Choral Art Music as a Reflection of Prairie Identity

by

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A thesis submitted in conformity with the requirements for the degree of Doctorate of Musical Arts
Faculty of Music
University of Toronto

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Doctorate of Musical Arts in Choral Conducting

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Abstract

The Canadian Prairie, identified in this research as the southern regions of Alberta, Saskatchewan, and Manitoba, are often described by geography and landscape. The Prairies also possess a rich choral heritage. This study seeks to identify potential commonalities among choral compositions from the Canadian Prairie region by pursuing the answer to this question: In what way, if any, can choral music from the Prairies be construed as reflecting the values and geographical texture of the region?

The qualitative research for this study included a survey of the history of Canadian choral music, a review of literature pertaining to the notion of identity and place, data collection related to selected composers and their repertoire, interviews with representative composers and writers, in addition to formal musical and textual analyses of selected works. The results of this research led me to conclude that four general elements have shaped the choral heritage of the Prairies: religious beliefs, secondary and post-secondary education, cultural voices, and Prairie landscapes.
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Most of all, you prayed for me when I did not think that I was going to make it. I am nothing without you all. I love you with my whole heart.
Dedication

This thesis is dedicated to my mom, Elizabeth Morgan, my aunt, Rosemary Forbes, and my Granny, Enid Miller.
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CHAPTER 1
CHORAL ART MUSIC ON THE PRAIRIE

1.1 Introduction

The Canadian Prairie\(^1\) provinces of Manitoba, Saskatchewan, and Alberta are often identified by their wide-open skies, diverse landscape, at times brutal and harsh winters, and isolated communities.\(^2\) Yet the region is endowed with a rich artistic community, and specifically, composers who create and develop choral art.

Researchers of the Canadian West often discuss their identity by describing the geography and physical landscape. In the 1969 essay, “The Prairie: A State of Mind,” Henry Kreisel states, “All discussion of the literature produced in the Canadian West must of necessity begin with the impact of the landscape upon the mind.”\(^3\) According to political and regional historian, Robert Wardhaugh, people establish a certain identity of themselves and their surroundings in relation to how they think, write, or talk about a place. In his essay, “Introduction: Tandem and Tangent,”\(^4\) Wardhaugh discusses various ways in which societies record perceptions of place, including stories, singing, paintings, sculptures, poetry, and diaries. Wardhaugh explains that “these images become active

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\(^1\) In order to emphasize my focus on the Canadian Prairie as a place of culture and identity, the word *Prairie* will be capitalized throughout the document.


agents, further shaping perceptions of place."\(^5\) Historians R. Douglas Frances and Howard Palmer note that:

Many writers and artists have tried imaginatively to capture the prairie West. Their images have varied over time, yet underneath the changing perceptions has been a continuity which has perceived the Prairies as a cohesive region. . . . Intellectual and cultural historians of prairie Canada turn to literature and art as sources for understanding the intellectual and cultural milieu of the region.\(^6\)

I contend that while the rugged Prairie landscape is a generally accepted descriptor of the Prairie region, there are also cultural phenomena by which the region can be defined, and choral music may provide a source for understanding the present cultural state of the region and point towards its future.\(^7\)

A study that identifies the values and geographical influences in choral music of the Prairies would add a unique perspective to a study of choral art compositions from the region. Writers, visual artists, historians, and critics continue to investigate the subject of identity and sense of place in the Canadian Prairies.\(^8\) Vocal ensembles are unique in that they involve a diverse group working collaboratively to bring life to the music of composers and to interpret the words of authors. As Francis and Palmer indicated,

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\(^5\) Ibid, 3-4.
\(^8\) Francis and Palmer, "Literature and Art."
perhaps choral music can also provide a source for “understanding the intellectual and cultural milieu of the region.”

Canadian ethnomusicologist and author Beverly Diamond comments, “For readers familiar with contemporary issues in the humanities and social sciences, these emphases are already well worn, but for music students they may be less familiar at least within the context of academic study.” Diamond goes on to question why certain levels of identity “have been debated in such a lively manner in fields such as history, literary criticism, sociology or anthropology but explored little in music, an academic discipline which has continued to give greater prominence to interpretations grounded in the 19th century, Euro-centred belief in the autonomy of musical language.” There is evidence that today more than ever, Canadian musicians and researchers are concerned with questions of identity and musical expression. Yet finding research devoted to Prairie composers and Prairie choral compositions can be a challenge for choral conductors.

Canadian author and musicologist Elaine Keillor states, “To understand how Canadians interact with their space, we must examine the effects of geography and history on musical expressions originating within the area known as Canada and the context in which those expressions have emerged.” My research, devoted to choral art music as a reflection of Canadian Prairie identity and sense of place, seeks to illuminate these effects in an area of study not previously explored.

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9 Ibid.
11 Ibid.
13 Ibid., 297.
1.2 Research Question and Objectives of the Study

This study discusses the identity of Prairie music in the context of the following question: In what way, if any, can choral music from the Prairie region be construed as reflecting the values and geographical influences of the region? The primary objective of this study is to distinguish consistencies of identity across the Prairie provinces, and how they are reflected in compositions from the region.

The intent of this dissertation is not to view the works of the selected Prairie composers through a fixed lens of region or place, but rather to listen to the voices of regional composers with open ears, and to determine to what extent identity of place plays a role in their choral works. I believe that while choral composers from the Prairies have their own individual compositional voices, composers may share similar compositional or thematic practices potentially unique to the region. Collaboration among literary and musical writers, their similarities in compositional training and perhaps their Prairie upbringing in Manitoba, Saskatchewan, and Alberta, may reveal compositional, thematic, or influential traits that regionalize their choral works. In the article, “Introduction: The Prairies Lost and Found,” Len Kuffert refers to a series of papers dating back to 1998 in which editor Robert Wardhaugh articulates “the process of seeking [italics in original] a definition of Prairie . . . is as valuable as finding one.”

Likewise, I posit that the process of speaking directly to composers, collecting Prairie choral music, analysing choral works, and creating a resource about choral music from the Canadian Prairies for conductors is equally as important as the conclusions I may

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draw from the study. At the very least, the visibility this research brings to music from
the region will make a significant contribution to Canadian choral art studies.

1.3 Need For the Study

The information available about much of Canada’s music is usually considered
insufficient to support its critical evaluation and consideration. Composer Paul
Steenhuisen is direct about this problem in his book, *Sonic Mosaics: Conversations With
Composers*. In the introduction, Steenhuisen states, “Canada has multiple generations of
musical tradition and repertoire of high quality compositional work, yet it doesn’t have
adequate information available for the music to be deeply considered by audiences,
performers, researchers, critics, and even other composers.” Some scholars would argue
that Steenhuisen’s statement is not completely true. For example, eminent Canadian
considered a groundbreaking text on Canadian music. Timothy McGee’s 1985 book,
*The Music of Canada*, is considered a standard text that summarizes Canadian music
history. Musicologist Elaine Keillor’s more recent book, *Music in Canada: Capturing
Landscape and Diversity*, published in 2006, is the most current text on the subject of

15 Paul Steenhuisen, *Sonic Mosaics: Conversations with Composers*, 1st ed. (Edmonton:
University of Alberta Press, 2009).
16 Ibid., xi.
17 Robin Elliott, "Canadian Music," *Queen's Quarterly* 96, no. 1 (1989),
3008?accountid=14771.
University Press, 2011),
http://books2.scholarsportal.info.myaccess.library.utoronto.ca/viewdoc.html?id=/ebooks/
Canadian music history.\textsuperscript{19} There are other books and articles devoted to the music of Canada, yet despite these books, journals, and articles, Canadian music is still considered by researchers to be underrepresented.\textsuperscript{20} Musicologist David Gramit notes that:

for the international audience of a journal such as this, the near-complete absence of Canadian studies from general histories and musicological journals, and its only occasional presence even in those devoted to the Americas, meant that . . . our work would almost inevitably be situated as dealing with a perhaps interesting but certainly peripheral topic relative to any “mainstream” of music history.\textsuperscript{21}

The marginalization of Canadian music is especially evident when it pertains to music specifically from the Prairie region, where only limited studies entirely devoted to Canadian choral compositions may be found. Yet evidence of strong musical communities in the region exists. In 2001, Holly Higgins Jonas published a book that shared the stories of conductors across Canada; in the introduction she notes, “In thinly populated Manitoba alone there are close to a thousand choirs.”\textsuperscript{22} Urban studies theorist, Richard Florida, reported in 2009 that, “Winnipeg, Manitoba is where 12\% of Canada’s musicians and singers call home even though it makes up just 2.25\% of Canada’s population”—a sure sign of flourishing artistic activity.\textsuperscript{23} In comparison to parts of Eastern Canada and the province of British Columbia, however, Prairie populations and resources are overall considerably smaller. One reason for this may stem back to Confederation. The first provinces to join Confederation in 1867 included New

\begin{thebibliography}{9}
\bibitem{21} Ibid.
\bibitem{22} Holly Higgins Jonas, \textit{In Their Own Words} (Toronto: Random House, 2001), 18.
\bibitem{23} Richard Florida, \textit{Who Is Your City?} (Toronto: Random House, 2009), 120.
\end{thebibliography}
Brunswick, Quebec, and Ontario.\textsuperscript{24} Manitoba joined Confederation in 1870, just three years later. Alberta and Saskatchewan joined Confederation considerably later in 1905, or thirty-eight years after the first provinces were incorporated into the country. Urban developments in the region are relatively new compared to urban developments in other areas of Canada; this may account for fewer recognized composers and fewer choral works from the Prairie.

In recent years, Prairie cities such as Regina, Edmonton, Winnipeg, Calgary, and Saskatoon have seen the fastest growth of all Canadian regions.\textsuperscript{25} At the same time, the geographic distance between these communities places constraints on musical resources. Initially, this issue contributed to the slower pace at which Prairie composers recorded their music and promoted new compositions outside their region.\textsuperscript{26} Additionally, the notion of developing one’s career as a composer was relatively new in the country. More recently, the variety of career opportunities for musicians has increased. Prior to the twentieth century, composing represented an artistic outlet or an activity completed out of need by amateurs.\textsuperscript{27} Ministers, teachers, performers, and even non-musicians composed music for the situation or season as it was required. Many times these part-time composers did not view themselves as composers at all. In the early twentieth century, composers began to declare themselves full-time professional composers in parts of

\textsuperscript{24} The information in the remainder of this paragraph come from the following source: P.B. Waite, "Confederation," Article, The Canadian Encyclopedia (2013), http://www.thecanadianencyclopedia.ca/en/article/confederation/.


\textsuperscript{26} Canadian Music Centre, "History of the CMC on the Prairies," ed. John Reid and Lindsey Wallis (Canadian Music Centre, 2014).

\textsuperscript{27} Harvey Don Huiner, "The Choral Music of Violet Archer" (Doctor of Philosophy in Music Thesis, The University of Iowa, 1980), 1.
Canada, but not until the mid-twentieth century did professional composers from the
Prairies do that.\textsuperscript{28}

A study of Prairie choral compositions is well overdue. Several studies focus on
Canadian folk music in areas such as Newfoundland, Cape Breton, Quebec, or among
certain groups of people such as the Metis, the Ukrainians, cowboys, and certain religious
groups, but one is hard-pressed to find research devoted to choral art music originating in
the Prairies. However, papers and theses devoted to regionalism in Canadian provinces
exist. In 1980, Sharon E. Moen published a songbook entitled \textit{Saskatchewan Music}, a
collection of Saskatchewan folksongs primarily for piano and voice.\textsuperscript{29} A brief note
explaining the background of the text precedes each song. In 1990, Janet Patricia
Knowles’ master’s thesis discusses the text in selected vocal songs from the Prairie.\textsuperscript{30} In
2007, Kimberley Denis wrote a master’s thesis entitled, “Canada Sings? Issues of
Regional and National Identity in Choral Settings of Maritime Folksongs” where she
discussed choral literature based on folk material from Eastern Canada and whether or
not Maritime Folksongs can be identified as contributing to Canadian national identity.\textsuperscript{31}

In 1980, Harvey Don Huiner wrote a thesis on the compositional style of choral
music by Violet Archer. The same year, C. David Keith completed his dissertation on the
sacred choral works of Violet Archer. In 1999, Liana Elise Valente wrote her doctoral

\textsuperscript{28} Ibid.
\textsuperscript{29} Sharon E. Moen, \textit{Saskatchewan Music}, ed. Sharon E. Moen, Special Souvenir Edition
ed. (Saskatoon: Saska-Music Publishing, 1980), Collection of Saskatchewan Songs for
Piano and Voice.
\textsuperscript{30} Janet Patricia Knowles, "Prairie Themes in Saskatchewan Song" (University of Regina, 1991).
\textsuperscript{31} Kimberley Denis, "Canada Sings? Issues of Regional and National Identity in Choral
Settings of Maritime Folksongs" (Masters Thesis Research Essay, University of Alberta, 2007).
dissertation on the life and solo vocal literature of Violet Archer.\textsuperscript{32} In 2003, Ian Loeppky, originally from Winnipeg, Manitoba, completed his dissertation about the choral music of fellow Manitoban composer Sid Robinovitch.\textsuperscript{33} In the same year, Rudy Schellenberg compiled an annotated bibliography of choral works by Manitoba composers, but it was never published.\textsuperscript{34} To date, the doctoral dissertations of Huiner, Keith, Valente and Loeppky are the only known studies of Canadian Prairie choral art music. While some dissertations devoted to individual composers or certain musical groups from specific Prairie provinces exist, a study that focuses on choral compositions from Manitoba, Saskatchewan, and Alberta does not.\textsuperscript{35}

It is the author’s expectation that this study will supplement the limited available resources about selected Prairie choral composers and their works from practical, educational, musical, and historical perspectives:

- **Practical:** to draw attention to composers and writers from the Prairie region and to highlight their under-performed choral works; to establish a connection between two art forms—music and literature.

- **Educational:** to give historical context to the choral developments in the Prairie provinces, and to provide biographical and musical information currently unavailable to conductors. Such a resource will serve as a valuable framework regarding the insights and intentions of selected composers and

\textsuperscript{32} Liana Elise Valente, "Violet Balestreri Archer: Her Life, Her Vocal Literature, and Her Influence on Contemporary Canadian Music" (D.M.A., University of South Carolina, 1999).

\textsuperscript{33} Ian Richard Loeppky, "Folk, Traditional, and Non-Western Elements in the Choral Works of Sid Robinovitch" (D.M.A., University of Cincinnati, 2003).

\textsuperscript{34} Rudy Schellenberg, "Annotated Manitoba Choral Composers Project," (Document received from author: Canadian Mennonite University, 2003).

\textsuperscript{35} This information is based on a literature review conducted by the author.
writers about their work, and will provide an analysis specifically designed to meet the needs of choral conductors.

- Musical: to identify common themes and compositional characteristics shown by selected individual composers of the Prairie provinces and to provide an overview of their compositional styles.

- Historical: to provide documentation of selected Prairie choral compositions, as none currently exists.

1.4 Methodology

The primary methods of research for this study involved interviews with selected composers and writers for direct feedback about their compositions and texts; personal interviews with representative conductors and choral performers who have performed the selected works, for their direct feedback about the rehearsal and performance experience; and creation of formal musical and textual analyses of selected works. The musical analyses examined form, melody, harmony, timbre, key, meter, and dynamics, and expressive elements (e.g. articulation, texture) and revealed, where used, unique compositional techniques. Additional analysis provided contextual background of texts; insights about the writers’ intent; attention to poetic structure, use of poetic devices and imagery of the text; observations and interpretations about how elements of music enhance text. The musical and textual analyses of the repertoire selected are central to the research as they provided a practical basis for the conductors’ interpretation of works by selected Prairie composers.

Other qualitative research conducted for this study established the context for Canadian choral music in the Prairie region, and included a review of literature about
choral repertoire. Contextual information was based on data collection related to selected composers and their repertoire from sources including the Canadian Music Centre (CMC) with national headquarters in Toronto and a Prairie office in Calgary, correspondence with selected composers, correspondence with conducting colleagues who are familiar with composers from the region, internet searches, and correspondence with regional choral federations and professional music organizations.

Rather than attempt to propose a concrete definition of Prairie identity in choral music, I highlight repertoire that depicts common musical elements and common influences among composers from the plains. Almost by default of being Canadian, many of the compositions reflect themes of Canada’s weather, geography, colonial past and multicultural fabric—the same narratives outlined in Keillor’s book and discussed further in Section 1.5, Context. Through the identification of common themes and narratives discovered in interviews with selected composers, and through the analyses of selected works, this study reveals musical consistencies that may project regional identity.

1.5 Context

Canadian choral repertoire may be viewed as depicting the artistry, creativity, and diversity of composers in Canada over two distinct periods. Prior to the early 1950s, composers primarily wrote sacred choral works. Choral music in English-speaking Canada reflected the British choral tradition. The champions of choral music in Canada prior to 1960 included composers such as Sir Ernest MacMillan and Healey Willan who were, in fact, British by birth. After the 1950s, Canadian composers went through a musical shift in compositional writing. The establishment of the Canadian Music Centre in 1959, the Centennial celebrations of 1967, the establishment of the Canadian
Broadcasting Corporation in 1936, the subsequent Canadian Radio-Television Commission in 1968, and the Canadian Radio-Television and Telecommunication Commission in 1976 fortified nationalistic efforts by musicians and other fine artists.\textsuperscript{36}

Remnants of the Second World War and overall political unrest in certain parts of the world forced people to leave their homelands. Between 1928 and 1971, Pier 1 in Halifax received over one million people to Canada.\textsuperscript{37} Canada became the place of residence to immigrants from many nations, including Russia, Germany, Israel, Britain, and the United States. New Canadians brought fresh ideas and sounds from their various homelands and were inspired by the vast Canadian landscape, which in turn, was reflected in their compositions. Academic institutions began to flourish, and music departments across the country expanded in the areas of music theory and composition. Canadian composers sought their own voices and developed their own sounds.\textsuperscript{38} Choral communities witnessed changes as choral writing expanded beyond the boundaries of traditional British practices—a response to several changes in Canadian communities.

The musical trends of the more populated regions of Ontario, Quebec, and British Columbia did not reach the West until well after 1950. While the University of Toronto established a music school in 1918, the universities of the Prairie West were still in the early processes of creating music departments. During the developmental stages of the

\textsuperscript{36} George Alfred Proctor, \textit{Canadian Music of the Twentieth Century} (Toronto: University of Toronto Press, 1980).


Western provinces, choral compositions remained in the European classical traditional style, highly influenced by British practices.

1.6 Four Influences on Choral Music from the Prairies

In reference to a study by David Parsons, Elaine Keillor identified an anecdote from Canadian composer Harry Freedman about Canadian music. Freedman referred to a conversation with French composer Darius Milhaud who was “able to identify music written by Canadians without knowing the identity of the composer . . .”\(^{39}\) Milhaud could place Canadian music by its broad and expansive musical themes, jagged and harsh dissonant harmonies, and free forms. To Milhaud, the music was a direct reflection of the harsh, large, and uninhabited Canadian geography.\(^{40}\) Canadian music seems to have a unique compositional voice.\(^{41}\) Indeed, Canada’s geography, weather, colonial past, and multicultural fabric are only a few of the many influences that shape the country’s music.\(^{42}\)

The amorphous nature of these influences makes it almost impossible to give a concrete definition of Canadian music. Canadian compositions, however, share common elements. In her book, *Music in Canada: Capturing Landscape and Diversity*, Elaine Keillor highlighted primary elements that recur in Canadian music: cultural heritage of

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\(^{39}\) Keillor, *Music in Canada: Capturing Landscape and Diversity*, 303.

\(^{40}\) One must remember that while several European and Canadian writers refer to the Canadian spaces as “uninhabited,” Canadian First Nations and Inuit peoples lived on the land for hundreds of years before Europeans arrived.

\(^{41}\) Keillor, *Music in Canada: Capturing Landscape and Diversity*, 11.

communities and multiculturalism, ideas of land and landscape, and folk traditions.\textsuperscript{43} Canadian choral conductor and scholar Hilary Apfelstadt identified three influences which “seem predominant in Canadian choral music composition: folk music, nature references, and compositional trends that are incorporated into so-called ‘art-music.’”\textsuperscript{44} My qualitative study of Prairie choral repertoire highlights certain additional factors common to the region, which lead me to conclude that Prairie composers are influenced by and reflect four general elements in their writing: sacred practices, secondary and post-secondary education, various cultural voices, and Prairie landscape. I suggest that these four elements are key to understanding the values that connect choral music from the Prairie region.

1.7 Selection Criteria

The compositions selected for this paper included contemporary compositions written after the 1950s and up to 2013, when this study began. While multiple composers display evidence of the four elements identified in section 1.6, for the purposes of this study, I selected one representative composer per characteristic. Some of the compositions overlap characteristics.

The following describes the criteria used to select composers and compositions for this project. The composers selected are established Canadian composers who meet the requirements to be Associate Members of the CMC, the national establishment that

\textsuperscript{43} Keillor, \textit{Music in Canada: Capturing Landscape and Diversity}.
\textsuperscript{44} Hilary Apfelstadt, "Canada's Choral Music Development," \textit{Choral Journal} 54, no. 8 (2014): 36.
maintains the archive of scores and works by Canadian composers.\textsuperscript{45} CMC membership requires composers to be Canadian citizens, to complete basic training in composition (a master’s degree or equivalent in independent study), and to complete five or more independently created works.

Additionally, the compositions selected for this research were written by composers from the Prairie region (see Describing Prairie, Section 1.8, for further details); selected compositions were original and not arrangements, and selected compositions were written for Soprano, Alto, Tenor and Bass (SATB) chorus, either accompanied or unaccompanied.

The following composers met the criteria as outlined above: David L. McIntyre (sacred influences), Violet Archer (secondary and post-secondary education), Sid Robinovitch (Aboriginal cultural influences), Andrew Balfour (Aboriginal cultural influences), Paul Suchan (Mennonite cultural influences), T. Patrick Carrabré (Prairie landscape), and Elizabeth Raum (Prairie landscape).

