatic changes in tempo propel the music forward.

Teaching Value: useful for sensitizing singers to the power of the text; creates opportunity for dramatic tempo changes within a flowing line—the simple harmony is moderately easy to learn with dramatic results

Appeal to Singers: The words reassure singers and young audiences of their active role on Remembrance Day: to acknowledge with gratitude what Canadians have gained through the peace work of our ancestors. "We can be who we are...we can decide for ourselves the truth we want. These are here for me because of you. What can I do to say 'Thank you'? I'll remember you." The introduction becomes even more poignant when performed by a soloist or small group. Expanding to two-part, then three-part harmony builds excitement and dramatic impact. This song is certain to become a repertoire "standard" for Remembrance Day.

(submitted by Arlene Ewart, music teacher at St. Margaret's School in Victoria, BC)

Sim Shalom

Composer: Traditional Hebrew folk song

Arranger: Stuart, Wendy

Description of the Song: Sim Shalom, a song of peace sung in Hebrew, begins homophonically and quietly. Reflective, in a minor key, the intensity builds to a plea for peace, then ends almost inaudibly on the word shalom – peace.

<u>Publisher:</u> Gollard Press GP94113, 1996	<u>Price:</u> \$1.85	<u>Duration:</u> 1:20 min.
<u>Voicing:</u> SSA, SATB, unaccompanied	<u>Solos:</u> spoken line above sung text (English)	<u>Grade Level:</u> secondary
<u>Difficulty:</u> moderate	<u>Accompaniment:</u> a cappella - piano for rehearsal only	<u>Language:</u> Hebrew

Stylistic Features: This piece has a very mournful sound created by the Dorian modality (transposed to G) and 4-pt., a cappella harmony. It is best to use the piano for rehearsal only as the haunting quality of this piece is best achieved through a cappella singing. The A part hovers around the first tetrachord and the B section around the second tetrachord creating a lovely, soulful contrast. The climax happens on one single high "G" in bar 13.

Form: through-composed

Technical Challenges: accurate intonation in a minor key without the support of the piano

Teaching Value: beauty of pure a cappella singing; use of triplets; use of changes in meter; value in learning music from a variety of cultures; historical significance. Dynamic range $f > pppp$, emphasis on the strength and subtlety of dynamic range $pppp < mp$

Appeal to Singers: beauty of the harmony in a minor key; lyrics that sing of and for peace

Suggestions for an Effective Performance: recommended for Remembrance Day presentations

(submitted by Arlene Ewart, music teacher at St. Margaret's School in Victoria, BC)

Songs of the Lights

Composer: Raminsh, Imant

Author of Text: #1—Algonquin Indian translated by Nellie Barnes; # 2-3-4—Navajo Indian translated by Eda Lou Walton

Description: "Songs of the Lights" is a charming 4-song set of pieces set to evocative Algonquin and Navajo Indian texts. Although originally written for the Glen Ellyn Children's Chorus, the pieces are both rhythmically and tonally challenging and eminently suited to high school, university, and even professional women's choirs (the CBC recording of Raminsh's music by the Vancouver Chamber Choir which includes the Songs of the Lights with its alternative string accompaniment). The songs are set for 2 and 3 part treble voices with piano accompaniment and obbligate flute and glockenspiel parts.

Publisher: Boosey & Hawkes. Songs 1-3 (1987); Song 4 (1988)	Price: \$1.50 each song	Duration: #1 - 4:00 min.; #2 - 2:00 min.; #3 - 2:00 min.; #4 - 5:00 min.
Voicing: #1 - SA; #s 2,3,4 - SSA	Solos: #2 has a solo	Grade Level: secondary/post-secondary
Difficulty: medium-difficult	Accompaniment: piano part is medium difficulty, obbligate flute and glockenspiel parts require proficient players	Language: English

Catalogue numbers: 1 (6720); 2 (OCTB6271); 3 (OCTB6272); 4 (M-051-46273-5)

Stylistic Features: "Songs of the Lights" are full of rhythmic interest (and challenges)! One of the rhythmic features of the set is the frequent use of mixed meter. For example, the opening theme of # 1 (which occurs again at the conclusion of song 4) varies between 3/8, 6/8, and 7/8. Another rhythmic device used is overlapping triplets and duplets, which are found in songs 2 & 3. Raminsh's use of sectional writing (ABCA for song 1; ABA for song 2; AAB (Coda) for song 3 and ABA for song 4) allows for frequent changes of style and mood and gives singers ample room for interpretation. Tonally, the four songs are varied with chant-like, triadic, and chromatic melodies all featured. Harmonically, songs 1 and 4 cadence on a major chord, song 2 ends with a solo chant and song 3 ends with a major feel.