1.8 Describing Prairie

For the purpose of this research, the Canadian Prairie provinces consist of Manitoba, Saskatchewan, and Alberta. In defining the terms Prairie composer and Prairie writer, I applied the following criteria: composers or writers who were born in the Prairie region or adopted the Prairie region as their home, made a living and professional career in the Prairie region and/or lived for a minimum of half their careers in the Prairie

\textsuperscript{45} The information about the CMC provided in this section is based on: Canadian Music Centre, "Become an Associate," Canadian Music Centre, https://www.musiccentre.ca/become-an-associate.
provinces, and/or composers or writers who attended a post-secondary institution in the Prairies or are members of the Canadian Music Centre Prairie region.

It should be noted that the more populated and developed areas of the Prairies are situated in the south of each province. Based on my exploration of choral trends on the Prairie, from the time each Prairie province joined confederation until 1913, it appears that the southern Prairie developed and continues to develop a stronger choral tradition than the north. In fact, some people debate whether the label Prairie should be used for the northern parts of the region, as the northwestern sections of Canada are geographically different from the southwestern sections.46 As is with the development of many Prairie towns and cities, the expansion of the railway brought people from other parts of Canada and the world to settle along the southern plains. The further away from a railway a place is located, the smaller the population, and the less developed the area.

1.9 An Overview of Each Chapter

Chapter 1, the introduction, includes the rationale and methodology of the study, a survey of choral music in Canada, a discussion of the idea of “Prairie” composition, and provides a definition of terms included in the study. Chapter 2 provides a definition and explanation of “sense of place” as well as “identity.” The chapter explores changing perceptions of what it means to be Prairie and how this fluid notion may be expressed through choral art. The third chapter comprises three subsections that outline the historical choral background for each of the three Prairie provinces. Chapter 4 serves as the introduction to and presents biographical information about each of the selected

composers and writers. This chapter also reviews the composers’ compositional styles related to choral repertoire. Chapter 5 contains a musical analysis of the selected seven compositions, an analysis and interpretation of each corresponding text, and concludes with conducting issues to be considered when preparing each piece for performance. Chapter 6 provides a summary of the research and conclusions that are based on my formal analyses, composer interviews, my personal conclusions, and recommendations for further research as they relate to the topic.
CHAPTER 2
IDENTITY AND SENSE OF PLACE

2.1 What is Identity?

Identity is a complex term; there are multiple definitions across interdisciplinary fields. The introductory chapter of *Making Sense of Place*, by Ian Convery Gerard Corsane and Peter Davis, makes the point that “the relationship between people and place is important for individual and community identity.”*47* The most basic definition, however, is the recognition of commonalities—common origin or shared characteristics with another person or group or with an ideal. *48* Identity can be considered a social psychological concept that sheds light on members of a community and how they fit into their environment. *49* The concept of identity can embrace collective and individual elements of self.*50*

While the most prevalent methods of studying identity focus on traditions or established cultural practices, another method perceives identity as a construction or a process that is never completed.*51* Stuart Hall suggests that “... identities are about questions of using the resources of history, language, and culture in the process of becoming rather than being: not ‘who we are’ or ‘where we came from,’ so much as what

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*50* Ibid.

*51* Hall, "Introduction: Who Needs 'Identity'?."
we might become, how we have been represented, and how that bears on how we might represent ourselves.” Hall’s perspective positions identity as a concept that is always changing. He argues that the study of identity is “not the so-called return to roots but a coming-to-terms with our ‘routes.’” Simon Frith seeks the homology or “the relationship between material [social, geographical and cultural phenomenon] and musical forms.” Frith takes Hall’s perspective further by submitting that:

1) music is like identity in that it is mobile—a process and not a thing; and

2) our musical experience, just like our identity, is best understood as an experience of this self-in-process.

This study focuses primarily on the collective elements of self and uncovers some common origins and shared characteristics or ideals found in choral music from the Prairies.

The composers selected for this study have shared musical experiences which suggest that their individual process of creating choral music is due to one or more Prairie influences: their religious practices, their education, their exposure to multiple cultures and their visual appreciation of the landscape around them. This is not to say that their musical expressions are shared, but that there are cultural influences that provoke them to write in a way that reflects their individual values and the values of their region. I submit that these influences provide one reason that choral art music is an important part of the culture in the region. Hence, the notion of identity can easily be paired with the notion of place. Human geographer Tim Cresswell explains that, “Places . . . are very much in

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52 Ibid., 4.
53 Ibid.
55 Ibid.
process. Clearly places are created by cultural practices such as literature, film and music and the investigation of these forms of producing place is a central strand in contemporary human geography.  

2.2 What is Sense of Place?

While the study of identity as a construct focuses on commonalities among a group or persons, the study of place focuses on the relationships developed in a particular locality. Together, each phenomenon can provide information about self. Literal definitions of place make reference to a particular location or point such as the exact coordinates on a map of a specific area or defined region. On the one hand, these definitions connote static conditions—relationships that are specific to an unchangeable location. For example, people who live in Moose Jaw are Moose Javians. Moose Javians are identifiable by the name and unchangeable location of that city. The connotations identified with the place and ultimately the people of Moose Jaw immediately release specific information that identifies the people who live there: they live in a small town, they are a close-knit community, and their mascot is Mac the Moose. On the other hand, one’s relationship with a place can change and is often flexible. As a contrast to static associations to a specific location, place can also be defined by the ever changing

58 Ibid.
narratives of the people who live in a specific region.\textsuperscript{59} This alternative perspective provides opportunity for a different view about how a place exists.\textsuperscript{60} While there are multitudes of cross-disciplinary definitions of place, there is no shared definition; nor is there a common definitive perspective about place. There is, however, one common agreement—that people form connections with place, and these connections are an important element of self-identity.\textsuperscript{61}

It is expected that my research will serve as an introduction to the study of sense of place and identity in the exploration of “place” in Canadian Prairie choral literature. By exploring relationships among composers’ training, musical environment, historical context, and connections to the Prairies, I intend to identify commonalities and connections among the composers’ works. The beginning of place discourse is the genesis of knowing the past, current, and potential future heritage of choral art music on the Prairie.

2.3 Exploring Place and Identity on the Canadian Prairie

Within the arts, the traditional “Prairie settler” image has captured the attention of writers, visual artists and musicians. Authors such as W.O. Mitchell and Sinclair Ross incorporate the traditional view of the Prairie in their novels, \textit{Who Has Seen The Wind} (1940) and short stories such as, “A Lamp at Noon” (1968). These twentieth-century

\begin{footnotesize}

\textsuperscript{60} Anonymous, "Dr. Tim Cresswell: Outline of a Theory of Place," Concordia University, http://www.concordia.ca/cuevents/artsci/cissc/2015/03/12/tim-cresswell.html.

\end{footnotesize}
writers captured the narrative of early settlers on the Canadian Prairie west and provided a platform for the voice of the isolated and rural Prairie citizen. The stories by authors such as Mitchell and Ross are bursting with themes of perseverance, as they often reflect the sparse landscape and the pioneering spirit of the settlers; symbols of place and identity of the Prairie and its people. This image remains unchanged, frozen in time some seventy plus years later. In 2016, one continues to find posters, symbolic emblems, and other Prairie paraphernalia that portray the fanciful images of golden wheat fields moving like a sea of land under a clear blue sky, or artists who fondly refer to the “pioneering spirit” of the people living on the Prairie. Although it would be difficult to find a sod hut in any place but a museum, the stereotypical Prairie images, including picturesque sunsets and combine harvesters that drive through ripe wheat fields during a fall harvest, are prominent and continue to be defining images associated with the plains. This romanticised image of the Prairie has, in many ways, cultivated and nurtured the artistic output of the region. In a discussion about regionalism and identity, one composer was asked the question, *What does the term “Prairie” mean to you as a composer and why?* In response, he stated the following:

Well, first off there are some words that come to mind having to do with my background. My parents grew up in rural Saskatchewan during the depression so words like "isolation," "hardship," and "community spirit" will be forever etched in my mind based on their experiences. At the same time, there is a very evident self-reliance and determination in many people that I met that were born there. Particularly impressed with the strong prairie women born in the 1920's and 30's!! I was born in Ontario but visited Saskatchewan as a boy and was amazed by the quiet, the blue summer skies, and the fantastic landscape. Later on I got to know the winters and grew to both love and fear them. There is a quality to the intense cold that hearkens back to the pioneer days of living in sod shacks
and working the land in the middle of nowhere. Very inspiring, and relatively recent.62

When asked if there was anything about living in the Prairie that inspired or influenced choral writing, this composer was quick to mention two key points: 1) dedication to hard work; and 2) a sense of optimism. The composer stated, “I’ve always associated this (rightly or wrongly) with the ‘pioneer’ mentality.”63

While there are many people with whom the early narratives of the Prairies resonate, the reality is that these narratives no longer exist. The Prairie narrative has changed in response to the developments in education, multiculturalism, region, the landscape, and acknowledgement of Canada’s Aboriginal people. Yet the stereotypical and highly romanticized view remains a reality in the minds of many Canadians and puts blinders on the way many Canadians perceive the Prairie. Indeed, the current slogan for all Saskatchewan licence plates is “Land of the living skies.” The fact is, however, “Prairie settlers” do not exist in today’s Saskatchewan. And while the skies are very beautiful, they are only a small identifying factor of the place called Prairie. Why is it that the stereotypes of the Prairies remain even as the place is ever changing?64

In many ways, the physical idea of the “Prairie” has shifted to a mental idea.65 It is George Melnyk’s commentary on the writings of Douglas Francis that mentions “the

62 Since the composer is not one of the five included in this study, he or she is not identified by name. Email correspondence. July 2014.
63 Ibid
image of the West in literature, art, and historical writing shifted from that of an actual physical landscape . . . to a mental landscape, a 'region of the mind' shaped by its own mythology. “Today, the plains are urban, with growing populations. Saskatoon, for example, is considered to be one of the fastest growing cities in Canada. In 2010, Winnipeg claimed to have the most art and cultural institutions and organizations per capita in Canada. Editors Alison Calder and Robert Wardhaugh remind readers that although it is “possible to believe that the Canadian Prairies have ended, or at least that time has ceased to pass here,” the region is progressing. In other words, the region is no longer bound by the definitive images and connotations of place developed in the past: “But the prairies are still going strong, and its continued unfolding is observed and represented by environmentalists, journal-keepers, creative writers, historians, geographers, and archivists, to name but a few.” More likely than not, choral composers also observe and are themselves part of the evolving identity of the Prairies.

Music is a socially constructed phenomenon. Composers create distinct music cultures that affect and contribute to the sculpting of a society. Initially, when I began this study, my perspective of the Prairies was steeped in the typical romanticized Prairie

66 Ibid., 355-78.
70 Ibid.
71 Muriel Smith, "Singing in 'the Peg': The Dynamics of Winnipeg Singing Cultures During the 20th Century" (Doctor of Philosophy, Univeristy of York, 2015). This thesis was provided from the author.
72 Ibid.
stereotype. I sought choral music with texts that made reference to the landscape and geography of the region, believing that the majority of choral literature would have those themes. As a resident of the Prairies, I myself had adopted beliefs in the prevalent stereotypes that plague the regions. Soon, however, I discovered that the region is more complex than these ideas suggest. There are indeed elements of the land that have influenced the citizens of the Prairie. But more so, the citizens of the region have participated in the development of the identity of the region. The well-travelled and well-educated composers of the province bring several identities to the place. While all of the composers selected for the study have spent the majority of their careers in a specific region, their educational, social, and musical experiences outside the current place also inform their music and reflect aspects of their individual identity.

When asked, *How do you respond to people who might label you a Prairie composer?* David McIntyre shared an experience where he attended a performance of his own work, which was commissioned for a national competition. He was taken back when the usher described him as a “Saskatchewan composer.” I asked him how he felt about that and he shared, “it was just a bit funny because usually you are just a composer.”

What does it mean to be a Prairie composer? According to composer David McIntyre, we don’t really know—we only realize that we are Prairie when we are not on the Prairies. McIntyre equates this identification with Prairie the same way one feels about being Canadian. When I asked him, *Would you share what it means to be a composer from the Prairies?* he responded,

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73 David L. McIntyre, interview by Melissa Morgan, July 22, 2015, Composer's Home, Regina, SK.
74 Ibid.
I think I realized what it meant to be Canadian after I came back from studying in the States . . . I mean virtually all my music has been written here except for what I wrote in the States and a little bit in Europe perhaps, but it is all written by someone who was born in Edmonton, raised in Saskatoon and Calgary, and worked in Regina. You know, how much more Prairie can you get? I don’t do anything consciously to have my music sound like the wide-open Prairies or the vast skies or any of that . . . In a way a Prairie person is of necessity kind of universal . . . Your influences have to come from everywhere . . . that is something about Prairie people—there is that sort of openness to all those influences.\footnote{Ibid.}

The thoughts that McIntyre raises also resonate with other musicians. In my conversations with conductors, performers, and composers, the general conclusion was that the Prairie region, as a place, both consciously and unconsciously became an indirect and subtle identifier that shaped them as individuals and ultimately their music. Prairie as a place neither restricts nor dictates but encourages freedom. One composer not included in this study explained, “Everything [on the Prairie] is alive but it is hidden and subtle . . . compositions are more like melodic fragments. To me that is what it means to be in the Prairies—there is this huge space but there are hidden little fragments . . . you never feel restricted to stay on the path.”\footnote{Since the composer is not one of the five included in this study, he or she is not identified by name. Personal Interview. May, 2015.}

The discussion of Prairie identity is both fascinating and complex, requiring deeper research and well outside the scope of this paper. As an initial study that explores choral music from the Prairies, my research highlights composers’ musical processes. I investigate the composers’ musical backgrounds, their teachers, and the processes they went through in becoming who they are today. My intention is that this information may reveal clues about how an audience perceives their identity through choral art music. I seek to capture the narrative of choral composers in the region. While I stop short of
dictating what may appear to be a specific Prairie choral style, I entertain the idea that the artistic approach to choral writing in the region is unique. This is partially due to the fact that the Prairie Provinces are spatially and socially isolated, and also partially determined by what musicians have brought to the region. Musicians and composers from the region have had an effect on the music of the place. Their personal interests, characteristics and musical tastes have coloured choral music of the Prairie and manifest themselves through the aforementioned four influences: the church, education, landscape, and cultural voices.
CHAPTER 3
INFLUENCES OF CHORAL ART MUSIC ON THE PRAIRIES

As discussed in Chapter 2, the church, education, landscape, and cultural voices represent four factors that have contributed to the identity and sense of place in the Prairie region. Each of these factors has provided an opportunity for expression by artists, especially in the evolution of choral art music. For many composers, these factors nurtured their creative approaches to composing choral music. The objective of this chapter is to survey the Prairies as a whole. There are, however, several factors that contribute to a comprehensive understanding of the Prairie choral scene. For this reason, some discussion will focus on individual provinces throughout the chapter.

While there are obvious differences from province to province, overall there are common features in the development, evolution, and progression of the arts across the Prairies. This chapter highlights what I see as the most significant events and trends contributing to choral music across the Prairies, and seeks to explain the history and context of each influence.

3.1 Development of Prairie Choral Communities Through the Church

The importance of the church and the value placed on church music can be traced back to the inception of the Prairie provinces in the early 1900s. The fourth Census of Canada in 1901 records that the most significant religious institutions with the largest

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congregants were comprised of the Catholic and Anglican churches.\textsuperscript{79} The church was a significant factor in the development of strong choral traditions throughout the provinces for a variety of reasons. The church and places of worship encouraged large numbers of people to participate in choirs with or without the use of musical instruments.\textsuperscript{80} In her thesis, Sarah Ripley identifies that, “Everybody sang in the Prairie town churches . . . not all in the same key . . . not all to the same time and sometimes not all to the same tune, but all in the same spirit.”\textsuperscript{81} Singing in church was taken very seriously. Often, the strength of relationship between a spiritual leader and a choir director would determine the strength of a church or community singing tradition. Some churches were evangelical and sang hymns without following formal traditions outlined in the lectionary. Other congregations, such as those in Catholic churches, for instance, followed specific liturgical protocol. For all intents and purposes, the church choir was a social outlet and more. In some cases, the choir became a political voice that proved instrumental in one minister’s decision to resign. Historian Trevor Powell explains why the church choir and music in church were a source of controversy in the early development of Regina’s St. Paul’s Anglican Parish in 1883:

At first, all went smoothly, but the increasing prominence of the choir in Sunday worship created tension among parishioners, the majority of whom were of the Evangelical tradition. Being used to a plain service, they felt the choir’s position should be a subordinate one . . . Osborne [the Rector] was very much in sympathy with such innovations in the Church of England service . . . Certain elements of the choir might have been in favour of intonation, but it is doubtful whether Osborne would have

\textsuperscript{80} Sarah Ripley, "Reflections: A Biography of Marjorie Kisbey Hicks 1905-1986" (Master's Thesis Research Essay, Carleton University, 2002), 11.
\textsuperscript{81} Ibid.
proceeded unless he also approved of its use. In the end, Osborne resigned.\textsuperscript{82}

The church played a significant role in Prairie social society in the twentieth century. As historian Gerald Friesen describes in his book, \textit{The Canadian Prairies}, churches in the early 1900s were not buildings simply dedicated to Sunday services. Friesen explains that the church “had become the focus for settlement houses, educational forums, distribution of food and clothing, and even mediation in labour disputes.”\textsuperscript{83} Frequently, the church offered a divine explanation for the hard times of relocation. Co-authors Royden Loewen and Gerald Friesen relay the idea that, “Especially within the Judeo-Christian traditions, religion stirred the immigrants to imagine the passage of historic time, to envision a new and strange land . . . But it was the very familiarity of church, synagogue, and other buildings of worship and religious life that attracted the immigrants.”\textsuperscript{84}

Early settlers primarily from England, Germany, and other parts of Europe, including the Ukraine, Scandinavia, and Norway, settled on the plains. Along with opportunities for settlement came the expansion of denominations and congregational growth. Initially, the more prominent Anglican and Catholic churches were leaders in choral singing, an essential component of worship in these congregations. Later, Presbyterian, Baptists, and Mennonite churches established themselves in the region. At the turn of the century the Western Provinces witnessed population growth at a

\textsuperscript{82} Trevor Powell, \textit{From Tent to Cathedral} (Regina, Saskatchewan: St. Paul's Cathedral, 1994), 3.
\textsuperscript{83} Gerald Friesen, \textit{The Canadian Prairies} (Toronto: University of Toronto Press, 1987; repr., 2002), 290-91.
\textsuperscript{84} Gerald and Loewen Friesen, Royden, \textit{Immigrants in Prairie Cities: Ethnic Diversity in Twentieth-Century Canada} (Toronto: University of Toronto Press, 2009), 25.
tremendous rate. Records indicate that by 1912 in Saskatchewan, there were sixty-eight different denominations that formed various choirs.\textsuperscript{85} The completion of the Canadian Pacific Railway in the West contributed to sudden growth in the region. Expansion and new tracking of the railway between 1899 and 1913 was most significant on the Prairie.\textsuperscript{86} The arrival of the railway to various Prairie towns and cities coincided with an influx of professional musicians to the region. The more prosperous the Prairie congregation became, the more the local Prairie musical community flourished. Church choirs were the catalyst for secular community choral organizations and societies.\textsuperscript{87} Churches hired professional musicians who would then work in the community and outside the church.

The following sections take a closer look at the development of the church and the church choir in each of the three provinces, and highlight specific congregations and people who made a significant contribution to the development of the choral communities of the region. The largest denominations were the Anglican and Catholic churches. Other denominations established themselves as the number of immigrants with specific denominational heritage warranted. The common denominator across the provinces was that the development of the church evolved similarly throughout the three provinces.

\begin{footnotesize}
\textsuperscript{87} Hancock and Saskatchewan Music Festival Association., \textit{Music for One-- Music for All: The Story of the Saskatchewan Music Festival Association, 1908-1988}, 11.
\end{footnotesize}
3.1.1 Religious Choral Traditions in Alberta

Before Confederation and during the early days of the 1900s, the church played an important role in the development of the province of Alberta. In her book published in 2006, Mary Oakwell writes, “The churches were not only God’s houses, they were the social and cultural centres of the communities, as scattered as those communities were.”

Along with the expansion of the church in Alberta came the growth of choral music. From the time the province joined Confederation in 1905 until the early 1960s, the majority of choral art performances in Alberta had a European connection. Many British musicians moved to Alberta prior to the 1960s. The Anglican churches especially attracted young European and mostly British clergy and organists to settle in southern Alberta. The immigration from Europe to Alberta offers a likely explanation for European programming of early Alberta music performances. Several records indicate that choral performances during the early development of the province featured performances of European choral works or choral arrangements of folk and popular music of the day.

In 1900, leading musician Vernon Barford (1876-1963) arrived in Edmonton from England via Saskatchewan as the organist for All Saints Anglican Church. In addition

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90 Vernon Barford was a British musician who immigrated to Canada in 1895 to homestead in the Qu’Appelle district of Saskatchewan. He soon gave up the farm to teach piano in the towns of Qu’Appelle, Fort Qu’Appelle, Indian Head and Sintaluta. He moved to Edmonton five years before Alberta joined confederation. He was known as a man of many talents and is responsible for creating the Alberta Music Festival.
to serving as a church musician, Barford composed music including approximately fifty songs, short choral works, and piano pieces. Not long after his arrival in Edmonton, Barford expanded his musical influence beyond the church and founded choral ensembles including the Edmonton Choral Society and the Edmonton Amateur Operatic Society. Barford’s most significant contribution to choral music in the region was likely his leadership in the development of the first Alberta Music Festival in 1908. The competitive Alberta Music Festival emphasized choral singing. By its fourth year, “the festival culminated . . . with a performance by a combined chorus of around 200 singers accompanied by 50 instrumentalists before an audience of 2000.”

All Saints’ Anglican Cathedral attracted other prominent musicians to the region, including organist and composer Hugh Bancroft (1904 -1988) who, like Barford, was born in England but immigrated to Manitoba in 1929. In 1958, he moved to Edmonton to become organist at All Saints’ Anglican Cathedral, a position he held until 1980. While serving as organist at All Saints’, Bancroft taught theory and composition at the University of Alberta from 1968 to 1977. As a composer, he wrote for choir, organ, strings, voice, and piano.

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91 The previous note and the remaining information in this paragraph are based on the following resource: R. Dale McIntosh, "Vernon Barford," The Canadian Encyclopedia Online (2007), http://www.thecanadianencyclopedia.ca/en/article/vernon-barford-emc/.
92 See previous footnote for information.
94 Between 1929 and 1957 Hugh Bancroft served as organist and choir director for several Anglican congregations in Winnipeg. During this time he also served as organist at Christ Church Cathedral in Vancouver (1946-48) and St. Andrew’s Cathedral in Sydney, Australia (1948 -53). The majority of his service however, was at congregations in Manitoba. The remaining information about Hugh Bancroft is based on information from the following website [https://www.musiccentre.ca/node/37373/biography].
The current music director at All Saints’ Anglican Cathedral, Jeremy Spurgeon, came to Edmonton from England in 1980. In April 2015, Spurgeon was given the inaugural Diocese of Edmonton Excellence in Music Award for his thirty-five years of service as choir director and organist at All Saints’ Anglican Cathedral and his musical contributions outside the church community. In fifty-eight years, this congregation has had only two music directors. All Saints’ Anglican Cathedral is an example of a congregation whose church choir and various directors contributed to the church, the choral community, and to the development of a singing culture in Edmonton and the surrounding area.

Church choirs, which according to the Canadian Encyclopedia “formed a basis for amateur choral societies,” were likewise essential to the development of choral music in various other Prairie cities. The presentation of Gaul’s Holy City, conducted by Col J.S. Dennis in early 1890, and the Canadian premiere of Coleridge-Taylor’s oratorio The Atonement later in 1904, prompted the first attempt to develop a Calgary Philharmonic Society. British organist and choir director, Clifford Higgin, arrived from Brantford, Ontario, in 1920 to conduct the Knox United Church Choir in Calgary. He also conducted the Calgary Light Opera Society and the Institute of Technology Chorale.

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98 Ibid.
99 Ibid.
100 Ibid.
1931, Higgin played a key role in creating the Calgary Music Competition Festival, which eventually became the Calgary Kiwanis Music Festival.\textsuperscript{101}

3.1.2 Religious Choral Traditions in Saskatchewan

The Encyclopedia of Saskatchewan notes, “Religious and philosophical beliefs, affiliations and sensibilities of the people of Saskatchewan have intersected in important ways throughout their history, and in many respects are key components of their identity.”\textsuperscript{102} Religious growth and the strength of the church in Saskatchewan were dictated by the diversity of the population, which was in turn stimulated by the rapid growth and strong immigration to the province. The religious landscape from 1901 to 1921 included Presbyterians, Roman Catholics, Methodists, Congregationalists, Lutherans, Doukhobors, Mennonites and Hutterites as these groups came to the Prairies primarily in search of political and religious freedom.\textsuperscript{103} Other groups, significantly smaller than the aforementioned, included Ukrainian Catholics, Baptists, Pentecostals, Ukrainian Orthodox, and Jewish affiliations.

By 1940 and onwards, the religious diversity in Saskatchewan remained relatively stable with Catholic, Anglican, Presbyterian, and Lutheran congregations representing the largest denominations.\textsuperscript{104} By the early 2000s, there was one significant change to the religious landscape. Reports from the 2001 census indicated a 40% increase in

\textsuperscript{101} Ibid.
\textsuperscript{103} Ibid.
\textsuperscript{104} Ibid.
Saskatchewan residents who reported no religious affiliation.\textsuperscript{105} While one might infer from this census that there was a drop in the significance of the church on the Prairies, the same census report indicates that “the proportion of non-Christians is smaller at 2%, compared to the national average of 6%,” a sign of the importance of the church in the province of Saskatchewan.\textsuperscript{106} I argue that the church choir is still an important element of identity in Saskatchewan.

Established in 1882, St. Paul’s Cathedral is the oldest Anglican Church in Saskatchewan and was one of the earliest congregations of the Diocese of Qu’Appelle, formerly known as the Diocese of Assiniboia.\textsuperscript{107} The first services began after the arrival of the railroad, and in November of 1882, Reverend Alfred E. Osborne of Prince Edward Island became the first Anglican priest in the area. Archivist and historian Trevor Powell expresses his views of Osborne as follows:

Besides building a church, the Reverend Mr. Osborne took steps to ensure that services were rendered as beautifully as possible through the development of music. Initially, the Vestry supported him in his efforts by inviting James Brown to act as choirmaster and to organize a choir, a task which that gentleman readily accepted.\textsuperscript{108}

Members of the congregation were primarily British immigrants and Canadians from Ontario.\textsuperscript{109} The church format followed the British high Anglican tradition, and the choir maintained a prominent place within the church and the community. Osborne

\begin{flushright}
\textsuperscript{105} Ibid.
\textsuperscript{106} Ibid.
\textsuperscript{107} Powell, \textit{From Tent to Cathedral}.
\textsuperscript{108} Ibid., 2.
\textsuperscript{109} Ibid.
\end{flushright}
resigned after one year. Disputes developed between Osborne and the Vestry. The choir, however, remained strong.

By 1884, the St. Paul’s Anglican Cathedral choir “continued to be the most active organization in the parish.”110 At times, the choir was cause for debate. The congregation did not always agree with the musical choices made by the parish rector, Harry Havelock Smith (1883-1888).111 Yet, despite some intense conversation, he was responsible for the mode of conducting the service. At St. Paul’s Regina, the vestry made an incentive for choristers and paid “each boy in choir ten cents a Sunday, commencing from the first of September 1887.”112 The importance of the choir was reinforced by the act of payment. Today, the choir of St. Paul’s Cathedral continues to be a prominent component of regular Sunday services in the Regina community. The church no longer pays “choir boys,” but it does hire section leads to support the music program.

The First Baptist Church choir of Regina, established in 1910, provides another example of a choir that still thrives today.113 Under the direction of John Nelson Jr. since 1986, the church boasts a children’s choir, a hand bell choir, and an adult sanctuary choir that continues to be a vital part of the local community. In 1988, First Baptist Church established its own choral festival—Meet your Musician. The festival, last held in 2013, celebrates sacred choral tradition and was responsible for bringing choral composers from across North America to Regina for workshops to teach contemporary choral compositions to the choirs at First Baptist and other participants of the festival.

110 Ibid., 6.
111 Ibid.
112 Ibid., 7.
113 Tommy Douglas, the father of socialized medicine, the first leader of the New Democratic Party and the Premier of Saskatchewan attended First Baptist Church. [Personal communication with John Nelson Jr. March, 2015]
3.1.3 Religious Choral Traditions in Manitoba

In his book, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players*, James B. Hartman describes the Roman Catholic Church as the first to establish missions in the area known as Rupert’s Land. French priests arrived in the area as early as 1690. The first chapel was constructed in 1818, and one year later a church followed. In a similar manner, missionaries and employees of the Hudson’s Bay Company introduced the Anglican Church to the region. Other church denominations to establish congregations in the area now known as Winnipeg were the Presbyterians, Methodists and the Congregational Church—a church derived from the seventeenth century English Puritan tradition. These churches were responsible for attracting organists and choir directors to Winnipeg and the surrounding area. Not unlike the role of the church in other Prairie provinces, the church played a significant role in the development of the Winnipeg community. The community, in turn, took the role of developing high quality choral music seriously. In his book, Hartman highlights a quote from the 21 November 1891 Manitoba Daily Free Press that reads, “our church choir singers should remember that the house of worship is not the place for laughing and giggling. There is too much levity altogether in the choir galleries of several Winnipeg churches.” This published comment indicates how high expectations were for church choirs in the area.

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115 Ibid.
116 Ibid.
117 Ibid., 14.
The church choir became an integral part of the regional choral identity. In 1907, a group of eleven prominent church musicians formed the Winnipeg Choral Society, which became the Winnipeg Oratorio Society a year later. The City of Winnipeg was home to several notable church choir musicians and choral composers, including W.H. Anderson (1882-1955), music director and organist at St. Andrew’s River Heights United Church from 1934 to 1954; Marius Benoist (1896-1985), music director and organist at St. Boniface Catholic Cathedral from approximately 1922 to 1965; and Hugh Bancroft (1904-1988), music director and organist at All Saints’ Anglican Church from 1938 to 1946. These music directors, who were primarily of British descent, introduced choral traditions from the UK to the Prairies. W.H. Anderson, for example, who came to Winnipeg in 1910, founded the Apollo Male Voice Choir, the CBC Choristers, and other smaller ensembles in the city of Winnipeg. Anderson composed more than one hundred and fifty songs and over forty sacred works. He also wrote numerous Ukrainian, Czech, and Icelandic folksong arrangements for Winnipeg choir director Walkter Bohono. Notable publishers including Boosey & Hawkes, Thompson, Stainer and Bell, G. Schirmer, Oxford and Leslie published Anderson’s compositions. Lists of

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119 Madeleine Bernier, "Marius Benoist," in *The Canadian Encyclopedia* (Online2007). How do I credit several sources for the one sentence?  
122 Ibid.
compositions by Anderson are recorded in the *Catalogue of Canadian Composers* and *Contemporary Canadian Composers/Compositeurs canadiens contemporains*.\(^{123}\)

Marius Benoist was the director of music at St. Boniface Cathedral but was also a prolific composer for the French population in the area. The Canadian Encyclopaedia reports, “Benoist composed more than 100 scores for radio plays produced by the CBC Winnipeg.”\(^{124}\) Benoist also wrote a ballet, works for orchestra, and larger works for chorus and orchestra.

In the tenth anniversary special edition book by the Manitoba Choral Association, Hugh Bancroft says of the choir at All Saints’ Anglican church, “That was without question my finest choir.”\(^{125}\) Bancroft is credited with introducing Canadian churches to the nine lessons and carols format made famous by the King’s College services in England.\(^{126}\) The choir at All Saints’, which for many years consisted of only men and boys, gave live weekly broadcasts on CBC for eight years.\(^{127}\) The British adjudicators often compared Bancroft’s choirs to those of British cathedrals. While Bancroft was most famous as an organist and choir director, he was a prolific composer and arranger. His compositions included anthems, motets, carols, and organ music.\(^{128}\) He also wrote larger works for strings as well as a concerto for organ and strings.

\(^{123}\) Ibid.
\(^{126}\) Ibid.
\(^{127}\) Ibid.
\(^{128}\) Anonymous, "Hugh Bancroft: Biography".
3.1.4 Conclusion

There is evidence to suggest that the churches not only provided opportunities for various regional musicians to collaborate but also that they were instrumental in attracting professional musicians primarily from Britain and Ontario to the smaller centres in the West. The result was that significant organizations such as the Saskatchewan Music Festival Association, the Kiwanis Music Festivals and noteworthy people such as W.H. Anderson, Hugh Bancroft, and Jeremy Spurgeon moved to the Prairies and were instrumental to the establishment of strong religious musical ensembles and various community organizations on the Prairies. Other groups such as the Regina Male Voice Choir and the women’s chorus, The Hewettes, named for the Rev. W.J. Hewitt, were established due to their leaders’ involvement with the church community. W.J. Hewitt was the first pastor in the Regina Methodist Church now called Knox Metropolitan United Church.129

Community and church choirs fostered collaborations among regional musicians and in many cases encouraged amateur composers to try their hand at writing music for chorus. *The Story of Saskatchewan and its People* gives a short biography of Reverend Gilbert Farquhar Davidson, a minister at St. Paul’s church who was also a published composer.130 The 1979 Knox Metropolitan Church advent Christmas program references a work by Lawrence Ritchey, an organist, conductor, and primarily choral composer. Ritchey, who eventually moved to Winnipeg to teach at the University of Manitoba,

http://www.ourroots.ca/e/page.aspx?id=165071
wrote compositions for organ, the local handbell choir and the Knox Metropolitan church choir in Regina.\textsuperscript{131}

In small Saskatchewan towns such as Muenster and Prince Albert, the church choirs provided the first opportunity for choristers to sing or write choral art music. Alphonse M. Gerwing (1923-2007), also known as Brother Thomas Gerwing, was a member of St. Peter’s Abbey in Muenster, Saskatchewan. He was the founder of the St. Peter’s Chorus (1976) and responsible for inviting well-known, well-established professional and semi-professional choirs to Muenster such as The Vancouver Chamber Choir and the St. Michael’s Boys Choir of Toronto. Gerwing is remembered for his exceptional teaching. His songbook Twenty Centuries of Christian Song (1981) is an instructional resource he compiled and edited in order to integrate “instruction in religion and music.”\textsuperscript{132} Gerwing was a visionary who taught his students to read music while, at the same time, they learned the melodies and tunes of the Catholic Church. The songbook features 212 sacred European folksongs and chant melodies which teach children how to read music using solfege.\textsuperscript{133}

Other composers influenced by the church and various faith groups include David L. Kaplan of Saskatoon (1923-2015). The annual Festival of Faith ceremony that is held in Saskatoon was a major influence on and outlet for David L. Kaplan’s sacred choral

\textsuperscript{131} Hayden, \textit{Let The Bells Ring: Knox-Metropolitan United Church, Regina 1882-1982}, 113.
\textsuperscript{132} Alphonse M. Gerwing, \textit{Twenty Centuries of Christian Song for Catechetical Instruction and Religious Celebration} (Muenster, Sask.: St. Peter's Press, 1980), Introduction.
\textsuperscript{133} Ibid.
compositions. In 1960, Rj Staples, the Provincial Supervisor of Music during the 1930s and 40s, hired Kaplan to establish the music education department at the University of Saskatoon. In addition to being an educator, Kaplan was a performer, conductor and composer. Beginning in 1985, Kaplan became the music director of the first annual Festival of Faith. He wrote a new choral composition annually for the festival. Over its thirty-year history, the Festival of Faith brought together diverse multi-faith groups. A parade of choirs performed Kaplan’s music, including the St. George’s Ukrainian Catholic Cathedral Choir, the Ukrainian Orthodox Massed Choir, the Nutana Park Mennonite Church Choir, combined choirs of Knox United and St. John’s Anglican Cathedral, the Blaine Lake/Saskatoon Doukhobor Choir, and the Northern Lake Cree Singers. These choirs all performed works written especially for the Festival of Faith. Titles such as Libertad and Eleftheria hint at Kaplan’s compositional style. He is one of the first composers on the Prairies to use polymeters and to incorporate the musical practices of world cultures, including setting the texts of several languages.

Perhaps the most visible religious influence manifests through the contributions of Winnifred Sim, musical director of the CBC national television program, Hymn Sing. Sim was associated with the show for thirty years, initially as accompanist but primarily as musical director. Her contribution to choral art as conductor, composer, accompanist, and teacher spread beyond regional boundaries and across the nation. Second to the

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135 Ibid.
136 Ibid.
138 Ibid.
program *Front Page Challenge, Hymn Sing* was one of the longest running television shows in Canadian national television history.\(^{139}\)

What makes the influence of the church in Prairie communities significant is the fact that these composers, teachers, and musicians worked in somewhat isolated circumstances. The music directors in the smaller centres may have been the only professional musicians in their area, and had only a small pool of local colleagues with whom to work. In essence, the place provided excellent conditions for the musicians at hand to experiment, compose music, establish key relationships among the community, and lay the groundwork for the development of high quality choral art music in the provinces.

### 3.2 Development of Prairie Choral Communities through Education

The establishment of school music programs and especially post-secondary music departments in the 1930s was a major contributor to the development of art music on the plains. I hypothesize that the development of secondary and post-secondary music programs along with choral organizations and choral societies, quite possibly is the largest influence on choral composers and choruses in the West. The large increase in the population of the Prairies, due to the expansion of the Canadian Pacific Railway and a wave of new immigrants to Canada, was also vital to the growth and development of educational institutions. Gerald Friesen concluded that in Alberta, “nowhere was growth so rapid, the increase in wealth so obvious, the atmosphere of confidence so palpable.”\(^{140}\)

It was the perspicacity and commitment of forward-thinking pioneers, the establishment

\(^{139}\) Ibid.

of post-secondary institutions, and the synergetic effect of these two factors on each other that fuelled the expansion of choral music on the Prairies. Trailblazing leaders had the vision to train first-generation Prairie region composers and conductors, and post-secondary institutions across the plains expanded their choral programs to accommodate these choral leaders and their developing ensembles. In turn, the rapid growth and advancement of choral leaders and their choral ensembles caused the expansion and evolution of choral programs across the plains.

3.2.1 Post-secondary Choral Traditions in Alberta

Despite challenging beginnings, Calgary and Edmonton, the two largest cities in Alberta, equally fulfilled artistic goals and attained cultural achievements. According to Green and Vogan, the two cities “both demonstrated vigour and enthusiasm in their attempts to achieve a measure of artistic refinement in spite of their rugged origins and the ungrateful conditions of pioneer life.”\(^{141}\) In the early days of Calgary’s development, band music had a presence and tradition. In 1877, the organization of the first North West Mounted Police Band influenced the formation of several other bands in the region, including the Salvation Army and the Calgary Fire Brigade brass bands.\(^{142}\)

As in other Prairie provinces, choral music was primarily sacred and centred around the church. One of the earliest post-secondary music institutions in Calgary was the Mount Royal College Conservatory, founded by the Methodist Church in 1910.\(^{143}\) In 2009, Mount Royal College became Mount Royal University, the second university

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\(^{142}\) Ibid.

degree granting institution in the city. The University of Calgary, the city’s first university, founded in 1945 as a branch of the Edmonton-based University of Alberta, began to offer music courses in 1959. By 2015, both Mount Royal University and the University of Calgary could boast state of the art performance facilities, strong faculty, and successful alumni.

Edmonton’s artistic scene saw tremendous growth in the early years of the city’s development. In 1880, Edmonton had a population of 275, which by 1900 had grown to approximately 2500, mainly because of the Klondike gold rush. Edmonton was incorporated as a city in 1904 and became the capital of Alberta when the province entered Confederation in 1905. Initially, music in the academic setting was viewed as something to enhance campus life rather than as a contributor to academic developments. Later, in the mid 1950s and early 1960s, music was taken more seriously in the academic community. Although the University of Alberta was established in 1906, it did not produce its first Bachelor of Music student until 1961. The University of Alberta music department was first established in 1945 as a division of the Fine Arts department. The University of Alberta in Edmonton, Mount Royal Conservatory, and the University of Calgary music department, among other educational institutions, were strong contributing factors to the development of choral communities in the southern part of the province.

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147 Ibid.
In 1945, Gordon F. Clark, a medical student, formed a choir of seventy members, thereby establishing the first mixed chorus on the University of Alberta campus. A few years later, Richard Eaton became a lecturer in music. He took over the role of choir director and expanded the University of Alberta choir membership from seventy to one hundred and forty singers. Richard Eaton became Assistant Professor and the first Head of Music in 1948. In 1951, he formed the University Singers, an oratorio choir that in 1969 was renamed the Richard Eaton Singers in his honour. The Madrigal Singers established in 1974 by Larry Cook became the premier university chamber choir at the University of Alberta. Unlike the University of Alberta Choir or the University of Alberta Concert choir (est. 1970), members of the Madrigal Singers are primarily music students who sing regional choral works and a range of other challenging repertoire.

Some of the most significant developments to take place at the University of Alberta occurred during the time Dr. Leonard Ratzlaff joined the Faculty of Music. Dr. Ratzlaff began his career at the University of Alberta in 1981 and quickly became involved in the choral scene in the Edmonton area. One of Ratzlaff’s primary goals was to start a graduate program in choral conducting. He discovered that there was already an approved graduate program in choral conducting on the curriculum, but it could only open if a second person in choral music were hired. In 1989, Dr. Debra Cairns joined the faculty and together with Ratzlaff, they created a graduate degree program at the University of Alberta. Initially, the program started as a masters program, and within five years, the university began to get inquiries about offering a doctoral program. The doctoral program attracted international students. One of the first doctoral graduates was

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148 McIntosh, "Music in Edmonton".
László Norbert Nemes from Hungary, who is currently the director of the Kodaly Institute in Hungary. This program has had a strong impact in the Edmonton choral scene as well as other areas in Alberta. For example, Timothy Shantz, current conductor of the Calgary Philharmonic Chorus, is a graduate of the masters program and has had a very strong influence in recent choral developments in Calgary. Another is graduate Heather Johnson, who established the award winning Cantilon Choirs—upper voice choirs for young children to adults. Other doctoral graduates of the program include Rob Curtis, current conductor of the well-known Edmonton based community choir, iCoristi, and Marvin Dueck, who established a chamber choir in Lethbridge. Collaboratively, the work of Dr. Debra Cairns and Dr. Leonard Ratzlaff is a legacy to choral developments in Alberta. In an interview with Dr. Ratzlaff he commented, “I would say this is, for me, the most gratifying part of my career here . . . to see the development of that program . . . we’ve had about a dozen doctoral students that have graduated from here and another forty or so masters students in twenty-five years. We are very proud of our program.”

3.2.2 Post-Secondary Choral Traditions in Saskatchewan

Cultural life in the province of Saskatchewan was abundant in the early 1900s. As in the other Prairie Provinces, Saskatchewan had musical clubs and societies, church choirs and community groups that staged plays, minstrel shows, and theatrical entertainment. Green and Vogan note that Frank Laubach’s arrival in Regina in 1904 from his homeland in Scotland brought higher levels of performances to the region. Laubach was responsible for organizing the Regina Philharmonic Society, a large choral

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149 Leonard Ratzlaff, interview by Melissa Morgan, June 30, 2015.
150 Green, Music Education in Canada, 107.
151 Ibid.
ensemble. In 1906, he founded the first symphony orchestra as a resident orchestra for the Philharmonic performances of Handel, Haydn, and Mendelssohn oratorios.\(^{152}\)

Community organizations and institutions such as Regina College, established in 1911 and renamed Regina Conservatory of Music a year later, attracted professional music teachers to the area. Unlike Regina, Saskatoon did not have a major conservatory. Yet there was a strong musical presence in the city. The Saskatoon Philharmonic Society, which was established in 1908, performed Handel’s *Messiah* and other major European oratorios.\(^{153}\)

In 1908, Laubach and F.W. Chishom established the Saskatchewan Music Festival Association (SMFA).\(^{154}\) In the first year of the competition, the classes were primarily for choirs:

> The “Syllabus of Competitions” for the 1909 Festival consisted of classes for Choral Societies, Church choirs, Male Voice and Female Voice Choirs, Ladies’ Trios and Mixed Male and Female Quartets . . . Provision was made for a number of professional singers in Choral Societies and Church Choirs. Professionals? We tend to think of 1908 Saskatchewan as a south of bald prairie, a north of bush and water, and in between a few settlements clustered near the railway lines which linked them to civilization, while all living conditions were unthinkably primitive. Physical conditions were primitive enough but the people were not. These very cultivated people from other parts of Canada, Great Britain, Europe or United States brought with them their talents, their education, their skills and their customs.\(^{155}\)

The SMFA continues to thrive and currently offers a provincial and national level competition, a Concerto Competition, and the Gordon C. Wallis Opera Competition, in partnership with the Regina Symphony and Saskatoon Symphony Orchestras and the

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\(^{152}\) Ibid.
\(^{153}\) Ibid., 108.
\(^{155}\) Ibid., 10-11.
Festival Workshop program. The Canadian test piece classes and the general Canadian themed classes directly benefit Canadian composers from the region and elsewhere in the country. The works of regional composers David L. McIntyre, Elizabeth Raum, and Thomas Schudel and of national composers Healey Willan and Eleanor Daley, are performed and promoted in these festival classes.