Form: The songs favor a general ABA form with some variation. Significant features are that #3 joins on to #4 and therefore needs to be performed as a duo and that the composer ends #4 with a return to the A section of #1 giving a cyclical feel to the set.

Technical Challenges: There are many technical challenges in this set: 1) rhythmic challenges caused by the use of mixed meter and the juxtaposing of triplets and duplets; 2) melodically, the songs make use of much chromaticism and need careful study to sing accurately; 3) range is almost equal for altos and sopranos and therefore requires singers who can all negotiate a high "G#"; 4) stamina—the set takes approximately 15 minutes to sing and demands both careful focus and technical acuity. Song 4 is the most demanding and song 3 the most accessible. However, song 1 sets the scene for the set and the whole group is well worth the effort it will take for learning and polishing.

Teaching Value: The teaching values are much the same as the technical challenges. These songs are a gold mine for choral directors. The text interpretation, the mood, style and tempo changes, the rhythmic, melodic and harmonic challenges make these songs a worthy group for the high school or college choir.

Appeal for Singers: The sonorities, while initially strange sounding to the ear of my choir, grew on the singers as they worked with them. We even reprised these songs after a year's rest and the singers enjoyed them even more. They demand careful attention to interpretation of the text as well as a choir with well-developed technical skills.

Suggestions for Performance: In order to balance the parts and make it easier range-wise on my altos, I paired soprano 1 with alto 2 and soprano 2 with alto 1 on pages 5 and 6 of song one. I did the same thing on the opening of song 2. The most difficult section of the set falls on pages 6-9 of song 4. Sectional rehearsals are a must for this section and indeed the whole set.

(submitted by Dr. Mary Kennedy who teaches courses in music education to undergraduates and graduates at the Mason Gross School of Performing Arts, Rutgers University)

Spirit of the Christmas Tree

Composer & Author of Text: Poley, Joyce

Arranger: Kellett, Lorne

Description: This gospel-style, easy 2-part piece sings of the light that shines in all of us. Poley captures the spirit of the Christmas tree and the song is suitable for both secular and sacred concert performance. Intimate and varied dynamics add drama to the text. Harmony is created through use of ostinato in the chorus, while thirds are predominate in the verses.

<u>Publisher:</u> Songstyle Music, 1996	<u>Price:</u> \$2.00	<u>Duration:</u> 2:30 min.
<u>Voicing:</u> 2-part treble	<u>Solos:</u> none listed, could use first 8 bars of vocal line as introductory solo	<u>Grade Level:</u> middle school
<u>Difficulty:</u> easy	<u>Accompaniment:</u> piano	<u>Language:</u> English

Stylistic Features: gospel style; use of syncopation; question/answer; use of repetition

Form: through-composed

Technical Challenges: syncopation

Teaching Value: gives students the opportunity to perform syncopation in a gospel style contemporary song; uses a question/answer style to focus unison singing in each part; good opportunity to focus on breath support on tied whole note crescendo, immediately followed by mezzo piano singing; easy harmony in the chorus is created through use of melodic ostinato; uses modulation to create dramatic impact (D Major --> Eb Major)

Appeal to Singers: gospel feel, suitable for both secular and sacred concert performance; fun to sing.

Suggestions for an Effective Performance: Pay close attention to sudden dynamic markings for dramatic impact.

(submitted by Arlene Ewart, music teacher at St. Margaret's School in Victoria, BC)

Vus Vet Zayn

Composer: Hatfield, Stephen

Author of Text: Anonymous “Yiddish”

Description: A seductively rhythmic accelerando highlights this rich 3-part a cappella piece. The text translation is: “From paper we will build a bridge and we’ll roll along back to our land. What will be when the Messiah comes? We’ll gather roasted doves from the side of the road.”