Other organizations and federations influence and support choral art music from the region. Each province has its own regional choral federation. The Manitoba Choral Association (est. 1976), the Saskatchewan Choral Federation (est. 1978), and the Alberta Choral Federation (est. 1972) create opportunities for singers, choristers and conductors of every level to participate in workshops and music clinics. The federations also provide access to several choral resources including rehearsal space, choral music, and funding for choral projects. Thanks to the support of the Saskatchewan Choral Federation (SCF), the province has hosted choir camps such as Saskatchewan Sings (1979-2009) for adult singers and choir camps for children of all ages (1985-present).

The Federations bring together choral conductors from other provinces including Ontario, British Columbia, and Alberta, and international conductors from the USA, England, and other countries for professional development training. The SCF is now partnered with the Saskatchewan Music Educators Association, which offers similar programs specifically designed for school ensembles. Alongside community musical

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157 The test piece classes are festival classes offered for any discipline (voice, piano, instrument) where the competitor is required to sing or play a selection pre-chosen by the Provincial festival committee. The themed classes are festival classes offered for any discipline (including choral) where the competitor is required to sing or play a selection in line with the theme chosen by the Provincial festival committee.
organizations, the provincial universities have played a significant role in building strong musical connections in the province.

The University of Saskatchewan created Western Canada’s first music department in 1931.\textsuperscript{158} Arthur Collingwood immigrated to Canada from England as the first dean of Music (193-47). The University of Regina, which during the early 1930s and 40s was an affiliate of the University of Saskatchewan, gained full degree granting status in 1959 and created an independent music department in 1969.\textsuperscript{159} These institutions attracted professional musicians to the province. In the summer of 1960, the University of Saskatchewan hired Dr. David Kaplan to build a Music Education program. Kaplan’s contributions to the University of Saskatchewan deserve special mention.\textsuperscript{160} Kaplan’s autobiography mentions that at the time of his arrival to Saskatoon, “Rj Staples, the Provincial Supervisor of Music [1945-1969], was interested in seeing a program established that would train music specialists for the classroom.”\textsuperscript{161} The work of Rj Staples, Lloyd Blackman in Regina, and Reginald McFarland in Saskatoon, along with other educators including Kaplan, forms the foundation for current Music Education programs in the province’s universities.

\textsuperscript{158} Green, Music Education in Canada, 108.
\textsuperscript{160} For more information on Dr. David Kaplan and his contributions to the University of Saskatchewan please refer to David L. Kaplan, and Darlene Polachic, Kaplan: The Well-Tempered Klezmerer (Canada: Xu Xiaoping Foundation and Houghton Boston Printers Ltd., 2012).
\textsuperscript{161} David L. Kaplan, and Darlene Polachic, Kaplan: The Well-Tempered Klezmerer (Canada: Xu Xiaoping Foundation and Houghton Boston Printers Ltd., 2012), An Autobiography, 64.
The University of Regina established its choral program under the leadership of two key choral professors whose teaching and guidance brought choral visibility to Saskatchewan: Vern Sanders, director of choirs from 1974-1983 and Kathryn Laurin who served variously as professor, dean, and vice president administration from 1985-2006. Sanders was the founding president of the Saskatchewan Choral Federation as well as a founding charter member of the Association of Canadian Choral Communities, now known as Choral Canada. A published author and composer, he is remembered for his work to initiating the Saskatchewan Sings Adult choir camp. In 1979, Sanders organized the first Saskatchewan Sings weekend where programing included major works such as the Mozart Requiem and Schoenberg’s Friede auf Erden. Kathryn Laurin is most remembered for her wise leadership, and sound pedagogy. Laurin commissioned regional composers Thomas Schudel, Alain Perron and others to write works for the University of Regina Chamber Singers. Under her direction, the University of Regina Chamber Singers won many awards and accolades including first prize in the chamber choir category at the 1997 International Choral Festival in Llangollen, Wales.

Elementary, high school, and post-secondary choirs continue to serve as an outlet for the development of a singing culture in the region. In a 2002 survey, Gerald Langner, then Director of Choral Activities at the University of Saskatchewan, found that 28% of high schools had a viable choral program. Today’s choral programs in Saskatchewan’s leading high schools are known for their singing, performance tours, musical contributions in their communities, first place prizes at regional and national music

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festivals. Campbell Collegiate High School Choir in Regina, Luther College Senior Choir in Regina, and the Rosthern Junior College represent some of the province’s most recognized high school choral programs.

Among the community ensembles commissioning works from local composers are the Saskatoon Chamber Choir lead by James Hawn, the Regina Philharmonic lead by Hart Godden, the Kamala Youth Choir, co-conducted by Dianne Gryba and JoAnne Kasper, and the Saskatoon Children’s Choir lead by Phoebe Voigts.

3.2.3 Post-Secondary Choral Traditions in Manitoba

Green and Vogan report that “the first permanent school in Manitoba was established by the Roman Catholic church in 1818.”163 Bishop Provencher requested the Grey Nuns to come to the western province, and he specifically asked for one of the nuns to have musical ability.164 The Grey Nuns were not teachers by tradition, and in 1874 they passed on their work to the Congregation of the Sisters of the Holy Names of Jesus and Mary.165 Green and Vogan suggest that music was implemented into the Grey Nuns’ curriculum “because of its usefulness in nurturing both religious and educational aspirations.”166 The plethora of church choirs around the time of Confederation might suggest that initially settlers looked to the church and not the school for musical development.167

One of the earliest post-secondary institutions to have a lasting influence on music education and choral music in Manitoba was the music department at Brandon College.

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163 Green, Music Education in Canada, 75.
164 Ibid.
165 Ibid.
166 Ibid., 76.
167 Ibid.
Founded in 1899 by the Baptist Union of Western Canada, Brandon College was known for its role “as patron and sponsor of the performing arts,” and by 1906 the college established a music department.\(^\text{168}\) The University of Manitoba, founded in 1877 as Western Canada’s first University, created its Department of Music in 1944 and established its School of Music in 1964.\(^\text{169}\) Universities and colleges such as the Mennonite Brethren Bible College/Concord College (est. 1944), Canadian Mennonite Bible College (est. 1944), and Menno Simons College (est. 1989) attracted professional musicians to the province. Their teaching influenced a multitude of conductors, composers and strong choral programs.\(^\text{170}\) Holly Higgins Jonas writes of prominent choral directors across the nation in her book entitled, *In Their Own Words*. Her research suggests that several of Canada’s finest conductors were educated and influenced by teachers from the Winnipeg area. In an interview with Henry Engbrecht, former director of choral studies at the University of Manitoba (1978 -2006), Engbrecht shares, “we estimate that Manitoba has as many as a thousand choirs. This is a healthy singing environment when you consider that the province’s whole population is only a little over a million.”\(^\text{171}\)

The work of Dr. Henry Engbrecht became a major contribution to choral music in Manitoba. Engbrecht was one of the first educators to teach music classes for credit in Manitoba. In 1968, he was invited to the University of Manitoba to teach a summer

\(^\text{168}\) Ibid., 81.
\(^\text{170}\) These three institutions amalgamated to form what is now known as Canadian Mennonite University. Information about CMU was gathered from the following source Anonymous, "About C M U," Canadian Mennonite University, http://www.cmu.ca/about.php?s=cmu&p=story.
\(^\text{171}\) Jonas, *In Their Own Words*, 268.
course to music teachers. Many of the teachers that he taught had studied music as children and played in various groups in the community. They lacked formal training in music education pedagogy, however, and these summer school courses were a vehicle for their professional development.\textsuperscript{172} In 1979, Engbrecht was asked to begin a choral program at the University of Manitoba. By his second year at the university, he developed a mixed chamber choir that became an advanced choir and served as a model for other such groups. Engbrecht desired to reach out to the community and share excellent choral singing beyond university walls, so he took the choir on tours. He says that, “The first out-of-province visit was a trip to Saskatchewan.”\textsuperscript{173} Engbrecht recalls that in the late 1970s and early 1980s there were four choirs that came together to collaborate: the chamber choir at the University of Manitoba, the Greystone Singers from the University of Saskatchewan, the University of Regina Chamber Singers, and the chamber choir from the University of Brandon. Engbrecht remembers, “We were all struggling to get our chamber choirs started but we had a marvellous time and that is how we began.”\textsuperscript{174}

Several of the conductors educated in the province are responsible for commissions by regional composers. Conductors such as composer and conductor Helen Litz, founder of the Mennonite Children’s Choir (est. 1957), Walter Klymkiw, conductor of the Winnipeg UNYF (est. 1946) and renamed the O. Koshetz Choir (1969), and Henry Engbrecht created a legacy of strong choral singing by establishing quality choral

\textsuperscript{172} Henry Engbrecht, interview by Melissa Morgan, October 7, 2015.  
\textsuperscript{173} Ibid.  
\textsuperscript{174} Ibid.
ensembles that commissioned regional composers and that could all perform repertoire at an advanced level.

3.2.4 Conclusion

University choirs continue to model professional standards in singing for Prairie communities. Visionary prairie choral leaders such as Henry Enbrecht and Elroy Friesen in Manitoba, Robert Solem and Gerald Langner in Saskatoon, Kathryn Laurin in Regina, and Richard Eaton and Leonard Ratzlaff in Edmonton established university and community choirs that fostered dedication, commitment, and a standard of excellence in choral art. These conductors, along with other key members of the choral conducting community, were responsible for initiating regional commissions and performances of regional choral works.

3.3 Prairie Choral Music Influenced by Selected Cultural Voices

3.3.1 Introduction to Aboriginal culture

Thousands of years before the first arrival of Norse explorers in the eleventh century, Aboriginal peoples inhabited the land now known as Canada.\textsuperscript{175} Aboriginal tribes formed a rich tapestry of distinct cultural and linguistic groups across the continent of North America. These individual groups had similar spiritual beliefs, social organizational practices, food resources, and cultural traditions. In the early 1700s, fur traders and explorers from France and England began to settle on Aboriginal land.\textsuperscript{176}


\textsuperscript{176} Ibid.
These early encounters forever changed Aboriginal way of life from the way it was before contact with Europeans. Due to events of the past, many authentic Aboriginal musical techniques are unknown. For example, during the era of the residential school systems, Aboriginal Canadians were not allowed to practice or perform their cultural music. They lost languages as well as cultural and musical traditions. Currently, non-Aboriginal Canadians and Aboriginal Canadians are slowly taking steps to recover broken relationships and work through contentious issues that stem from the injustices embedded in the fabric of Canadian culture.

Until very recently, non-Aboriginals did not understand Aboriginal life apart from their music. Rather than learn about authentic Aboriginal culture, early Europeans, for example, assumed that Aboriginal cultures were savage and that European culture was superior. For decades, Aboriginals were encouraged and in many cases forced to conform to a European way of living. As a result, from the 1750s to the present day, stereotypes and assumptions perpetuated a romantic view of Aboriginal identity. Some non-Aboriginal composers, believing certain stereotypes, created their own understanding of Aboriginal culture. In an effort to celebrate what some composers believed was a distinct Aboriginal cultural voice, composers wrote what they intended to be Aboriginal influenced choral art music. Aboriginal influenced music might include the use of a hand drum accompaniment, or may require singers to imitate loon calls or birdecalls during a piece. Some pieces may use popular phrases from Cree or Inuit languages as the main text. Other pieces may not include a text at all but set a melody to neutral syllables and

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177 Ibid.
accompanied by sounds of nature. These pieces tried to recreate a wilderness and natural atmosphere. There is, however, some debate about the authenticity of such Aboriginal choral art music; what some thought was indeed Aboriginal music may actually represent cultural appropriations of Aboriginal melodies, languages, and rhythms.  

The current Aboriginal generation is reclaiming their cultural heritage. My study highlights the work of emerging Cree composer Andrew Balfour, who writes choral art music that illuminates authentic Aboriginal issues and that fuses Western European techniques with Aboriginal practices.

### 3.3.2 Introduction to Mennonite Culture

Arriving in 1780, the Mennonites were one of the earliest groups to immigrate to Canada. 180 Since the late 1800s, waves of immigrants encompassing “populations of Hungarians, French, Icelanders, Romanians, Chinese, and Ukrainians” have come to Canada in search of a better life. 181 The influx of immigrants to the province of Saskatchewan caused the province to grow by 1124.77% from 1891 to 1911. 182 Historian Gerald Friesen estimates that from 1901 to 1931, the Prairie “population increased six fold from just over 400,000 in 1901 to 2.4 million in 1931.” 183

All immigrants to the Prairies faced challenges, specifically separation from loved ones and adjustment to a new country, new language, new culture, and new practices. As

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182 Ibid.
if this was not enough, they also had to struggle with isolation, the weather, and the failing economy during the years of the Depression.

Friesen notes that:

To descend from the train at the CPR station in Winnipeg was to enter an international bazaar: the noise of thousands of voices and a dozen tongues circled the high marble pillars and drifted out into the street, there to mingle with the sounds of construction, delivery wagons, perambulatory vendors, and labour recruiters.184

One significant result of this mass immigration was a musical melting pot of choral works written in various languages and following a variety of customs. Ultimately, collaborations among a variety of groups took place. The next two sections outline in more detail the two significant cultural groups introduced above: Aboriginal peoples of Canada and the Mennonite community.

3.3.3 Aboriginal Culture

The first people to live on the Prairies were the Aboriginal Peoples of Canada. No one knows exactly when the Aboriginal cultures arrived in the region, but it seems certain, according to Friesen, “that the Indians of the Americas descended from Asian peoples and that they migrated across the Bering Straits [sic] between twelve and seventy thousand years ago.”185 It is known that by 1400, several Aboriginal cultures were established across the area we now call Canada.186

Prior to the arrival of European settlers in the late 1700s, the social and sacred musical practices on the plains were rooted in various Aboriginal traditions. In her review

184 Ibid., 243.
185 Ibid., 10.
186 Keillor, Music in Canada: Capturing Landscape and Diversity, 15.
of the traditional musical expressions of the First Peoples, Elaine Keillor subdivides the country into eight geographical regions determined by the language families and traditional economics of each culture.\(^{187}\) While the Prairie region is considered the land of the Plains, one should keep in mind that there are no clear lines of demarcation from one region to another.

The Cree, Plains Ojibwa, Blackfoot, Blood, Lakota, Dakota, and Siouan speaking Assiniboine peoples represent some of the variety of cultures on the Plains whose economic survival depended on the bison.\(^{188}\) The Plains People were nomadic and travelled in small bands or hunting groups. In the summer, a band might travel by canoe and in the winter by toboggan or snowshoe.\(^{189}\) Aboriginal spiritual beliefs are steeped in the common teaching that values and traditions are gifts from the Creator and that people should live in harmony with the natural world.\(^{190}\) The Indigenous and Northern Affairs Canada e-book states that, “This deep respect that First Nations cultivated for every thing and every process in the natural world was reflected in songs, dances, festivals, and ceremonies. Among the Woodland First Nations, for example, a hunter would talk or sing to a bear before it died, thanking the animal for providing the hunter and his family with much-needed food.”\(^{191}\) During the summer, large groups came together to socialize and participate in exchanges and ceremonies.\(^{192}\) Keillor also notes that the summer solstice

\(^{187}\) Ibid.
\(^{188}\) Ibid., 28.
\(^{189}\) Ibid.
\(^{190}\) Canada, *First Nations in Canada.*
\(^{191}\) Ibid.
\(^{192}\) Keillor, *Music in Canada: Capturing Landscape and Diversity.*
provided one of the most important reasons to dance and sing as the annual Thirst (sun) dance was celebrated around this time.\textsuperscript{193}

According to Anna Hoefnagels, pre-contact Aboriginal music is “predominantly vocal music, with drums, rattles, and flutes serving as common ‘traditional’ instruments.”\textsuperscript{194} Drums and rattles along with singing were integral parts of hunting life.\textsuperscript{195} Lynn Whidden notes, “These [instruments] were tools that facilitated communication with the world of unseen living beings. When he wished the drum to talk to him, the Cree hunter sang into it, merging his voice with the drum vibrations.”\textsuperscript{196} For people of the Plains, primarily the Cree, animals and hunting were essential to survival. Whidden explains, “In the past, hunters were inextricably linked to them with their songs. The songs contained facts about the appearance and behaviour of the ideal, healthy animal, and about local ecology.”\textsuperscript{197} The songs from the plains are generally monophonic, and there is no known four-part choral tradition in the Aboriginal culture.\textsuperscript{198}

Keillor describes the male singers as producing “a tense vocal tone with pulsations on longer notes and frequent glissandos at the middle or ends of phrases.”\textsuperscript{199} She also explains that the women sing an octave higher than the men.\textsuperscript{200} Keillor’s description of singing in the Cree culture is reminiscent of a call and response style of

\begin{footnotes}
\item[193] Ibid.
\item[196] Ibid., 19.
\item[197] Ibid., 15.
\item[198] Ibid.
\item[199] Keillor, \textit{Music in Canada: Capturing Landscape and Diversity}, 29.
\item[200] Ibid.
\end{footnotes}
singing: a leader sings the first phrase and then everyone joins in on the repetition.  

Post-contact with Europeans, Aboriginal people were influenced by Western musical traditions including hymns, country music, and fiddling. Various Aboriginal groups adapted elements of these Western forms to meet the needs of and diversify their own musical traditions.

Today, there is a revival of Aboriginal music. Contemporary Aboriginal groups reclaim their identity during powwows and other large gatherings. A powwow, an event that celebrates the identity of the First Peoples, features dance, drumming, singing. Powwows provide an opportunity for Aboriginal groups to come together and share their culture; these events primarily take place during the summer months.

For Aboriginal people, the idea of expressing music is not an isolated experience but rather, music is considered one aspect of a much broader artistic expression. In contrast, Western musicians may specialize in one classification of art and provide specific reasons and even specific venues for performances in music, visual art, or dance. Music in Aboriginal cultures is not performed in a concert hall. In his interview with the founders of the Alberta Aboriginal Arts, Scott Sharplin quotes co-founder Ryan Cunningham as stating that “Aboriginal art and performance doesn’t fall into the Western traditional categories of art: theatre, dance, opera, music. Our performances, our stories, our art, use all of those at once; you can’t separate them.” The idea that several arts can

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201 Ibid.
202 Whidden, Essential Song: Three Decades of Northern Cree Music, 84.
204 Ibid.
collectively be considered one art form is a foreign and novel concept to Western musicians.

Some examples of Aboriginal influenced work include Roger Deegan’s 1999 composition, *Lakota Prayer*, that incorporates text by chief and actor Dan George. Other pieces incorporate fragments of one or two Aboriginal languages. For example, David L. Kaplan’s piece written in 1996, *Elibertuwin*, uses several Aboriginal languages to demonstrate the power of unity among all races. Another example is Sid Robinovitch’s *Sonora Borealis*, which uses fragments of Inuit sayings to create an atmosphere of nature and music that sounds in the style of an Aboriginal piece. Other atmospheric pieces encourage choristers to create a soundscape. For example, Lydia Adams’ *Mi’kmaq Honour Song* asks choristers to create animal calls and other sounds of nature. While a number of Canadian choral compositions have been written with the objective of integrating Aboriginal elements, the question remains as to the authenticity of the so-called Aboriginal technique. Non-Aboriginal and Aboriginal people seek out ways to understand each other, as authenticity and appropriate usage of Aboriginal techniques in choral art music represents the highest priority.

Today, more than at any other time, composers try to incorporate First Nations’ musical traditions into their compositions. In the chapter “Listening to the Politics of Aesthetics,” Dylan Robinson says that “Intercultural projects that draw together Canadian

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205 A term coined by Canadian Composer R. Murray Schaefer
art music and Aboriginal traditions became a standard feature of Canadian music organizations’ programming during the late twentieth century.” Robinson hypothesizes that this ongoing trend is likely due to the fact that Canadian Aboriginal practices such as loon calls, Inuit throat singing, and chants are likely viewed as an artistic mode of reconciliation. Robinson, having analysed semiotic encounters “between the sonic, visual, spatial, and textual forms present in the concerts and individual pieces of music,” categorized interactions between early music and Canadian Aboriginal practices in the twenty first century into three distinguished models. These models include: integration—compositional works where western and Aboriginal musical languages form a dialogue, “speaking over top of each other or with one another”; musical trading or presentation—programs where early music and Aboriginal traditions alternate as forms of cultural presentation or trading traditions; and combinations of model one and two--progressions that begin with extended musical trading and conclude with a single composition that demonstrates musical integration.

One of the musicians that Robinson features is Andrew Balfour, a Manitoba composer of Cree descent. His British parents adopted him at a young age; his bicultural perspective makes him knowledgeable about both Western European art music and also Aboriginal musical traditions. Balfour is the Artistic Director and Resident Composer of the Winnipeg based chamber choir, Camerata Nova. The group has a mission to perform early, contemporary, and Aboriginal-infused vocal chamber concerts. Balfour began writing his larger choral works in response to the lack of appropriate repertoire for his

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208 Ibid., 224.
209 Ibid.
210 Ibid.
“concept concerts.” Balfour states, “I would come up with a concept for a concert and in the early days [I was] not able to find new music that I wanted . . . so I started writing stuff around the early 2000s—pieces like *Wa Wa Tey Wak* and stuff like that, out of necessity.” Balfour weaves influences of Western European practices and traditions of Indigenous Peoples into his compositions. For example, his *Wa Wa Tey Wak (Northern Lights)* (2007) fuses contemporary visual art, story-telling, and choral music, and a variety of Indigenous languages and musical traditions into one large multi-movement work. See Chapter 5 for an expanded discussion of Balfour’s work.

### 3.3.4 Mennonite Culture

In 1870, Manitoba was the first Western province to enter Confederation. Initially, the province was a Metis settlement. The census of 1870 reports a population of 12,000, half of which was the French-speaking Metis. One-third was English speaking, and less than one sixth of European or Canadian origin. By 1886, the population was 109,000, with only seven percent English and French Metis. Gerald Friesen explains that Metis French and English speaking populations suffered political and racial trials. While Metis groups were on the decline, continental European groups were on the rise. In the year 1886, the Canadian Pacific Railway opened service to the west. As a result of the railway, an immigration boom developed as parties of Hungarians, Scandinavians,

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211 Andrew Balfour, Interview, Feb. 22 2014.
213 Ibid., 201.
214 Ibid.
Swedes, Belgians, French Canadians, and Germans populated the region. In a chapter devoted to the early development of Manitoba, Friesen explains,

They [new settlers] set up their homes, learned to farm in an unfamiliar environment, and met in the farms and villages, perhaps in a living room or a rude church or a bare hall over a hardware store, to form local governments, school districts, and political parties. It was a time of new starts, a time when society was defined and forms of cultural expression were set in place.

The Mennonite community is an example of one cultural group that has significantly influenced choral music in Canada. While Mennonites arrived in Canada at various times, they immigrated to the Prairies in three major waves. From 1873 to 1884, approximately 8,000 Mennonites settled in Manitoba. Over 20,000 Russian Mennonites came to Canada, primarily to Saskatchewan between 1923 and 1930. The third wave of approximately 7,000 Mennonites came to Canada after World War II. Today, Winnipeg is home to the largest urban population of people of Mennonite background in the world.

Music and especially choral music leaves an indelible mark on Mennonite culture. Editor Maureen Epp confirms that, “To say that music is an important element of Mennonite cultural and religious identity is merely to state the obvious.” While the majority of Mennonite music is concerned with hymnody and congregational worship,

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215 Ibid.
216 Ibid., 204.
choral singing and choral festivals are also a popular topic of discussion among researchers.²²⁰

In his book, *From Russia with Music*, Dr. Wesley Berg delineates the musical patterns of the Russian Mennonites in Canada. He recalls significant choral workshops, choral festivals, newsletter publications, and pre-eminent conductors who contributed to the amelioration of choral music throughout Mennonite communities. In the third chapter of his book he states, “The very early development of organized choral singing among the Saskatchewan Mennonite Brethren can be traced to the influence of immigrants coming from the Russian Mennonite settlements of the United States.”²²¹

Between 1905 and 1920, Aaron G. Sawatzky (1871-1935) played a significant role in the development of a Mennonite choral tradition in the areas of Aberdeen and Rosthern. Sawatzky emigrated from Russia to Canada in 1903. Berg’s book highlights the Brethren Gesangfest [singing festival] held in Saskatchewan during Easter of 1905 and led by Aron G. Sawatzky.²²² Berg explains that during the festival, Sawatzky formed a small choir of twelve men; he gave lectures on aspects of music theory; he rehearsed songs from the popular “Evangeliums-Lieder” and gave choir directors an opportunity to conduct a hymn of their own choice.²²³ This first workshop is an example of the kind of advances in music during the early Mennonite periods. Much later, Benjamin Horch

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²²⁰ Anna Janecek, "(on) Being Mennonite, Being a Composer, and Composing 'Mennonite Music'," ibid., 143.
²²² Ibid., 48.
²²³ Ibid.
(1907-1992) became a significant contributor to choral music and the Mennonite community in Manitoba.\textsuperscript{224}

Benjamin Horch was born in Freidorf, New Russia, an area now known as the Ukraine.\textsuperscript{225} In 1909 his family immigrated to Canada and settled in Winnipeg.\textsuperscript{226} He was born into a musical family who left the Lutheran church, converted to the Mennonite Brethren, and began attending the thriving North-End Mennonite Brethren Church. Horch became involved with the Mennonite Brethren church as a soloist, pianist, and choral leader. These opportunities enabled him to foster his love for music and master his craft as a musician. Horch became a respected choral workshop leader in Mennonite churches across Canada. In 1944 he established the music program at the Mennonite Brethren Bible College (MBBC) in Winnipeg, and in the late 1950s he was a program host for CBC radio in Winnipeg.\textsuperscript{227} In her essay about Horch, Doreen H. Klassen discusses fundamental concepts expressed by Horch, which she determines, “bring us chronologically through Horch’s life.”\textsuperscript{228} One concept, which manifested itself most strongly towards the later part of his life, was “the role of music in establishing an ethnic minority voice within a dominant society.”\textsuperscript{229}

Horch was committed to encouraging not only Mennonites but also other minority groups to explore and express their own musical identities. His work with the CBC intensified his mission to encourage and promote minority groups. Klassen writes that

\textsuperscript{224} Peter Letkemann, \textit{The Ben Horch Story} (Winnipeg: Old Oak Publishing, 2007).
\textsuperscript{225} Ibid.
\textsuperscript{226} Ibid.
\textsuperscript{228} Ibid.
\textsuperscript{229} Ibid.
Canada's public broadcasting network was geared toward a dominant society with little, if any, place for officially sanctioned ethnic minority expression. Consequently, Horch lobbied for programming that could afford musicians like Miriam Brightman of Rosh Pina Synagogue in Winnipeg an opportunity to perform the music nearest to their own hearts.\footnote{Ibid., 90.}

Horch also recognized what Klassen describes as an “east-west disparity in programming.”\footnote{Ibid.} In response to this inequality, he set in place a Prairie chorus program that featured the choral heritage of ethnic groups on the Prairies.\footnote{Klassen, "Benjamin Horch as an Insider-Outsider Musical-Theological Visionary."} Towards the end of his life, Horch sought to commission choral, orchestral, and instrumental works by Canadian composers. His vision encompassed a multicultural mosaic that extended beyond the Mennonite community.

3.3.5 Conclusion

Unlike Western art music, Aboriginal music is distinct and generally tied to a spiritual purpose. Non-Aboriginal composers who borrow melodies, texts, or rhythms from Aboriginal groups require authorized permission before use, as the appropriation of Aboriginal music is a concern. Yet emerging Aboriginal composers such as Andrew Balfour are inspired to bridge the gap between Western art music and traditional Aboriginal music creating innovative choral art, building relationships across cultural boundaries, and incorporating multimedia into choral art.

Various sects of Mennonites enriched cultural life on the plains. To explore the host of musical practices among the Mennonites is beyond the scope of this paper, yet I
must acknowledge the influential role of this community on people like author Douglas Elves and composer Paul Suchan, whose work I investigate further in Chapter IV.

3.4 Prairie Choral Music Influenced by Landscape

Henry Kreisel’s 1968 “The Prairie: A State of Mind,” one of the most anthologized essays of Canadian literature, opens with the following statement, “All discussion of the literature produced in the Canadian West must of necessity begin with the impact of the landscape upon the mind.” Evidence of the influence of landscape is readily noticeable in the field of visual art. In the Canadian Encyclopedia, Terry Fenton brings attention to modern art on the Prairies from the 1950s to the 1980s and notes that during the 1950s, many painters explored abstract art. Fenton writes that landscape artists were “encouraged to discover new approaches to Canadian landscape by the fact that prairie subjects had been passed over by the Group of Seven who had dominated Canadian painting before the war.”

During the post-war years, Calgary benefited from establishment of the Alberta College of Art (1926) and the Banff School of Fine Arts (1933), currently called The Banff Centre. These institutions, along with Calgary’s proximity to the mountains, positioned the city to thrive as an artistic community and as a proponent of Prairie landscape visual art. Saskatoon benefited from the Emma Lake Artist’s workshops (1935) and their affiliation with the University of Saskatchewan northern campus. These relationships generated several modernist landscape painters. The works of Prairie

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235 Ibid.
landscape visual artists provide a perspective on how Prairie people view their spaces and the landscape around them.

Likewise, musical compositions do the same. These compositions influenced by landscape also offer an insight on how Prairie people view themselves. In Ontario, composers such as R. Murray Schafer (b.1933) experimented with incorporating sounds of nature into their music. Schafer coined the term soundscape to describe his compositional technique. However, Schafer’s technique did not spread to the Prairies. While abstract and serialist musical techniques were explored in the United States and the Eastern province of Ontario, the choral works of contemporary Prairie composers such as Robert Turner (1920-2012) were extremely traditional and heavily influenced by British choir school traditions. There is some evidence that Prairie composers such as Quentin Doolittle (b.1925) experimented with American influenced serialism and improvisation, but this was true mostly for his instrumental compositions. My research indicates that from 1950 to 2013, arrangements of folk tunes; commissions with a specific purpose, group, or event in mind, or collaborations with regional poets, comprise the primary motivation for choral works that reference landscape. Landscape-based choral works are generally smaller in number than choral art music based on other themes.

Violet Archer’s Songs of Summer and Fall (1984) were commissioned for the University of Alberta European Concert Tour. These SATB and a cappella works use texts by Prairie poet David Carter. Archer was known to compose with a specific purpose that often taught a distinct concept or musical technique. The two movements, “Blazing Summer Day” and “Prairie September,” both offer descriptive programmatic musical

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236 Keillor, *Music in Canada: Capturing Landscape and Diversity.*
depictions of summer and fall on the Prairies. *Saskatchewan* (2005) by David McIntyre is one Prairie choral work that was influenced by the names of small towns and cities in the region. It is a choral setting of the provincial map for SATB a cappella chorus. This piece mentions three hundred and thirty-four Saskatchewan villages, towns, and cities in song. The Saskatchewan Choral Federation commissioned *Saskatchewan* for the 2005 Teen Choir Camp, in honour of the Centennial year of the province. McIntyre lists the towns in alphabetical order, and then according to phonetic pronunciation, creates a playful tongue twister for the chorus. The text, combined with McIntyre’s light-hearted approach to mixed meter and harmony, make up for the lack of narrative. Another choral work that was influenced by landscape includes Thomas Schudel’s three SATB a cappella pieces set to poems by Anne Campbell of Regina. In 1994, conductor Kathryn Laurin and the University of Regina Chamber Singers commissioned the choral works “Another Love Poem,” “Pick up the Earth,” and “Gold and Rose.” These pieces depict the landscape of the Saskatchewan Prairie, the vast colourful sky, and the rolling hills of the Qu’Appelle valley.

In addition to the six composers who are featured in this study, I also had the privilege of doing formal interviews and an informal survey with twenty composers and conductors. When the composers were asked to share their thoughts on what it means to be a composer from the Prairie region, they responded with nearly fifty percent of the answers making reference to landscape and other geographical influences. The other fifty percent made no reference to landscape. While some composers are swift to recognize and acknowledge the impact of place on their art, others may not. Elaine Keillor shares
her assessment that “even Schafer initially had doubts about the influence of physical space and the viable use of iconic materials created in that locality.”\textsuperscript{237}

3.4.1 Conclusion

After my survey of composers, two inspirational functions emerged:

1) composers write in reaction to the landscape; and

2) composers write as a result of the landscape.

These two ideas may seem similar but, upon closer examination, the first statement expresses the thought that a composer is compelled by what he or she sees in a Prairie landscape and how he or she is emotionally attached to that landscape. In the second context, composers may not necessarily have any emotional connection to the land: they write because of their situational placement. Rather than reacting to the land as an expression of their feelings towards the landscape, their composition is a result of residing in a Prairie landscape.

This phenomenon may not be unique to Prairie composers. It is possible that any composer may create certain art based on his or her situation or location and without emotional attachment to the area. For the purposes of this paper, I created the subcategory \textit{situational landscape} for compositions that allude to landscape but are lacking of emotional attachment. Situational landscape represents works in which the composer uses Prairie sounds, texts, or allusions without feeling emotionally attached to the region.

\textsuperscript{237} Ibid., 307.
3.5 Concluding Summary

While traditional views of the Prairies may continue to evolve, there are common cultural and geographical developments that link the provinces. The evolution of choral art music throughout the plains is virtually identical, and initial compositions spawned from associations with the church, education, landscape, and multiculturalism including Aboriginal culture. From 1950 to 2013, these four factors significantly contributed to the identity and sense of place in the Prairie region.
CHAPTER 4
THE COMPOSERS

Although many composers were eligible for this study, for practical purposes only seven were included: David L. McIntyre, Violet Archer, Paul Suchan, Elizabeth Raum, T. Patrick Carrabré, Sid Robinovitch, and Andrew Balfour. I sought to include a cross section of male and female composers who represented each Prairie province and various time periods. Additionally, composers were selected in accordance with the requirements as outlined in Section 1.5, Four Influences on Choral Music from the Prairies. This section outlined the criteria for the selected composers. A summary of these details includes the following information: composers selected are established Canadian composers who meet the criteria required to be Associate Members of the CMC, the national establishment that maintains the archive of scores and works by Canadian composers.\textsuperscript{238} The above-mentioned seven composers were selected because of their prolific compositional output in the Prairies and their contributions to choral music since 1960.

The compositions chosen represent the four influences addressed in Chapter 2: the church, secondary and post-secondary institutions, cultural voices, and Prairie landscapes. Additionally, the selected compositions were written by composers from the Prairie region, were original and not arrangements, and were written for Soprano, Alto, Tenor and Bass (SATB) chorus, either accompanied or unaccompanied.

\textsuperscript{238} The information about the CMC provided in this section is based on: Centre, "Become an Associate". https://www.musiccentre.ca/become-an-associate
4.1 David L. McIntyre – The Church

David L. McIntyre (b.1950) was born in Edmonton, Alberta. A self-described “Prairie boy,” he is among a small group of established composers who was raised and primarily educated in the region. His introduction to piano began at age four with his uncle Roy Morden in Saskatoon. As a youth, McIntyre improvised his own piano pieces before he started to compose. His father was a minister in the Christian and Missionary Alliance church, and many of McIntyre’s early compositions were written for his church choir and various vocal ensembles. One might say that the church became a composing laboratory, providing an opportunity for him to experiment with choral harmony, texture, rhythm, and text. McIntyre’s strong faith in God strengthened his connection to the meaning of text and its overall emotional connection to music. In an interview, he shared with me that “The first performance of any piece of mine was a choral piece on the Matthew scripture, ‘Go into all the world and preach the gospel’ in 1964 or 1965 by my church choir.”

The church was Foothills Alliance in Calgary, Alberta; McIntyre played the piano and put together several ensembles for this congregation. One of his choirs, an octet called The Shalom Singers, toured Alberta, Saskatchewan, and British Columbia. They sang sacred anthems and many of McIntyre’s own compositions, including his first published piece, *In My Weakness* (1972).

McIntyre’s piano studies with his uncle Morden continued until 1969, when he completed his Royal Conservatory ARCT diploma. He then went on to study piano and composition at the University of Calgary, and in 1973 he completed a Bachelor of Music. During the summers, McIntyre continued studies at The Banff Centre. In 1975, he

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239 David L. McIntyre, interview by Melissa Morgan, December 8, 2013, 2013, e-mail.
240 Ibid.
completed a Master of Music in Composition at the University of Southern Mississippi. He credits Boris Roubakine (1908-1974) at the University of Calgary and Luigi Zaninelli (b. 1932) at the University of Southern Mississippi as his most influential mentors.

McIntyre has lived in Regina since 1976. He taught piano and composition at the Canadian Bible College (1976-1995) as well as at the University of Regina and the University of Saskatchewan. In 1989, he became an Associate of the Canadian Music Centre and continues to advance his career as a freelance composer and pianist who occasionally works as a conductor, teacher, organist, harpsichordist, and adjudicator.

McIntyre writes for a variety of instruments including voice, piano, organ, orchestra, and choir. From 2000-2003 he was the composer in residence with the Regina Symphony Orchestra. This position afforded him the opportunity to write large orchestral works. Some of McIntyre’s most notable commissions include his Second Piano Sonata (2000) composed for Angela Hewitt, his Piano Concerto (2003) written for Catherine Vickers of Germany, and Butterflies and Bobcats (2004) for solo piano, commissioned by the Eckhardt-Gramatté National Music Competition. His choral works to date include twenty sacred works, ten self-published secular choral works, and several additional manuscripts. His compositional output includes two large-scale choral-orchestral works based on settings of Charles Dicken’s A Christmas Carol (2008) and Walt Whitman’s poem Proud Music of the Storm (2010).

4.1.1 Compositional Style

Today McIntyre is recognized across North America and internationally for his compositions. Among his earliest compositions are choral works—a direct result of his early connections to the church. McIntyre explains that, “at the university I felt like I was
conservative and in the church I felt as though I was completely avant-garde and
daring.” 241 Composing and arranging for the church gave him the freedom to experiment
in many styles, and he considered his situation a great gift. McIntyre reminisces, “I
looked around and saw my fellow students . . . I can’t think of anyone else who was
involved in the church like I was. I was writing more music for my groups, and my
choirs at church than I was writing for my teacher Zaninelli—he never knew about it; I
didn’t tell him.” 242

Melodic, memorable, and tonal are some of the words that describe McIntyre’s
writing style. His interest in the past informs his music for voices. McIntyre shares, “I
find so much richness in understanding one’s roots, I mean historically, understanding
where one has come from, and I find great pleasure in seeing little echoes of the past in
my music.” 243 McIntyre explains that while he accepts if a listener comments that he
hears hints of Western composers such as Brahms or Scarlatti in his music, he does not
try to sound like any other composer except himself. Yet, McIntyre acknowledges that
there is one composer with whom he relates best: Stravinsky. “There is something about
Stravinsky that gets all the musical electrons dancing in my mind and I start having
ideas.” 244 There are several elements in Stravinsky’s music that McIntyre finds
attractive, and he is drawn to melodic and rhythmic motivic ideas—elements that
permeate his writing. He desires for his music to be clear and developmental in nature.
Thus, his compositions, and especially his choral music, are deliberate and founded on
ideas in a traditional or motivic sense.

241 “Interview with David L. McIntyre."
242 Ibid.
243 Ibid.
244 Ibid.
As noted earlier, his musical tastes are inspired by his early immersion in a sacred tradition. He remembers the very expressive and “from the heart” freedom that members in his father’s evangelical church embraced: “I’ve never lost that [expressive freedom] and I feel that is an important quality in my writing.” For McIntyre, the most important thing to emphasize when performing his choral works is the dramatic emotion connected to the text. In McIntyre’s opinion, dramatics are another approach to clearer diction. For example, McIntyre’s *A Christmas Carol* is a large work for choir and orchestra written in seven movements. The piece is a setting of the Charles Dickens novel and is written from the perspective of the choir as narrator. The choir is encouraged to be dramatic in their delivery in order to convey the emotion attached to the story. Except for the lack of staging instructions and costume details, in some ways, *A Christmas Carol* is like an operetta. McIntyre’s compositions are most successful when performed with passion, dramatic flair, and commitment.

\[\text{\textsuperscript{245} Ibid.}\]
4.2 Violet Archer – Post-Secondary Education

Violet Balestreri Archer (1913-2000) was born in Montreal, Quebec. She is considered among the first generation of significant composers in Canada. Her contribution and commitment to young people and education make her one of Canada’s most important composers of the twentieth century. In her dissertation, Liana Elise Valente recalls an interview with composer and former Ontario Regional Director of the Canadian Music Centre, David Parsons, who stated that, “Dr. Archer was referred to as one of Canada’s ‘Founding Mothers’, of music.246

Archer comes from a non-musical family. Leaving their two eldest children with their grandparents, her parents immigrated to Canada from Italy in 1912.247 The entire family was re-united in Montreal in 1919. Archer’s father was a chef, and her mother worked for the International Labour Office during World War II. Archer began taking music lessons around the age of nine, and at the age of sixteen she began composing. In an article featuring Archer, Albertan piano teacher Jocelyne April noted that when Archer was sixteen years old she enjoyed exploring with music and she also remembered studying a poem by Lord Tennyson and trying to express that poem in music. Archer came to the conclusion that the final results were not very good and threw it away – a loss for us all.

It is a testament to her character, determination, and motivation that Archer decided to become a musician at a time when women were not encouraged to take on

246 Valente, "Violet Balestreri Archer: Her Life, Her Vocal Literature, and Her Influence on Contemporary Canadian Music," 11.
247 This note and the remaining information in this paragraph are based on the following resource: Jocelyne April, University of Calgary Archives, Fonds: Violet Archer, 793/05.14 (Roberta Stephen donation), Box 1.1 "A Visit with Dr. Violet (Balestrini) Archer," APTA News & Views 1998.
such a career. In fact, her father felt that women could not make their way in the world as musicians. In an interview with Archer, Michael Schulman questioned her about a comment made by a Montreal music critic. In 1958, the critic, Thomas Archer, stated, “This slim, small, quiet Canadian doesn’t write in what we have assumed to be feminine terms,” after which he went on to say that Archer’s music has a, “veritable masculine strength.” In her response to Schulman, Archer indicated that she was surprised the critic used the terms feminine and masculine. She is quoted as closing her response by saying, “I am just writing music, and I’m not trying to express music as a woman . . . I never thought in those terms, and I still don’t as a matter of fact.”

Despite the social attitudes during the time when Archer decided to be a composer, she entered McGill University in 1936 and graduated with a Licentiate in Music (piano) and Bachelor of music in composition. She went on to receive an additional Bachelor’s degree and a Master of Music in composition from Yale in 1948 and 1949. Archer’s teachers at McGill included one of Canada’s most prominent Quebecois composers, Claude Champagne (1891-1965), and Douglas Clarke (1893-1962) composer, organist, former dean of McGill University and the founder and regular conductor of the Montreal Orchestra (1930-1941). While a student in the United States, Archer studied with

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248 Ibid.
250 Ibid.
251 April, "A Visit with Dr. Violet (Balestrini) Archer."
253 Ibid., 7.
Hungarian composer Bela Bartok (1881-1945) and German neo-classical composer Paul Hindemith (1895-1963).  