<u>Publisher:</u> Plymouth HL231	<u>Price:</u> \$2.05	<u>Duration:</u> varies
<u>Voicing:</u> 3-pt treble; sometimes 3-pt. (alto divisi) a cappella	<u>Solos:</u> none	<u>Grade Level:</u> secondary
<u>Difficulty:</u> medium	<u>Accompaniment:</u> a cappella	<u>Language:</u> Yiddish

Stylistic Features: varied repetition with accelerando; Yiddish text and related tonal quality feel unique

Form: introduction— A and Av sections

Technical Challenges: alto sometimes low and with divisi; harmonies seem exotic at first; lots of rubato; accelerando management can be tricky; frequent tempo changes

Teaching Value: melodic and natural minor with a few other altered tones; glissandi; changing metronome markings

Appeal to Singers: Some may balk at first, but once learned, the piece is very exciting.

Suggestions for an Effective Performance: Let your hair down!

(submitted by Connie Foss More, Artistic Director of VIVA Choirs, Victoria BC)

When I Sing

Composer & Author of Text: Henderson, Bill

Arranger: Elliott, D. J.

<u>Publisher:</u> Boosey and Hawkes OCTB6688, 1992	<u>Price:</u> \$3.75	<u>Duration:</u> 3:00 min.
<u>Voicing:</u> SSA	<u>Solos:</u> bars 1-9	<u>Grade Level:</u> secondary
<u>Difficulty:</u> moderate	<u>Accompaniment:</u> piano, moderate difficulty (slow swing); optional bass and drums	<u>Obbligato:</u> bass and drums (ENG-379)

Solos: The slow introduction, m. 1-9 is soloistic. It may be assigned to a single voice, or a small group of singers, or to the whole choir as indicated on the score. Adding string bass and drums to the piano part in this score will give your performance a more authentic jazz swing feel. The optional bass and drum parts are available separately from the publisher (ENB-379), the whole choir as indicated in the score. Whichever option is selected, the introduction should be sung rubato, according to your interpretation of the lyrics.

Stylistic Features: jazz; eighth notes in this piece should be performed as swing eighths; chordal harmony

Form: through-composed; some use of repetition

Technical Challenges: The downbeat of m. 10 acts as the release of the previous pause and the beginning of the new swing tempo. From here to the end, aim for a light, bouncy swing feel (quarter note = 184). The a cappella section needs to remain in strict tempo and requires careful ensemble. The singers may find it helpful to snap on beats 2 and 4 during rehearsal in order to feel where the stresses fall.

Teaching Value: introduction to jazz and scat singing; scat syllables: do, doot, daht, bop; accents: strong accent, heavy accent, staccato, slight push, long-short, as in do-doot! Once the students gain experience and the sound of a jazz ear, this piece makes a good choir energizer – at the beginning, middle, or end of a rehearsal.

Appeal to Singers: The jazz feel is definitely of high appeal to singers. This song is a good introduction to jazz pieces for secondary students (treble voices). The song has even greater appeal when accompanied by bass and drums in addition to piano.

Suggestions for an Effective Performance: Add bass and drums for a more authentic jazz experience.

(submitted by Arlene Ewart, music teacher at St. Margaret's School in Victoria, BC)

Yabban Yamman

Composer: Lang, Rupert

Author of Text: Sommerville, Frances

Description: instantly appealing melody with a Hebrew feeling; easily learned and accessible; paraphrase of the Lord's Prayer; "Yabban, Yamman" (Aramaic for "Father, Mother") comes from his "Mass for Many Nations"

<u>Publisher:</u> Boosey and Hawkes	<u>Price:</u> \$2.25	<u>Duration:</u> 2:50 min.
<u>Voicing:</u> SATB	<u>Solos:</u> sop (5 notes!)	<u>Grade Level:</u> secondary, community, church
<u>Difficulty:</u> easy	<u>Accompaniment:</u> piano, easy	<u>Language:</u> English

Stylistic Features: minor, with a somewhat modal feeling; a lot of unison and two-part writing

Form: basically ternary

Teaching Value: useful for work on expressive singing; opportunities for rubato and dynamic shaping

Appeal for Singers: much loved by both singers and audiences

Other: Rupert Lang is the Director of Music at Christ Church Cathedral, Vancouver.