Archer was Composer In Residence at North Texas University from 1950-1953. She also taught at Cornell University in 1952 and the University of Oklahoma from 1953-1961. At the invitation of her colleague Richard Eaton, she applied to the University of Alberta in Edmonton, and in 1962 she was hired to teach theory, composition, and private students, which she did until her retirement in 1978. She received many awards including honorary degrees from McGill University, the University of Windsor, and the University of Calgary. In 1983, she was awarded the Order of Canada. In 1987, she was inducted into the City of Edmonton Hall of Fame. In 1998, the Alberta Choral Federation presented her with the Patricia Cook Memorial Award in recognition of her commitment and service to advocacy for music in education. Archer’s compositional output is prolific, with two hundred and sixty compositions housed at the Canadian Music Centre library, and other unpublished works in archives. Over forty of these compositions are choral.

4.2.1 Compositional Style

Along with Weinzweig, Pentland, Papineau-Couture, Beckwith, and Somers, Violet Archer is considered one of the first generations of “major” Canadian composers. Her desire to write music for children and amateur musicians, teach at universities, talk and write short articles about music in Canada, and her adjudications of festivals and composition competitions set her apart from her contemporaries and provide evidence that she had a sincere commitment to education. Archer wrote in both tonal and

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254 Ibid.
255 Valente, "Violet Balestreri Archer: Her Life, Her Vocal Literature, and Her Influence on Contemporary Canadian Music," footnotes p. 11.
post-tonal compositional styles. She has written works for mixed and treble chorus, some accompanied and some a cappella. Like Bartok, Archer experimented with pitch organization and pitch symmetry. Her music is characterized by its organized patterns and dissonant, yet melodious lines. Huiner’s dissertation on the choral works of Archer highlights four distinct styles that Archer herself identified: 1) Modal: Early compositions are strongly influenced by English traditions of Vaughan Williams and Holst; 2) Neo-Classic, Neo-Baroque: Music of the early forties began to be more dissonant and “Free-tonal”; 3) Hindemith influence: After studying with Hindemith she admitted to becoming more austere in her writing, yet she remained tonal; 4) After 1965: Archer identified that she became more abstract and economical in her writing.\textsuperscript{256}

Text played a central role in Archer’s music, with her choices ranging from passages of scripture, poetry by little-known friends, as well as well-known poets including Walt Whitman, John Donne, and William Shakespeare.\textsuperscript{257} The majority of the texts she set were in English. She used musical elements to help enhance or clarify the meaning of her chosen poem. Archer was not afraid to use dissonance, mixed meter, a variety of musical texture, or articulations in her works to emphasize and highlight the story. Likewise, she often imitated the rhythmic pattern of the words in her music, thereby, literally and musically, inflecting the speech.

While Archer’s choral works reflected the influence of her teachers and mentors, at the same time she was a unique composer who wrote with clarity. She was an independent thinker when it came to crafting her own musical ideas. Her later compositions were mostly commissions written for specific groups. Many of Archer’s

\textsuperscript{256} Huiner, "The Choral Music of Violet Archer," 51.
\textsuperscript{257} Ibid., 54.
early works, however, were compositions she thought might be useful for the purposes of education. She had practical ideas and wrote with the audience in mind—this concept was foreign to other composers of her time.\textsuperscript{258}

Archer, a true pedagogue, was influenced by the Gebrauchsmusik ideology—a term associated with her teacher Hindemith and which loosely means utility music or music that is written for a specific purpose.\textsuperscript{259} She was unlike other twentieth century composers who wrote music to satisfy their own desires and idiosyncrasies utilizing avant garde techniques such as pointillism, serialism, and chance music to serve their artistic and aesthetic needs. Rather, she sought to write music for the needs of others. Archer is quoted as saying, "I do not know if I am really conscious about shaping what I write, but I am terribly conscious of the idea that what I write should express something . . . it simply involves a desire, in all the works that I do, to communicate."\textsuperscript{260}

Archer used traditional notation and traditional instrumentation. Her education, including her studies with Bartok and Hindemith, influenced her compositions in a major way. As a student of Bartok, she understood modal harmonies and often turned to folk melodies and the structure of such melodies for inspiration.\textsuperscript{261} Her studies with Hindemith encouraged her to think critically about harmonic and melodic structure.\textsuperscript{262}

Linda Hartig’s book explained that Archer “follows Hindemith’s adage that the composer

\textsuperscript{258} Ibid., 51.
\textsuperscript{259} Ian L. Bradley, "Violet Archer, 1913, Composer, Professor, Pianist " in Twentieth Century Canadian Composers (Agincourt, Ontario: GLC Publishers Limited, 1982), 61.
\textsuperscript{262} Archer, "Violet Archer Accorde Une Entrevue À Michael Schulman."
must be able to play what [she] has written, however badly, on the instrument for which the music was written.”

Archer participated in several interviews, master class sessions, and gave lectures across the country. She is one of the only composers of her time to have a three-day festival devoted solely to her compositions. In the archives at the University of Calgary and the University of Alberta are resources that provide opportunities for choral conductors to learn about her approach to composition and teaching. While her rhythmic vitality and occasionally dissonant harmonies present some musical challenges for choristers and conductors alike, her choral works are accessible and appropriate to the targeted age and experience level.

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264 Helmut Kallmann to Violet Archer [ca. 1986], Correspondence, Acc# 2001-58, Item No. 31, Box No. 15, Violet Archer Fonds, University of Alberta Archives
4.3 Andrew Balfour – Aboriginal Culture

Winnipeg-born composer, Andrew Balfour (b.1967) was raised in a home by parents who fostered and supported his interest in music. His adoptive father was an Anglican minister. At the age of seven, Balfour joined the church choir, which followed the singing tradition of the English Anglican Cathedral choir school for men and boys.\(^ {265}\)

In a conversation, Balfour recalls the highlights of his time with the church choir:

> In 1979, 1982, and 1985 the choir travelled to England in the summers to sing in English Cathedrals, which was quite the amazing experience. It was then that I developed a real love for choral music, particularly early music such as Palestrina, Byrd, Tallis, Gibbons, and, of course, Bach.

Balfour’s initial musical influences are connected to his church choir music program. In high school he began to study the trumpet. His diverse musical abilities as a singer and trumpeter gave him the opportunity to be a member of the Winnipeg Youth Orchestra, an experience that fostered his love for symphonic music. He later majored in trumpet at Toronto’s Humber College. He also studied music at Brandon University and in 1993, transferred to the University of Manitoba in Winnipeg. While in Winnipeg, Balfour took lessons in choral conducting and voice and reconnected with his choral background as he joined the University of Manitoba Singers under the direction of Dr. Henry Engbrecht. Balfour recalls that he was exposed to great church choirs in the past, but his time with the University of Manitoba Singers was his introduction to advanced serious concert choral music, both contemporary and non-contemporary.

In an effort to improve his writing and conducting skills while he was a student at the University of Manitoba, Balfour formed small vocal ensembles that primarily

\(^ {265}\) All of the information in this section is based on the following electronic conversation: Andrew Balfour, Email, Dec. 6 2013.
performed sixteenth century works. In 1996, he established Camerata Nova, a semi-professional a cappella chamber ensemble with a mission to perform Aboriginal infused repertoire and choral music of early and contemporary periods.\textsuperscript{266}

In Canada, Balfour is considered to be a unique composer from the perspective that he is one of a small number of Aboriginal composers who write choral art music, and one of an even smaller number of Aboriginal choral conductors.

\subsection*{4.3.1 Compositional Style}

Balfour is best known for creating what he describes as “concept concerts,” which he defines as performances that feature one common theme explored through an eclectic assortment of music.\textsuperscript{267} A typical Camerata Nova concert features inter-genre choral repertoire primarily composed by Balfour, and that employs the same “concept.” For example, Balfour’s concert “Falls the Shadow” explored the state of one experience of dreaming and waking. Music critic and composer Holly Harris explained the concept for the concert as exploring “where magical states of consciousness are open to the unconsciousness and anything can happen.”\textsuperscript{268} The concept concert is often an eclectic program that features newly composed works, traditional choral works from the Western choral canon, as well as non-Western vocal music. Balfour also incorporates interdisciplinary, intercultural, and multimedia collaborations into his concerts. Balfour admits that “it is very unique, actually, the way that Camerata is structured . . . it is more like a theatre company . . . [we] have an artistic director, myself, and then [we] have

\begin{itemize}
\item Andrew Balfour, "Wa Wa Tey Wak (Northern Lights)," in Wa Wa Tey Wak (Northern Lights) \textit{DVD cover} (Winnipeg, Manitoba: CBC Radio-Canada, 2007).
\end{itemize}
directors who do the concerts . . . it works very well, and this year is our twentieth anniversary.”

In connection with his Cree heritage, Balfour often incorporates Aboriginal elements into his compositions. Balfour’s subjects are at times political, with themes that display the positive and negative realities of Aboriginal culture. One of Balfour’s recent compositions, *Take the Indian* (2014) features choir, visual art, acting, drumming, and dance. During 2012, testimonies by survivors of residential schools were recorded in Winnipeg, and Balfour was inspired to write this work after listening to three hours of testimony. Balfour calls *Take the Indian* a social piece. While Balfour is not a residential school survivor he says, “Canadian society is starting to pay attention to some of these issues in not just Aboriginal society but Canadian society . . . I needed to respond . . . I felt that I had something to say.”

Balfour’s compositions are predominantly choral. He uses dissonant and close harmonies in his choral writing. Influenced by the Renaissance composers of the fourteenth and fifteenth centuries, his writing style is very much fused with older techniques, including the use of drones, imitative polyphony, and through-composed form. Balfour’s appreciation for early music stems from his upbringing and his involvement as a choirboy at the Anglican Cathedral in Winnipeg.

In addition to his choral repertoire, Balfour has written instrumental works. In 2010, the Winnipeg Symphony Orchestra and the Regina Symphony Orchestra premiered his works *Manitou Sky* and *Oscana*. In 2009, he was curator for the first Indigenous

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269 Andrew Balfour, May 7, 2016
270 Ibid.
Festival and the following year, he was the Composer in Residence of the same festival, sponsored by the Winnipeg Symphony Orchestra.

### 4.4 Paul Suchan – Mennonite Culture

Paul Suchan (b. 1983) was born in Saskatoon, Saskatchewan, and raised in North Battleford. His featured composition, “Wake the Grain,” was inspired by Albertan poet Douglas Elves’ depiction of Russian Mennonites who arrived in Rosthern, Saskatchewan in the 1920s. Rosthern is a community with which Suchan is familiar, as it is located approximately two hours northwest of North Battleford.

As a child, he studied piano, becoming involved in music from about the age of six or seven. During an interview, Suchan noted that he played organ for his church, St Joseph’s Catholic. He also has fond memories of making music as part of his church and school community.  

Suchan majored in piano and saxophone at the University of Saskatchewan, where he studied with saxophonist Dr. Glen Gillis. He also took formal composition lessons from composer Dr. Gyula Csapó. During undergraduate studies, Suchan had opportunities to compose for solo instruments as well as ensembles. In 2006, Suchan wrote his first choral composition, *A Study of: The Colours and Contrasts of Grief*, for conductor Gerald Langner and the University of Saskatchewan Greystone Singers. This first encounter with choral writing stirred Suchan’s interest in vocal music and encouraged him to perfect his craft of vocal composition early in his career. In 2007, he completed a Bachelor of Music and a Bachelor of Music Education. In 2012, Suchan completed a Masters of Music in Composition from the Université de Montreal. Suchan

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271 Paul Suchan, Telephone Interview, 2014.
credits his teacher there, Dr. Alan Belkin, as the most influential teacher of his compositional career. During an interview Suchan shared, “I was very influenced by him and the way that he approached composition . . . it [Belkin’s approach to composition] is very craft and work based . . . you have to keep your feet on the ground even if your head is in the clouds.”

Suchan goes on to explain that Belkin was a teacher who found balance between dictating a compositional method and allowing students to demonstrate compositional freedom, and he values Belkin’s approach to teaching composition for that reason.

Suchan is an emerging composer who continues to establish himself as a professional artist in Canada. He regularly collaborates with community and high school groups. Suchan is the co-founder and co-artistic director of the Strata New Music Festival in Saskatoon (formerly called the Saskatchewan New Music Festival), an annual three-day music festival that features Saskatchewan Composers. He has had his works performed at the National Arts Centre in Ottawa and by the Regina Symphony Orchestra, the Greystone Singers, and the National Youth Band of Canada. Suchan currently resides in Montreal with his wife and young family.

4.4.1 Compositional Style

As an emerging composer, Suchan is currently developing his choral catalogue. Although he self-identifies with instrumental composing, he is increasingly commissioned to write music for choirs. Suchan’s choral writing is traditional and has a definitive tonal centre. His prominent melodies are perhaps the most important musical element in his music. Suchan shared with me that he enjoys music that has an internal

Ibid.
metaphor—music that is organic and connected. One of Suchan’s most important compositional techniques is to find creative ways to connect phrases and lines together. He accomplishes this by using imitation, repetition of melodic fragments, and harmonic chromaticism in sections of his works. Suchan is purposeful in his writing. He was taught to be reflective about his writing, and as a result ensures that no note is wasted but that every phrase, melodic motif, and rhythmic pattern has purpose and a function.

Suchan is a classically trained musician, but he is equally comfortable playing and writing for the jazz idiom. He sometimes performs classical and jazz music while pursuing his career in composition. He believes that his own performances inform his compositions. A direct result of his love of jazz is that Suchan’s compositions possess improvisational qualities and have spontaneous attributes. In his piece, “Wake the Grain,” for example, the piano accompaniment contains hints of a jazz influence. The piano is used to fill in areas where the choir does not sing. During these moments, the use of syncopation, and quartal and quintal harmonic language lend an improvisational quality to the accompaniment—elements associated with jazz and contemporary music. Within the freedom of improvisational expression is a clear, logical, and structured musical idea.

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273 Ibid.
274 Ibid.
275 Ibid.
4.5 Sid Robinovitch – Cultural Voices

Sid Robinovitch was born in 1942 in Brandon, Manitoba, and was raised in a musical family who nurtured his love of music. When Robinovitch was around the age of five, his mother, a singer, enrolled him at the Brandon College of Music, where he met and studied with his first piano teacher, Isabelle Mills. Robinovitch has fond memories of his childhood studies in Brandon. He remembers the time when Brandon University consisted of just two buildings and when the well-known Prairie piano teacher, Lorne Watson, was head of the music department. Although he loved music, Robinovitch confesses that he never took his lessons in piano too seriously. He enjoyed improvising and creating his own music rather than practicing the music assigned by his piano teachers. In 1955, when Robinovitch was 13 years old, his family moved to Winnipeg. There, he took popular piano lessons with Wally Townsler, a well-known Winnipeg jazz performer. It was fairly unusual to study popular music at the time but Robinovitch thoroughly enjoyed this phase of his musical education. While in high school, Robinovitch maintained his interest in the popular music of the day, and as he advanced in his studies, he cultivated a fondness for classical music. He continued to enjoy improvising and composing short piano pieces but never thought that he would become a professional musician.

After completing high school, Robinovitch attended the University of Manitoba and majored in French and Psychology. For a short time, in the summer of 1963, he studied music at Indiana University. Ultimately, however, Robinovitch pursued graduate studies in communications. In 1970, he received his Doctorate in Communications from

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276 Sid Robinovitch, interview by Melissa Morgan, September 21, 2015, E-mail.
the University of Illinois and following his graduation, Robinovitch taught social sciences at York University in Toronto.

While teaching at York, Robinovitch discovered that music was his true passion. In an interview conducted by CBC Manitoba, Robinovitch acknowledges, “Believe it or not, the only thing that I ever really wanted to be was a composer.” Alongside his work in Toronto, Robinovitch began to compose and take his music seriously, and in 1975, he began private studies with Samuel Dolin who was a well-known composer and teacher at the University of Toronto. Although Robinovitch acknowledges that Dolin provided him with excellent guidance and a sound foundation in composition, he considers himself to be a self-taught composer. Since 1975, he has devoted himself to music and in 1985, Robinovitch returned to Winnipeg, where he continues to work as a professional composer and teacher.

Robinovitch is a prolific composer of international distinction. He writes for a host of musical ensembles including choirs, orchestras, chamber ensembles, film, radio, and television productions. Professional ensembles such as the Winnipeg, Toronto, and Montreal Symphony Orchestras, the Elmer Iseler Singers, and the Vancouver Chamber Choir have performed his music. He composed music for the CBC-TV satirical comedy series, The Newsroom, and his other compositions are regularly featured on CBC radio. Robinovitch has several recorded works including Choral Odyssey (2012), a CD

279 Ibid.
project by the Winnipeg Singers and their director, Yuri Klaz, which features selected choral compositions.\textsuperscript{280}

4.5.1 Compositional Style

Many of Robinovitch’s earliest compositions are written for choral ensembles. When Robinovitch began composing, he had direct contact with various choruses and recognized that writing for choir rather than orchestra was the best and more practical way to have his music performed. Robinovitch describes his music as “melodic, harmonious, but it also has its idiosyncrasies and quirkiness.”\textsuperscript{281}

Rhythmic drive, short memorable melodic motives, and harmonic freedom are some of the musical subtleties that characterize Robinovitch’s music. As a young composer, Robinovitch listened to recordings and studied the scores of many great composers. His compositional style, as highlighted in Ian Loeppky’s dissertation, reflects that of great twentieth century composers. Loeppky suggests “the elements of early Russian choral music in his earlier liturgical works, the Stravinskian influence in the opening of Psalms of Experience, the Bartokian mode mixture used in Soundchants, and the influence of Whitacre in the pandiatonicism of Soundchants and Canciones” as examples of these influences.\textsuperscript{282}

Undoubtedly, the works of Bartok, Stravinsky, Britten, Messiaen, Copeland, and Ives have had a profound impact on Robinovitch. These composers wrote music at a time when the world was changing at a rapid pace. Wars, revolution, economic growth, and

\textsuperscript{280} Ibid.
\textsuperscript{281} Robinovitch, "An Interview with Sid Robinovitch."
\textsuperscript{282} Loeppky, "Folk, Traditional, and Non-Western Elements in the Choral Works of Sid Robinovitch," 70.
technological advances radically affected society and in the arts, there was an increased acceptance of pluralism and diversity.²⁸³ Many composers of the twentieth century incorporated elements of folk and popular music into their personal styles.²⁸⁴

In the same way, many choral works by Robinovitch are based on world folklore including Jewish themes, Inuit folk poetry, and South American, French Canadian, and medieval Sephardic texts. Folk tunes have the ability to communicate on a very elemental level, and this immediacy attracted Robinovitch. His exploration of folk music is in part fostered by his own Jewish heritage; however, while he has written much in the Jewish tradition, he looks to other cultures for inspiration as well. “There is always something fresh in folk music,” Robinovitch states, “and I look to capture that in my own music.”²⁸⁵ His background in social science most likely plays a significant role in his need to go beyond mere aesthetic and relate to the historical and cultural aspects of folk traditions. Ultimately, Robinovitch desires for people to connect to the wide variety of human experiences that are made available through musical expression.²⁸⁶

²⁸⁴ Ibid., 364.
²⁸⁵ Robinovitch, "An Interview with Sid Robinovitch."
²⁸⁶ Ibid.
4.6 Elizabeth Raum - The Land (situational)

Originally from Berlin, New Hampshire, composer Elizabeth Raum (b. 1945) spent the majority of her career and life in Regina, Saskatchewan. Raised in a musical family, Raum was highly influenced by her mother, a talented pianist and educator who began to teach Raum piano at the age of four. Raum later took up the oboe in her public school music program. She spent her formative years in Boston, where she studied oboe and piano. In an interview with Raum, she cited the importance of her experience in the Greater Boston Youth Symphony Orchestra and with their conductor and founder, Marvin Rabin (1916–2013). Under Rabin’s direction, Raum developed the foundational skills necessary to succeed as an orchestral musician. She also had the opportunity to study with the principal oboist of the Boston Symphony Orchestra, John Holmes. Raum went on to pursue post-secondary studies at the Eastman School of Music (1960-1962) where she received a full tuition scholarship. There she majored in oboe performance and was mentored by Robert Sprenkle, the principal oboist of the Rochester Philharmonic Orchestra. Immediately after graduation from Eastman, Raum began an illustrious career as a freelance professional musician.

The majority of Raum’s early career was balanced between playing the oboe and raising her children. From 1968-1975, Raum was the principal oboist of the Atlantic Symphony Orchestra in Halifax and the Charlottetown Festival Orchestra. In 1975, she relocated to Regina where her husband, Richard Raum, joined the university faculty of music and became the principal trombonist with the Regina Symphony Orchestra (RSO). Raum became the assistant oboist with the RSO. As assistant, she felt a void that she was encouraged to fill by composing. By 1986, she was the principal oboist and had fully developed and realized her interest in composition. Raum admitted that before moving to
Regina, she never dreamed that she would compose music. Composers through the ages were generally men, and with few female counterparts writing music, the thought of composing did not ever occur to her. Raum’s start in composition began as a pastime but evolved into her career.

Thomas Schudel, professor of composition at the University of Regina at the time, along with his wife, Jane, assistant flute player with the RSO, sometimes met for supper with Raum and her husband. Schudel had a desire to write popular tunes, and during these social sessions he and Raum began collaborating on composition projects while their spouses cheered on the Saskatchewan Roughriders football team. Schudel would write the songs, Raum would write the words, and the results were called the “Schudel and Raum hits.” The “hits” were not very successful and eventually the writing partnership dissolved, but this collaboration stirred Raum’s desire to compose. For fun, she wrote the libretto, music, and orchestration for her first opera, *The Final Bid*. In 1980, the University of Regina music students, under the direction of Philip May, premiered the work; in 1981, they recorded it for local broadcast on the CBC.

In 1983, Raum began a Master of Music in Composition at the University of Regina under the tutelage of Schudel, and the following year, she became a member of the Canadian Music Centre. In 1985, she graduated from the University of Regina and the same year, the Regina Globe Theatre produced and toured Raum’s master’s thesis, an opera entitled the *Garden of Alice*. Around the same time, the CBC recorded a concert version of the opera with piano reduction. Her compositions are featured in Saskatchewan films, on CBC radio, and as part of programming for orchestras across Canada.

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287 Elizabeth Raum, Telephone interview, July 25, 2015.
North America and in Europe. Raum’s works cover a wide spectrum of genres including opera, chamber pieces, vocal and choral works, ballets, concerti, and major orchestral works. Her compositions have been commissioned and premiered by world renowned artists such as Christian Lindberg, the Winnipeg Ballet, Symphony Nova Scotia, the St. Lawrence String Quartet, soprano Tracy Dahl, Tubist Roger Bobo, and her daughter, violinist Erika Raum. Raum’s awards include an honorary doctorate degree from Mount Saint Vincent University in Halifax, Nova Scotia, and the Saskatchewan Order of Merit in recognition of excellence and her substantial contribution to the artistic culture of the province.

4.6.1 Compositional Style

Elizabeth Raum is a self-described traditionalist who uses tonal harmony, vocal technique, and instrumental voicing in her writing. The form and structure of her choral works are deliberately clear and logical. Raum’s compositional style is influenced by the Western European greats, including Bach and Brahms, whose music moves her emotionally. Not bound by any particular compositional school, Raum feels free to experiment with her own individual and unique concepts.

One of the major characteristics of Raum’s choral music is that she writes her own texts. In an interview with her, she shared that once she is asked to write a choral piece and has decided on the subject or is given the subject, then she must write the words and the music at the same time. While Raum appreciates the poetry of others, she enjoys writing her own. Additionally, as the author of her own texts, she has the freedom to manipulate the prosody to fit the music. For her, the process of composing is

\[288\] Ibid.
also the process of writing the words. The two elements develop and evolve together. Her
texts are very descriptive and generally include a plot that ends with a universal lesson or
moral. Her choral music is accessible to a variety of choirs of different musical levels.
Because all of Raum’s choral works are commissioned, each is written with a specific
choir in mind. She is careful to write to the needs of the choir and carefully considers the
choir’s ability to convey the meaning of a particular text. Once she has those details, the
music takes on its own shape.

4.7 T. Patrick Carrabré - The Land

A native of Winnipeg, Manitoba, T. Patrick Carrabré (b. 1958) is recognized
across Canada as a composer, artistic director, administrator, professor, and radio host.
While his family was not particularly musical, he had a fondness for music, and at age
five asked for piano lessons. Carrabré’s parents, who were members of the Catholic
church, sent him to the local Catholic school where the Sisters introduced him to the
piano. Like most young people with an interest in music, Carrabré participated in his
junior high and high school bands and choirs. He also experimented with composing
music but admits that he did not fully understand what he was doing. In an interview,
Carrabré expressed:

I always wanted to write music and I wrote a lot of music when I was a
kid but . . . I didn’t know any composers . . . in fact, it was really my high
school band teacher that gave me a ticket—someone had given him a
ticket to the Winnipeg Art Gallery—I think the Purcell String Quartet was
doing a new piece of Sophie Carmen Eckhardt-Gramatté [1899-1974], so I
went as a high school kid.\(^{289}\)

\(^{289}\) T. Patrick Carrabré, July 27 2015.
The concert that Carrabré attended was his first exposure to Canadian contemporary music and his first encounter with a live and regional composer. After high school, Carrabré entered the University of Manitoba and began studies as a piano major. He later went on to study composition with Manitoban composer Dr. Robert Turner (1920 -2012). As a university undergraduate, Carrabré was involved in choral music. From 1979-1980 he served as accompanist and assistant conductor for the Winnipeg Grad Choir, under the direction of well-known and respected conductor, John Standing. As a result of his work with community choruses in Winnipeg, he wrote a small amount of music for the choir as an undergraduate student.

After graduating from the University of Manitoba, Carrabré pursued a Master of Music in Theory and Composition with his teacher and mentor Peter Paul Koprowski (b. 1947) at the University of Western Ontario. The majority of Carrabré’s compositions during this time were devoted to chamber and orchestral music. Upon completion of his Master’s degree, Carrabré attended City University in New York, where he studied with composer, author, theorist, and teacher, George Perle (1915-2009). The majority of Carrabré’s writing during his time in New York was devoted to chamber, orchestral, and piano music. While Carrabré did not write any major choral works during this time, he had the opportunity to sing under and work as an accompanist and assistant to choral conductor and founder of the Sine Nomine Singers of New York, Harry Saltzman at Brooklyn College.

Upon his return to Canada, Carrabré became increasingly involved with academic administration and the contemporary Canadian new music scene. He did a variety of arts related jobs, but in 1989 began working for the Manitoba Arts Council reviewing and approving grant applications. In 1992, Carrabré started his academic career as the Dean
of Music at Brandon University. After just three years, he became the Vice President of the same university. As Dean and Vice President, Carrabré continued to compose one piece every other year for the Winnipeg Symphony Orchestra, all the while completing commissions for ensembles such as the Gryphon Trio. Following his term as Vice President, Carrabré taught classes full-time. In 2001, he was appointed Composer in Residence for the Winnipeg Symphony Orchestra, a position he held until 2007, and at the same time he was co-curator of the orchestra’s New Music Festival. Following his time as Composer in Residence with the WSO, Carrabré became the weekend host of CBC Radio 2’s contemporary music show, *The Signal* (2007-2009). Carrabré is currently professor of composition at Brandon University.

### 4.7.1 Compositional Style

Carrabré’s compositional technique reflects his teachers’ and mentors’ areas of specialization. While Carrabré was involved with choirs in his undergraduate studies, his teacher, Peter Paul Koprowski, was primarily an instrumental composer, as was his mentor, George Perle. He explains that, “when I came back from New York, my musical language was rather dense and complicated—not so easy to adapt to a choral setting.”

Carrabré’s instrumental pieces range in harmonic language from tonal to various post-tonal contemporary techniques. Because the vast majority of his commissions came from professional ensembles, most of his instrumental works are technically demanding. While he was involved with the New Music Festival in Winnipeg, Carrabré actively sought opportunities to “reach out and bring them [multicultural groups] into the new music

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290 Ibid.
scene.”  

Creation Stories offers one example of a piece that enabled Carrabré to partner with members of a community whose musical traditions are not of the Western classical tradition. In an interview on CBC Radio 2 with Larry Lake, Carrabré explains that this multicultural oratorio is “shared with other creators.” Conceptually, the composition tries to reflect diverse stories of creation.

Carrabré does not take credit for being the sole composer of Creation Stories. Rather, he views himself as the mediator between his own compositions and each cultural tradition. For example, in one movement of the work, Carrabré invites an Ojibwa drummer to play a song within the Ojibwa tradition. He then wrote an orchestral piece to match the existing Ojibwa song. Carrabré therefore combines non-traditional pre-existing compositions with his own compositions. In another movement from the same work, Carrabré uses another piece from the Ojibwa drumming group and transcribes it for choir. In the premiere performance of Creation Stories, Carrabré invited the 100-member Canadian Mennonite University Choir to sing the transcribed Ojibwa piece alongside the drumming group. Carrabré, as mediator, interwove Ojibwa drumming with symphonic orchestral music, thereby fusing Mennonite choral singing with Ojibwa traditional drum chant. Others involved in this work included an African drumming and dancing group, throat singers, and a gospel singer. Carrabré shared his thoughts with Radio 2 host Lake: “I hope to open our concert stage so it has more meaning for the richness we find around us.”

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291 Patrick Carrabré, e-mail, Friday, December 5, 2014 2014.
293 Ibid.
294 Ibid.
Carrabré’s choral pieces are a direct reflection of his background in orchestral music and his desire to reach out to multicultural groups. He is not afraid to use contemporary techniques in his choral compositions. For example, he uses pre-recorded tape and a piano technique associated with composer George Crumb. This later technique is found in Carrabré’s “Promised Land.” Carrabré’s compositions use chromatic harmonies and contrasting instrumentation to add texture to the music. He revealed that since around the year 2000, his musical language has evolved into something simpler and less dense than compositions during his earlier years.295 This is due to his change in taste, and his desire to explore a wide array of musical styles.

Much of Carrabré’s inspiration to write choral music comes from the choral sound itself. He is drawn to the purity and resonance of choral tone. He shared that “the things that start to attract me now are almost a post-modern approach [to choral music], where you can reference Renaissance music or that kind of choral sound.”296 Carrabré’s ideal choral sound is one in the style of the 15th century. At the same time, Carrabré is interested in layering musical elements such as texture, rhythm, instrumentation, and melody. He also enjoys exploring the traditions of various cultures that he encounters, by layering ideas of the past, the present, and hints of the future in the musical fabric of his choral music. His piece, “Promised Land,” which I discuss in Chapter 5, provides an example of this writing style.

295 Ibid.
296 Ibid.
4.8 Conclusion

The seven composers discussed in this chapter share similar musical training, yet each composer boasts his or her own individual and unique compositional voice. While these composers work in the same region, their individual perceptions of the region, their teachers, and their experiences both inside and outside of the region, provide the primary source of inspiration for their choral output. Their collective unique qualities reflect the artistic diversity that spans the region geographically and over time. These composers represent the expressions of the past, the present, and the future of choral art music in the Prairie Provinces.
CHAPTER 5
THE MUSIC

The purpose of this chapter is three-fold: firstly, to provide a closer look at the compositional style of the selected composers; secondly, to learn how the influences appear in the selected works; and lastly, to provide analytical details about the selected works as a way to assist choral conductors in performing the selected pieces. The following section features an analysis of selected works, representing one of the four influences identified in Chapter 3: the church, education, cultural voices, and landscape. These influences may be represented more than once, as some of the pieces contain overlapping features. The analysis begins with contextual information regarding the selected compositions and is followed by a basic outline indicating the instrumentation, range, duration, and publishing and recording information for each piece. A chart with information about the meter, form, key, text, and melodic description comprises a summary of theoretical content. The analysis concludes with a closer look at the most prominent musical elements of the work and interpretive notes and suggestions for conductors. All of the composers, except for Violet Archer who is deceased, reviewed their individual analysis.
5.1 David L. McIntyre – “One Voice Praising” (1982)

5.1.1 About “One Voice Praising”

In 1982, Southview Alliance Church Choir of Calgary commissioned McIntyre to write “One Voice Praising” for the dedication of their new church building. “One Voice Praising” is a stately sacred anthem featuring SATB choir, soprano solo, and piano. The piece represents one of McIntyre’s earliest choral commissions, written at a time when his choral compositions were primarily sacred. The text, expressing all praise and honour to the Lord, comes from biblical scripture with adaptations by McIntyre. This anthem is typical of McIntyre’s writing and features a substantial accompaniment, contrasting rhythmic motives, contrasting musical textual nuances, and surprising modulations.

Details:

Instrumentation: SATB, Soprano soloist, Piano

Range: 

\begin{align*}
\text{Sop} & : [\text{a}4 - \text{c}4] \\
\text{Alto} & : [\text{d}3 - \text{f}3] \\
\text{Ten} & : [\text{e}3 - \text{g}3] \\
\text{Bass} & : [\text{d}2 - \text{f}2]
\end{align*}

Duration: 4’15”

Publisher: Self-published by the composer at Roy Street Music Press, www.davidlmcintyre.com

Recording: Recorded by the Prairie Chamber Choir 2015, Regina, SK www.youtube.com/watch?v=7dWNcVD9vNA

Text: One sound, one voice, praising and thanking the Lord
With one sound, one voice.

The Lord is good; His mercy endureth forever.
The Lord is good; His goodness endureth forever.

There is no God like Thee
neither in heaven nor in earth,
keeping covenant, showing mercy to Thy servants
who walk before Thee with all their hearts.
But will God dwell on earth with man?
Highest heav’n cannot contain Thee.
Then how much less this house which we have built.

Yet have regard to the prayer of Thy servant.
And let Thine eyes be open toward this house day and night.

May Thy glory fill this house
And each of Thy servants who seek Thee in this place.

One sound, one voice,
praising and thanking the Lord
With one sound, one voice.

We lift in praise of one God.

Table 1: Analysis of “One Voice Praising” by David McIntyre

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-15</td>
<td></td>
<td>Intro</td>
<td>$\frac{2}{4}$</td>
<td>$f$</td>
<td>C +</td>
<td>A fanfare like theme established in the piano.</td>
<td>Piano intro</td>
</tr>
<tr>
<td>16-31</td>
<td>w/ joyful energy</td>
<td>A</td>
<td>$\frac{3}{4}$</td>
<td>$f$</td>
<td>C+, F+</td>
<td>The choir sings unison melodic motive that highlights the imagery of the text.</td>
<td>One sound, one voice, praising and thanking the Lord</td>
</tr>
<tr>
<td>32-55</td>
<td>$\frac{d}{88}$</td>
<td>B</td>
<td>$\frac{3}{4}$</td>
<td>$f$</td>
<td>F+/ G pedal, B $b+$, C-</td>
<td>Fanfare like theme returns slightly modified in the piano accompaniment. The choir entry is based on motivic ideas found in section A.</td>
<td>The Lord is good; His mercy endureth forever</td>
</tr>
<tr>
<td>56-99</td>
<td>Poco meno mosso</td>
<td>C</td>
<td>$\frac{3}{4}$</td>
<td>$f$, $p$</td>
<td>B $b-$, G B $b-$, D $b+$, A $b+$</td>
<td>The texture changes as the choir sings a cappella in 4 part homophony &amp; in the style of a chorale.</td>
<td>There is no God like Thee neither in heaven nor in earth . . .</td>
</tr>
<tr>
<td>100-141</td>
<td>Tempo I</td>
<td>D</td>
<td>$\frac{3}{4}$</td>
<td>$p$</td>
<td>F+</td>
<td>The sop. soloist sings the melody. The choir &amp; piano provide harmonic support. Fragments of motives from sections A &amp; B function as a countermelody.</td>
<td>Yet have regard to the prayer of Thy servant and let Thine eyes be open . . .</td>
</tr>
<tr>
<td>142-151</td>
<td>Intro Material</td>
<td>C</td>
<td>$f$</td>
<td>F+, F+/ G pedal</td>
<td>A fanfare like theme from the intro is revised but condensed.</td>
<td>Piano introductory material</td>
<td></td>
</tr>
<tr>
<td>152-174</td>
<td>A</td>
<td>$\frac{2}{4}$</td>
<td>$f$</td>
<td>F+, C+</td>
<td>The choir sings a unison melodic motive that highlights the imagery of the text.</td>
<td>One sound, one voice, praising and thanking the Lord</td>
<td></td>
</tr>
</tbody>
</table>
McIntyre, whose choral melodies are inspired by text, strives to communicate clear musical ideas in his writing. The text guides the development of each melodic fragment, rhythmic idea, and musical phrase length. Contrasts in tempo, articulations, and harmony add a dramatic style to McIntyre’s writing giving life to his music during a performance.

In his early years as a composer, McIntyre studied the major works of the twentieth-century European great composers. In an interview, McIntyre noted that around the same time that he wrote “One Voice Praising,” he discovered Stravinsky’s Les Noces. He was particularly intrigued by the compositions of Stravinsky and was most attracted to Stravinsky’s use of musical textures and four-hands piano writing. As a student in the early 1970s, McIntyre appreciated Stravinsky’s ability to write for piano, chorus, percussion, and vocal soloist with intense rhythmic energy that pointed toward an orchestral sound. While the voicing of “One Voice Praising” is simple, McIntyre writes with a sound that suggests symphonic timbre. In particular, through the way he writes the piano accompaniments with thick chords.

The text is based on the Old Testament biblical scripture, II Chronicles 5-6, a documentation of the praises that the elders and chief priests gave to God after King Solomon completed the temple in Jerusalem. An excerpt from the fifth chapter of the scripture reads:

The trumpeters and musicians joined in unison to give praise and thanks to the Lord. Accompanied by trumpets, cymbals and other instruments, the singers raised their voices in praise to the Lord and sing: “He is good; his love endures forever.” Then the temple of the Lord was filled with the
cloud, and the priests could not perform their service because of the cloud, for the glory of the Lord filled the temple of God.²⁹⁷

While McIntyre does not include “trumpets” or “cymbals” in his composition, he captures the sentiment of the scriptures in the opening bars of the piece.

5.1.2  Piano Accompaniment

As an introduction to this anthem, McIntyre created a fifteen-bar piano fanfare that establishes rhythmic drive and a musical depiction of “trumpets, cymbals and other instruments.”²⁹⁸ The opening fanfare is made up of two basic musical layers. The outer layer, comprising pedal tones on the pitches C and G, frames the inner layer, a driving repetitive rhythm that is based on constant eighth notes (see Figure 1).

Figure 1. “One Voice Praising” by David L. McIntyre, m. 1-6.

Eventually the pedal tones fade and an insistent eighth note figure becomes the most prominent rhythmic feature of the introduction. McIntyre’s use of textural layers, octaves, and clear, distinct articulations add strength to the core sound of the piano fanfare. As the introduction develops, the piano accompaniment becomes increasingly present and significantly more substantial with the addition of solid chords to the texture.

²⁹⁷ 2 Chron. 5:13-14 (NIV).
²⁹⁸ Ibid.
The accompaniment, which consists of percussive eighth-note fragments, expands to comprise larger four and five note chords that encompass the full keyboard (see Figure 2). Later in the composition, in contrast to the homophonic chords sung by the choir, the accompaniment includes demanding scale passages.

McIntyre wrote the piano accompaniment to be an equal partner to the choir. A pianist himself, McIntyre treated the accompaniment more like a piano solo than a typical church anthem accompaniment. As shown in Figure 3, the piano establishes rhythmic energy, harmonic support, timbre variation, and melodic contrast.

5.1.3 Chromaticism

McIntyre’s use of chromatic harmony and subtle modulation in “One Voice Praising” reflects the influence of the great twentieth-century composers. While McIntyre
does not use contemporary compositional techniques such as twelve tone, minimalism, or
serialism, he employs chromaticism, widely spaced chords, and sudden harmonic
contrasts to colour sections of his music. Generally, the chromatic sections appear before
a cadence or shift in an idea related to the text. McIntyre’s tonal choices frame the
aesthetic impact, adding to the energized atmosphere in the music.

While there is no set key signature indicated at the beginning of the work; the
tonal centre lies predominately in C major and F major. McIntyre establishes the key of C
in the opening measures of the introduction. Beginning in bar 9, he introduces the pitch
E♭ to suggest the tonic minor. Following this measure, McIntyre presents a series of
secondary dominants, which prepares the listener for a dramatic choir entrance that
eventually returns to the C pitch collection.

Measures 56-99 provide another example of chromaticism within the piece.
There is a stark contrast between the tonal centre that closes measure 55 and the opening
of measure 56. The choral voices in measure 55 form a C major chord, yet the
accompaniment plays a repeated rhythmic figure that outlines F major in the right hand,
played over the pedal tone G in the left hand. The cadential gesture in the piano suggests
the pedal tone functions as the root of an imperfect cadence in the key of C, while the
right hand notes F and C function as the dominant of B♭ minor, the key established
rather suddenly by the choir in measure 56 (see Figure 4).
This harmonic shift helps establish a sense of wonder by first reinforcing the power of the text, and second, by creating a mood of mystical reverence. Additionally, the section is enhanced by a slight change in timbre. A cappella voices in a higher tessitura, especially for the tenor voice, draw attention to the change in harmony and the sudden shift in tempo and mood.

5.1.4 Text and Word Painting

When McIntyre was asked what advice might he give to conductors and choirs that perform his works, he responded, “the audience must be able to understand the words.”299 McIntyre credits his experience as an amateur conductor and his background in liturgical music for his approach to text in choral singing. He recalls that as a church musician, he always worked with singers for whom the text brought meaning to the music. McIntyre states, “In church, it [text] was always the thing that was important. It is

299 McIntyre, "Interview with David L. McIntyre."
what you are saying that everyone listens too.” Naturally, he takes specific steps to deliver a clear message and to ensure that the music reflects the shape and meaning of the words.

The recurring lyric, “One sound, one voice praising and thanking the Lord,” provides the most obvious example of clear words and word painting:

Figure 5. “One Voice Praising” by David L. McIntyre, m. 27-32.

In Figure 5, McIntyre accentuates the text with a unison melody sung in parallel octaves by all voices. Unison octaves strengthen the symbolic image of complete unity, strength, and “oneness” implied in the scripture. The accompaniment provides contrast to the unison texture with thick rhythm, and accented chords are paired with the choral line to support the strength and emotion of the biblical text which refers to instruments that accompany voices giving praise to the Lord.

Another example of word painting occurs in measures 47 to 54 (see Figure

\(^{300}\) Ibid.
6). The text of this segment reads, “The Lord is good; His mercy endureth forever.”

McIntyre emphasizes the text first by sustaining pitch over the words, and thereby augmenting the length of the half note. Measures 47 through 49 appear deliberately sustained for what feels like “forever,” with the longest sustained pitches in measure 52-55. Here, McIntyre has the choir sustain the word forever over eight counts. The second way that McIntyre draws attention to the text is by repetition. Between measures 36-55 the word forever is repeated four times in a row (see Figure 6).

Figure 6. “One Voice Praising” by David L. McIntyre, m. 46-32.

301 "One Voice Praising for SATB & Piano," (Regina, SK: Roy Street Press, 1982).
Additionally, the piano accompaniment highlights the text, which is completely different from the choral line. The piano is not static or sustained as in the vocal line; it features relentless repetitive parallel fifths in the right hand and quarter note octaves in the left hand that release energy to encourage a strong sound quality from the choir. Lastly, the repetitious eighth note figures in the right hand gradually diminuendo, suggesting that the repetitive line continues on and gradually fades into the distance reinforcing the meaning of the word “forever.”

5.1.5 Additional Notes

“One Voice Praising” is a strong closing or opening piece for any service or concert. This contemporary anthem in ABA form has a traditional feel that is well suited to large choirs of thirty or more singers. In the opening measures, McIntyre prefers that the choir sing with a large, almost operatic sound that strongly reinforces the text. The vocal range of this music sits comfortably for most sections of the choir, with the exception of the tenors who sing in a fairly high tessitura throughout the piece—around a high G at one point. If necessary, the conductor can provide vocal support for the tenor section by placing altos on the tenor line. In Figure 7, the singers are at the top of their range and at a fortissimo dynamic. This may provide a bit of a challenge for choirs with inexperienced singers or choruses that are few in number of members.