(submitted by Brigid Coult, President of ACCC (as of May 2004), Past President and Board Member of BCCF, Director of Music at St. Mary's Anglican Church, Kerrisdale, and the Richmond Chorus in Vancouver)

Biographies

Chatman, Stephen (b. 1950) has been professor of composition at the University of British Columbia in Vancouver since 1976 where he teaches music theory, composition, and orchestration. Chatman has taught a generation of prominent Canadian composers. Chatman is recognized internationally as a composer of choral, orchestral, and piano music. His approximately sixty choral works, widely performed and published by ECS (Boston), Boosey & Hawkes (New York), Jaymar (London, Ontario), Waterloo (Waterloo, Ontario), and Gordon V. Thompson (Toronto), have sold more than 250,000 printed copies. Recorded works include two choral collections performed by the Vancouver Chamber Choir, "Due North" (Centredisc) and "Due West" (CBC Records), and instrumental recordings on C.R.I., CBC Records, Skylark, and Frederick Harris Music Celebration Series.

Canadian Music Centre Website

Hatfield, Stephen (b. ?) is a resident of Vancouver Island, where he composes for the theatre. He has taught band, chorus, stage band, vocal jazz, guitar, keyboard, steel drum and music appreciation, as well as university English and graduate courses in teaching techniques. Stephen is noted for his exciting arrangements of world music, and for his original works, which weave influences from diverse cultures into a fresh and distinctive idiom. His choirs have earned gold medals in national festivals, and he has received various awards for his work in education, music and poetry, including the Governor General's Gold Medal. Stephen is often featured as a guest conductor and workshop leader throughout the world.

Canadian Music Centre Website

Henderson, Bill (b. 1944) is a composer, guitarist and singer who performed in the Vancouver rock band, Chilliwack, from 1970-1988, writing or co-writing most of the band's songs. Henderson began touring in 1989 with Roy Forbes and Shari Ulrich, creating a contemporary folk trio and has produced records on his own and in collaboration with Brian MacLeod. His "When I Sing" won a Genie Award in 1990 for best original song after being featured in the film *Bye Bye Blues*.

(<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=UIARTU0000695>)

Lang, Rupert (b.1948) took his first degree (B.Mus. Honours in performance) at the University of Manitoba. He went on to England where he studied at The Royal School of Church Music, receiving the Archbishop of Canterbury's Certificate in Church Music and a diploma from The Royal College of Music and Royal College of Organists. Lang completed his studies in England at the University of Cambridge, St. John's College, receiving an MA (Music) studying with George Guest, Gillian Weir and John Scott. After returning to Canada, Lang became Director of Music at West Vancouver United Church, where he founded the Vancouver Children's Choir. Since 1986, he has been Organist and Director of Music at Christ Church Cathedral, Vancouver. He has, three consecutive times, taken this choir on to win first prize in the Church Choir Category of the CBC National Amateur Choral Competition (1998, 2000, 2002). Lang writes innovative music for both choirs he directs - a number of them published by Boosey & Hawkes - as examples: Agneau de Dieu, Can You Imagine?, Cantate Domino, How Like an Angel, Mass

For Many Nations, Spirit of the Child and Ubi Caritas. He has received various commissions from groups such as Central Bucks South High School in Pennsylvania, Vancouver Cantata Singers, Chor Leoni Men's Choir, The Calgary Girl's Choir, Vancouver Chamber Choir, Vancouver Men's Chorus, and The World of Children's Choirs 2001 Symposium.

Canadian Music Centre Website

MacIntyre, David (b.1952) was born in Yorkton, Saskatchewan. He studied music composition with Murray Adaskin at the University of Saskatchewan and Rudolf Komorous at the University of Victoria. In 1979, he joined the faculty of Simon Fraser University where he co-founded the program in contemporary music in the School for the Contemporary Arts. He currently lives in Vancouver and is Professor of Music at Simon Fraser University where he teaches music composition and artistic collaboration. His compositional catalogue features opera, orchestra, chamber, choral, instrumental theatre, site specific performance, and music with dance. His music has been performed throughout Canada, the United States, Europe, Asia and Australia. His choral works include Ave Maria (1994) commissioned by Elektra Women's Choir and performed by over 400 choirs around the world; Addio (1994) commissioned by Vancouver Chamber Choir and premiered in Tokyo, Japan; In Flanders Fields (1999) premiered by Chor Leoni Men's Choir; Communion (1996) an a cappella opera for women presented in excerpt by Sound Circle of Colorado in 2000; and Alleluia (2003) for women's choir.

Canadian Music Centre Website

Millington, Chris (b. ?) is a professional musician who, after graduating from the University of Ottawa with a Bachelor of Music in performance, studied under world-renowned Joe Viola at Boston's Berklee College of Music. Chris is an extraordinary saxophone player and he performed for ten years in the Canadian governments' top diplomatic musical ensemble. Aside from touring North America, Europe, Cyprus, the Pacific Rim and Russia and performing for television networks, radio stations, theatre shows, and jazz festivals, Chris has also performed for several dignitaries, including Queen Elizabeth II, Jean Chrétien, and Bill Clinton. He is a published composer, has created several CDs and teaches band at St. Margaret's School in his spare time.

(<http://www.seamill.com/bio.html>)

Raminsh, Imant (b. 1943) came to Canada from Ventspils, Latvia, in 1948. After completing an ARCT diploma in violin at the Royal Conservatory of Toronto and a Bachelor of Music programme at the University of Toronto, he spent two years at the Mozarteum in Salzburg, Austria, studying composition, fugue, violin and conducting, and playing in the professional Camerata Academica orchestra. He is the founding conductor of the Prince George Symphony, the Youth Symphony of the Okanagan, NOVA Children's Choir, and AURA Chamber Choir. His compositions have been performed on six continents by such ensembles as the Vancouver, Edmonton, Hamilton, Toronto, Okanagan, Nova Scotia, and New Brunswick Symphonies, the Vancouver Chamber Choir, the Tafelmusik Baroque Chamber Choir, the Tokyo Philharmonic Chamber Choir, the Stockholm Chamber Choir, the Finnish Radio Chamber Choir, Ave Sol (Latvian Chamber Choir), and many others. His music has been heard in such world-renowned halls as Carnegie Hall (New York), Tchaikovsky Hall (Moscow), the Orpheum (Vancouver),

Canterbury Cathedral, Westminster Abbey, Notre Dame (Paris) and Santa Maria delà Fiore (Florence). Recent major commissions have included a choral-symphonic setting for baritone solo, large choir, and orchestra of Rilke's Sonnets to the Orpheus Choir of Toronto. In July 2000, he conducted the world premiere of his Recordare at the Banff Summer Festival, in a programme that also featured Krzysztof Penderecki conducting the Canadian premiere of his Credo. In April 2002, his 9-movement, 8-language Symphony of Psalms was premiered at Carnegie Hall, New York, with a massed choir of 170 voices and orchestra. He and his wife Becky were co-commissioned to create a theme song for the fourth International Children's Conference on the Environment, held May 2002 in Victoria, BC, with 800 children from 120 countries participating. Imant has also pursued studies in geology and biology, and worked for many summers as a naturalist/interpreter in BC provincial parks.

Canadian Music Centre Website

Smith, Stephen (b. 1966) grew up in rural Nova Scotia, where he sang and played the piano from an early age. After initial studies in his home province in both piano and organ, he furthered his studies in England. Since returning to Canada in 1990, Stephen has lived in Vancouver, obtaining his doctoral degree in piano performance from the University of British Columbia, and contributing to the musical life of the city as a performer, teacher, conductor, and composer. As a pianist, he has several CDs in commercial release, and his choral compositions and arrangements are regularly performed and recorded all across North America and beyond. The Vancouver City Singers commissioned the piece in 2001 on the occasion of their 50th anniversary.

Canadian Music Centre Website

Stokes, Tobin (b. 1966) is a full-time composer who grew up on Canada's west coast. He studied piano at the Victoria Conservatory of Music and graduated from the University of Victoria with a degree in percussion. Since then, Tobin has received commissions for choirs and other ensembles and has composed television documentary scores for networks like NFB and Discovery. His choral music is now published in the U.S. and in Canada.

Canadian Music Centre Website

Stuart, Wendy (b. ?) is a musical director, ethnomusicologist, and piano accompanist. She published a 510-page study in conjunction with linguist John Enrico that situated Haida music in the context of the Northwest Coast. The study presents a collection of 128 songs, fully transcribed and analyzed, representing 20 types of songs, and provides a detailed musical and linguistic analysis. Wendy is an accomplished performer of Japanese and Yiddish music; she spent 20 years teaching samisen and koto. Wendy has previously published *Gambling Music of the Coast Salish Indians* (1972).

(http://www.abcbookworld.com/?state=view_author&author_id=3947)

Tate, Brian (b.1954) is an award-winning composer as well as a music director, choral conductor and educator. He is a native of BC, studying first at UBC, and then in London England, and at the RCM in Toronto. He has composed music for film, TV, theatre & the concert hall. Brian is on the

faculty of Langara College's Studio 58 professional theatre school where he teaches singing and choir, and he directs the Universal Gospel Choir. His work is listed with the Canadian Music Centre.

Canadian Music Centre Website

Ward, Diana (b. ?) began her lifelong commitment to music from her childhood home in British Columbia's Okanagan Valley by playing piano at an early age, including accompanying school choirs by the age of 10. In 1989, she began her teaching career in North Vancouver, BC, and has since been involved in countless plays, productions, and choirs of all sizes. Diana continues to teach elementary school music and has now returned to her hometown of Vernon, BC with her husband and two children.

(<http://www3.telus.net/rtmp/composer.htm>)

Wedd, Patrick (b. 1948) directed his first church choir at the age of 12, and has been active in the world of choral music ever since. His church positions have included Christ Church Cathedral, Vancouver, Montreal's Church of St. Andrew and St. Paul, and, since 1996, Christ Church Cathedral, Montreal. He is also chorus master for the Orchestre Metropolitain, Artistic Director of the Montreal Boys' Choir Course, and was for six years conductor of the Tudor Singers, a professional vocal ensemble.

His career as a keyboardist spans piano, harpsichord and organ in all branches of music from medieval to avant-garde. He has concertized extensively, recorded as soloist, accompanist and conductor, and is frequently heard as host and commentator on CBC radio. He composes and arranges, and was a significant contributor to the new hymnbook for the Anglican Church. He enjoys movies, reading, and the preparation and consumption of fine food.

(<http://www.music.mcgill.ca/~organ/perf-wedd.html>)

Zwozdesky, Willi (b. ?) is a choral arranger and conductor who completed his Master of Music (choral conducting) and Master of Arts (music theory) at the University of Washington in Seattle. He later trained at Simon Fraser University and at The Banff Centre. Willi's choral arrangements have appeared in concert programs in Canada, the US and abroad, several choirs have recorded his work, and he has served for 20 years as the conductor, arranger, business manager, and music publisher of the Vancouver Men's Chorus. Willi has also completed two terms on the Board of Directors of GALA Choruses and is a committed volunteer to the Canadian Music Centre and the World of Children's Choirs. Since 1989, he has helped to manage the print division of Ward Music in Vancouver, and in 1990 he established Rhythmic Trident Music Publishing.

(http://members.shaw.ca/bbear/willi_zwozdesky.htm)

Chatman, Stephen - Greater Love - SATB
Hatfield, Stephen (arr.) - Ahe Lau Makani - 3pt. treble
Hatfield, Stephen - Crimson, Ivory, Aquamarine - SA or TB
Hatfield, Stephen - Foggy Birthday Shuffle - 2pt. treble
Hatfield, Stephen - Inuit Chants - 1-4 pt. treble
Hatfield, Stephen - Las Amarillas - 3pt. treble
Hatfield, Stephen - Old Fox Wassail - 2pt. treble
Hatfield, Stephen - Vus vet Zayn - 3pt. treble
Henderson, Bill - When I Sing - SSA
Lang, Rupert - Cantate Domino - 3pt. treble
Lang, Rupert - Yabban Yamman - SATB
MacIntyre, David - Ave Maria - SSSAAA
Millington, Chris - Christmas Time and Little Children - SA
Poley, Joyce - Spirit of the Christmas Tree - 2pt. treble
Raminsh, Imant - Agnus Dei from "Missa Brevis in C" - 3 pt. treble
Raminsh, Imant - Let Wildness Sing - U/2pt./3pt. treble
Raminsh, Imant - Songs of the Lights - SSA
Smith, Stephen - In a Summer Garden - SATB
Stokes, Tobin - An Invocation - SAB
Stokes, Tobin - O Lux - 3 pt. treble
Stuart, Wendy (arr.) - Joban Tanko Bushi - 3pt. treble
Stuart, Wendy (arr.) - Sim Shalom - SSA or SATB
Tate, Brian - Gate Gate - SATB or SSA
Ward, Diana - Remembrance Day Child - SSA
Wedd, Patrick - Carol of the Animals - 2pt. treble



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