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302 "Interview with David L. McIntyre."
McIntyre’s music warrants clean consonant endings and cut offś. All consonant endings should be released on the subsequent rest. For example, in measure seventeen shown in Figure 3, the letter “d” at the end of the word “sound” should release on the downbeat of measure eighteen. McIntyre carefully marks all tempo and dynamic changes to support the mood, atmosphere, and overall message of the text. The most noticeable expressive change occurs in measure 56 at the start of the Poco meno mosso section. The choir should aim to keep this section sustained, and sing with a pure and reverent tone that is supported and energetic. Ultimately, the amount of poco meno mosso will depend on the size and ability of the choir, but at no time should the tempo feel heavy. Rather, the sound should be confident and uplifting.
5.2 Violet Archer – *Songs of Summer and Fall* (1982)

5.2.1 About *Songs of Summer and Fall*

During the summer of 1979, in a bookstore in Banff, Alberta, Archer discovered a collection of poetry by Calgary writer and minister, David Carter. The collection, *Prairie Profiles*, contains forty-one vivid and colourful short poems describing the landscape as well as cultural life on the Prairies. In 1980, Archer set four of the poems as a song cycle for solo voice and horn, in response to a commission by the CBC to honour Alberta’s seventy-fifth birthday. In 1982, Archer wrote a set of two choral pieces from the same collection. She titled it, *Songs of Summer and Fall*, with sub-titles for each movement: 1. “Blazing Summer Day,” and 2. “Prairie September.” The score indicates that the choral set was “especially composed for the concert choir of the University of Alberta for performance on a European Concert Tour in 1984.” On March 30, 1984, conductor Leonard Ratzlaff and the University of Alberta Concert Choir premiered it. While the score was written for educational purposes, the text depicts colourful images that highlight contrasting seasons on the Prairie. Archer used dissonances, accents, extreme range and mixed meter to highlight aspects of the text. Melodic phrases are guided by the mood depicted in the poetry. The harmonic language has a stark resemblance to that of Archer’s teacher and mentor, Béla Bartok, and her experimentation with certain post-tonal techniques is possibly an homage to his

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304 “Songs of Summer and Fall,” (Calgary, AB: Canadian Music Centre Prairie Region, 1982).
305 Hartig, "Works and Performances: Choral Music."
compositional system of pitch organization. In an interview she shared, “I am influenced by the music that I know. . .it is maybe that which you hear in my recent music.”

<table>
<thead>
<tr>
<th>Details</th>
<th><strong>Blazing Summer Day</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumentation:</td>
<td>SATB a cappella</td>
</tr>
<tr>
<td>Range:</td>
<td>Sop Alto Tenor Bass</td>
</tr>
<tr>
<td>Duration:</td>
<td>9:00</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Available at the Canadian Music Centre Prairie Region.</td>
</tr>
<tr>
<td>Recording:</td>
<td>None available.</td>
</tr>
<tr>
<td>Text:</td>
<td><strong>Blazing Summer Day</strong></td>
</tr>
</tbody>
</table>

It’s hot.  
Blazing hot!  
The ever present sun  
like a scorching death-ray seems to penetrate  
every nook, cranny and reflective surface.  
Even the shade is hot, blazing hot! 

It’s hot.  
Blazing hot!  
Life giving sun  
commandeers the earth in these long days  
Glorious early sunrises, of summer.  
Glorious late sunsets  
Sometimes the day is like a never setting sun. 

It’s hot.  
Blazing hot!  
Cattle seek their tiniest bit of shade  
or stand belly deep in sloughs and dugouts.  
Horses swish away persistent flies  
that buzz and pester even in the heat. 

---

It’s hot.
Blazing hot!
How did the Indians venture out on sun-baked plains?
How did Mounties in their confining uniforms survive their Great March of brackish waterholes on the uncharted sea of prairie in the searing blazing heat?

It’s hot.
Unbelievably, blazing hot!

Table 2: An analysis of “Blazing Summer Day” by Violet Archer

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Largo</td>
<td>Intro</td>
<td>(\frac{5}{4}, \frac{3}{2})</td>
<td>D, use of stacked m2 and P4 intervals</td>
<td>Melody is highlighted by the soprano line. The harmony tries to capture the intensity of the text and moves chromatically.</td>
<td>It’s hot. Blazing hot!</td>
<td></td>
</tr>
<tr>
<td>3-9</td>
<td>A</td>
<td>(\frac{8}{4}, \frac{3}{2}, \frac{5}{4})</td>
<td>G, use of stacked M2, m2 and P4 intervals as well as tetrachords containing stacked 2nds and P4ths</td>
<td>The melody is chant like and primarily in the soprano voice. The ascending line moves chromatically.</td>
<td>The ever present sun like a scorching death-ray seems to penetrate every nook, cranny and reflective surface. Even the shade is hot, blazing hot!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-23</td>
<td>Poco piu mosso</td>
<td>(\frac{9}{4}, \frac{6}{4}, \frac{6}{4})</td>
<td>Imitative counterpoint, stacked open 5ths, and tetrachords</td>
<td>The melody is more lyrical in nature. The tempo is slightly slower. Archer uses imitative sections and sustained pitches to establish a contrast to the previous section.</td>
<td>Life giving sun commandeers the earth in these long days Glorious early sunrises. Sometimes the day is like a never setting sun.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24-37</td>
<td>Tempo primo</td>
<td>C</td>
<td>(\frac{4}{4}, \frac{3}{4}, \frac{5}{4})</td>
<td>D(\text{m}^2), use of stacked m2, M2 and m3 intervals, quartal harmony,</td>
<td>The melody is doubled with the soprano and tenor line. Similar to the opening it moves chromatically.</td>
<td>Cattle seek their tiniest bit of shade or stand belly deep in sloughs and dugouts. Horses swish away persistent flies that buzz and pester even in the heat.</td>
<td></td>
</tr>
<tr>
<td>38-46</td>
<td>Piu mosso, parlando</td>
<td>D</td>
<td>(\frac{5}{4}, \frac{6}{4}, \frac{5}{4})</td>
<td>F, use of stacked m2 intervals, tetrachords consisting of P4ths, m2 &amp; M2</td>
<td>The melody is like a syllabic chant and moves by intervals of a semitone and minor thirds.</td>
<td>How did the Indians venture out on sun-baked plains? How did Mounties in their confining uniforms survive their Great March of brackish waterholes on the uncharted sea of prairie in the searing blazing heat?</td>
<td></td>
</tr>
</tbody>
</table>
5.2.2 Melody

The linear ascending line of Archer’s melodies moves by intervals of seconds, thirds, fourths, and fifths—fittingly fulfilling the descriptive characteristic of the text by musically capturing the intensity of steady rising heat. In the opening measures, Carter’s prose boldly declares the extremity of the Prairie summer heat.

Figure 8. Opening measures of “Blazing Summer Day” by Violet Archer, m. 1-2.

Blazing Summer Day
Establishing D as the pitch centre, Archer alternates between a unison pitch and intervals of a minor 2nd (m2), while mirroring pitches between the soprano and alto voice. In measure one, the m2 is strategically placed on the word *hot*, reinforcing the sizzling intensity captured in the word. In the following measure, Archer stacks the intervals of a m2, adding the interval of a perfect 4th (P4) to the upper voices, which draws attention to the intensity of the heat denoted in the poetry (see Figure 8). The dissonance generated in her treatment of these intervals is augmented by the instruction to perform *Largo molto ed intense* or very slow and intense. By elongating the note value, she stretches the harmonic effect of the phrase and makes a strong case for the text “It’s hot. Blazing hot!” Unison G indicates a new pitch centre while providing contrast and a release from the tension of the previous measure. The pitch G, sustained in the bass voice, provides a pedal tone that anchors the harmony, as intervals of a P4 occasionally colour the melodic line (see Figure 9).

Figure 9. An example of Archer’s use of unison in “Blazing Summer Day,” m. 3.

The poco piu mosso, in addition to the imitative vocal line beginning in measure 10, provides a lyrical sense of melody that provides a sense of forward motion that is
vividly coloured by the constant changes of pitch centres (see Figure 10). The phrase moves both melodically and harmonically by intervals of a perfect 5th (P5), and occasionally Archer incorporates the featured intervals of seconds and fourths.

Figure 10. An example of imitation in “Blazing Summer Day” by Violet Archer, m. 9-13.

Upon the return of the Tempo primo in measure 23, Archer’s treatment of melody reflects the opening bars of the piece. While the tessitura of the melody remains constant, the tonal centre is raised by a m2. The melodic texture thickens as the use of unisons wane, the forward motion of each melodic line is perpetuated by Archer’s use of
changing and irregular meter. Additionally, her treatment of rhythm reflects the natural inflections of the text, which are spontaneous and chant-like in nature.

**Figure 11. The final section of “Blazing Summer Day” by Violet Archer, m. 38-39.**

In the closing section beginning in measure 38, use of the unison interval prepares the listener for a gradual expansion of the melody (see Figure 11). The melodic line gradually extends outward using the intervallic pattern m2, m3, M2, M3 until the climax of the music is reached. Here, all voices purposefully ascend to their highest pitches on the words, “searing,” “blazing,” “heat.”

### 5.2.3 Word Painting

Word painting is most obvious in relation to phrases such as “sun like a scorching death-ray seems to penetrate every nook, cranny and reflective surface.” Here the melody
expands punctuating words like *sun*, *scorching*, and *penetrate* with intervals of a m2 and P4 that sometimes reflect pitch symmetry, a Bartokian compositional technique (see Figure 12).

Figure 12. An example of stacked m2 and P4 intervals in “Blazing Summer Day” by Violet Archer, m. 4-5.

Archer’s setting of the words, “Life giving sun . . .” in measure 10 demonstrates how she engages word painting in the music. The imitative character of the phrase supports the notion of life repeating itself over time. In the second half of the text that reads, “. . . commandeers the earth in these long days of summer,” the melodic motive is spread to all voice parts, as if to “commandeer” the chorus.
Figure 13. An example of word painting in “Blazing Summer Day” by Violet Archer, m. 14-16.

Figure 13 exhibits an additional example of Archer’s devotion to the text and her use of word painting in the phrase “... in these long long ...” Here, Archer accentuates the literal meaning of the words by stretching the melodic rhythm, first in the form of a triplet rhythm, second by utilizing augmentation, and finally by use of repetition.

**Details:**

**September Prairie**

**Instrumentation:** SATB Chorus

**Range:** Sop Alto Tenor Bass

**Duration:** 5:00

**Publisher:** Available at the Canadian Music Centre Prairie Region.

**Recording:** None available.

**Text:**

*September Prairie*

The clatter of a thousand blackbirds talking to each other on an abandoned prairie farm.
They perch on lines and wires and squat on the barn roof line like tiny garrulous gargoyles. All over the pale blue sky they hover, bank and dart as they convene a last Alberta assembly before they depart. Their southward call, calls my heart.

Table 3: An analysis of “Prairie September” by Violet Archer

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>Allegretto, leggiero (=144)</td>
<td>A</td>
<td>(\frac{3}{4})</td>
<td>(f, f, f)</td>
<td>Explores the pentatonic scale, quartal harmony, and imitative counterpoint of changing tonal centres</td>
<td>The melody sits in the soprano voice. It repeats the same pattern of broken major seconds continuously. The melody is inspired by the text.</td>
<td>The clatter of a thousand blackbirds talking to each other on an abandoned prairie farm.</td>
</tr>
<tr>
<td>14-18</td>
<td>A tempo</td>
<td>B</td>
<td>(\frac{4}{4})</td>
<td>(f, f, f)</td>
<td>Explores the whole tone scale, trichords and tetrachords</td>
<td>The upper voices are imitated by the lower voices. The short canon comes to a climax with the 5 part divisi suddenly is 2 part.</td>
<td>They perch on lines and wires and squat on the barn roof line like tiny garrulous gargoyles.</td>
</tr>
<tr>
<td>19-30</td>
<td>Meno mosso e limpido (=69)</td>
<td>C</td>
<td>(\frac{2}{2})</td>
<td>(f, f)</td>
<td>Explores pentatonic scales in A, E, B, D as sequences</td>
<td>The melody is lyrical with long sustained lines. Sustained ties across the barline add rhythmic freedom to the melody.</td>
<td>All over the pale blue sky</td>
</tr>
<tr>
<td>31-35</td>
<td>Piu mosso (=104)</td>
<td>D</td>
<td>(\frac{2}{3}, \frac{5}{4}, \frac{3}{4}, \frac{9}{4})</td>
<td>(f, f, f)</td>
<td>C pitch collection &amp; D pitch collection organized in P4 &amp; P5</td>
<td>The melody suddenly moves quickly and uses long melismatic lines.</td>
<td>They hover, bank and dart</td>
</tr>
<tr>
<td>36-46</td>
<td>Tempo Primo, gioioso</td>
<td>E</td>
<td>(\frac{2}{3}, \frac{5}{4}, \frac{3}{4}, \frac{9}{4})</td>
<td>(f, f)</td>
<td>Explores the whole tone scale pentatonic scale, quartal harmony</td>
<td>The melody moves by major seconds. The soprano line has the main tune while the lower voices sing a counter melody.</td>
<td>as they convene a last Alberta assembly before they depart</td>
</tr>
<tr>
<td>47-54</td>
<td>Largo (=63) A tempo</td>
<td>Closing Material</td>
<td>(\frac{2}{2})</td>
<td>Not indicated</td>
<td>Melodically moves by a m2. The last measures make a cadential gesture with quintal and quartal harmony</td>
<td>The choir sings in unison but goes into harmony at the cadential points.</td>
<td>Their southward call, calls my heart</td>
</tr>
</tbody>
</table>
5.2.4 Melody

“Prairie September” sits in a mid-vocal range that outlines the intervals of a major 2nd (M2) as well as a P4 and P5. Using a syllabic text and a rhythmically repetitive motive, Archer’s musical depiction of the text replicates the characteristics of thousands of blackbirds who speak to each other and congregate around an abandoned farm (see Figure 14).

Figure 14. An example of the opening measure of “Prairie September” by Violet Archer, m. 1-2.

While visually the musical line looks like a flock of birds sitting on a fence, more importantly, the repetitive seesaw motion of the melody is reminiscent of the buzz of a busy and talkative community of birds. By repeating the words “clatter clatter chatter chatter . . . talking talking talking talking . . .” the sounds /k/, /ʧ/ and /t/ also generate a rhythmic and musical chirping sound that draws attention to the aural picture presented in the text.

In measure 14, Archer uses a similar motive to increase the complexity of the melody by using an imitative technique (see Figure 15).
Figure 15. An example of imitation in “Prairie September” by Violet Archer, m. 13-15.

Imitation at an interval of a major second between the upper and lower voices in the choir brings texture, contrast, and also excitement in the phrase. The imitative calls come together homophonically at a climax of double forte when the choir sings the words *garrulous gargoyles* and comes to a sudden stop (see Figure 16). The silence gives the listener a short break, and allows the ear to prepare for the contrasting melody ahead.

Figure 16. The climax at the end of section B in “Prairie September” by Violet Archer, m. 18-19.
The Meno mosso e limpio of measure 19 is lyrical and sustained while featuring a linear melody based on imitative fragments of a pentatonic scale. The calm mood emanating from the ascending lines echo the description of the “pale blue sky” as described in the poetry (see Figure 17).

Figure 17. Ascending melodic fragments that depict the text in “Prairie September” by Violet Archer, m. 20-23.

Even towards the ending of the piece, Archer continues to explore the melodic language of the pentatonic collection, and decorates her melodic material with the featured intervals of a P4, M2 and m2.

5.2.5 Rhythm

Archer’s music is influenced in part by the works of Stravinsky, Webern, Hindemith, and Bartok. The music of these twentieth-century composers is characterized by distinct and organized rhythm. Stravinsky’s well-known work, The Rite of Spring (1913) is famous for its contrasting meter, syncopation, surprising accents, and

307 Ibid.
overall rhythmic vitality. Archer’s writing reflects many of these characteristics, as her use of rhythm instigates forward motion, excitement, and variation that is never bound by meter or rhythmic pitfalls. Instead, her treatment of rhythm is an expression of her compositional freedom.

Archer varies rhythm by using changing meter and layering rhythmic patterns. In measure 33, the upper voices have a motive punctuated by sixteenth notes, while the lower voices sing sustained half notes and dotted half notes crossing over a bar line to blur the feel of the downbeat. The repeated pitches support the word “hover,” while the up and down tilting motion supports the meaning of the word “bank” (see Figure 18).

Figure 18. An example of rhythmic variation in “Prairie September” by Violet Archer, m. 33-34.

Towards the end of the piece in measure 40, Archer writes the soprano line as a descant that moves by an interval of a major second and eventually soars to a high F# above the choir. The descant, like an obbligato line, is a melodic and rhythmic contrast from the lower voices comprised of eighth notes that oscillate back and forth by intervals of M2 and m2 before coming to the conclusion (see Figure 19).
Archer closes the piece with choir singing tutti large sustained block chords built on quartal harmony.

5.2.6 Additional Notes

*Songs of Summer and Fall* demonstrate Archer’s ability to exhibit clarity of thought, technical mastery, and lyrical expression in a choral secular composition. This set is most suited for an advanced community chorus or university level ensemble. The fluctuating rhythms, mixed meter, and post-tonal harmony create a musical challenge specifically composed for advanced adult choirs.

When teaching the movements of the work, conductors may choose to begin by speaking the text, as the words guide the rhythm of each phrase. One should also take into consideration the dramatic nature of the text. When one performs this work with a
theatrical quality, the performance will enhance the singing experience, making it more personal and memorable for both singers and listeners.

A conductor’s understanding of pitch organization will help choristers overcome potential pitch related problems. Pitch symmetry and pitch-class refer to a collection of set pitches which are manipulated to form concrete organized theoretical structures, such as whole tone scales, pentatonic, dual diatonic scales, etc.\footnote{Elliott Antokoletz, \textit{The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music} (Berkeley and Los Angeles, California: University of California Press, 1984), xii.} The traits of pitch symmetry include mirroring voice parts, along with the consistent use of intervals of a major second, perfect fourth, and occasionally intervals of a major third. Archer also establishes tonal centres that are confirmed by a pedal note, generally in the bass voice, or a unison pitch at the beginning of a phrase.

“Blazing Summer Day” requires the singers to instantly reach the demands of strong, loud vocal singing. The chorus members are provided with breaks and vocal rest sporadically, but the movement calls for mature singers who can perform with intent and fiery energy without succumbing to vocal fatigue. Singers may be tempted to over sing the fortissimo sections. Therefore, loud singing should be carefully monitored.

The meter changes frequently and without warning. The fact that the meter and rhythms in the piece are guided by the text is helpful. Much of the text is in the style of chant and should be rehearsed as one would rehearse Gregorian chant.

“Prairie September” imaginatively depicts a common scene one would find on the Prairie. Archer’s composition embraces the comic aspect of the poem by using word painting, imitation, augmentation, diminution, and other compositional techniques. When
rehearsing “Prairie September,” conductors should practise sections in isolation. The entire piece is composed using intervals of a major second. These intervals should be highlighted at rehearsals, as they are most likely to produce intonation challenges. A choir that studies the relationship between voice parts will be most successful in overcoming challenges related to pitch.

5.3 Andrew Balfour – “Sound Prayer for Mother Earth” (2005)

5.3.1 About “Sound Prayer for Mother Earth”

One of the current trends in North America is to create intercultural projects that combine European art music and Aboriginal cultural practices. Balfour’s intercultural approach to composition is one example of how a narrative can capture a concept of a particular culture from a specific region.

Initially, “Sound Prayer for Mother Earth” was written in June 2005 for the Manitoba Choral Association Diversity Festival, but in 2006, Balfour decided to include it in his new work commissioned for Camerata Nova. With the support of a grant from the Manitoba Arts Council, Balfour composed Wa Wa Tey Wak (Northern Lights), a seven-movement Oratorio written for chamber choir, Inuit singer, viola and video for which “Sound Prayer for Mother Earth” became the final movement. The work is to be performed in the context of a concept concert and tells the story of Chepi, a Cree girl who lived 300 years ago and who fell into the hands of a raven, a trickster character. She

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experiences life in the future and as she wanders through the streets of Winnipeg, she
encounters poverty and the harsh realities experienced by street people, the lost tribe.
They are the only people who see Chepi, and her presence gives them a sense of hope. In
the end, Chepi returns to life in her own time by the spirits of the sky, the Northern lights.
There are slight differences between the earlier and more recent version of the piece as
the 2005 version features solo Native American flute compared to the 2006 version
which features the viola. All musical references in this paper refer to the 2005 version.

Details

Instrumentation: SATB and Flute

Range:

\[
\begin{array}{cccccc}
\text{Sop} & \text{Alto} & \text{Ten} & \text{Bass} \\
\end{array}
\]

Duration: 3 mins

Publisher: Available from the composer.

Recording: Recorded by Camerata Nova, 2007.\(^{310}\)

Text Translation:

Chava – Earth (Maya)
Donoma – Sight of the Sun (Omaha)
Chaska – Star (Inca)
Kiche – Sky Spirit (Cree)
Intina – Sun eye (Inca)
Chipara – Rainbow (Inca)
Fochik – Celestial Stars (Checkasaw)
Hakidonmaya – Time of the waiting moon (Hopi)
Almika – She of the Sun (Maya)
Mapiya – Sky (Sioux)
Manitou – The creator spirit (Cree)

\(^{310}\) Balfour, "Wa Wa Tey Wak (Northern Lights)."
Table 4: Analysis of “Sound Prayer for Mother Earth” by Andrew Balfour

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-5</td>
<td></td>
<td>Intro</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The choir introduces a counter melody which becomes the harmonic and rhythmic support for the viola.</td>
</tr>
<tr>
<td>6-22</td>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The viola carries the melodic line. The rhythmic freedom in the melody creates an improvisatory feel.</td>
</tr>
<tr>
<td>23-26</td>
<td></td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The viola stops playing and the choir suddenly sings an E♭+ chord homophonically</td>
</tr>
<tr>
<td>Section 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The choir repeats the introductory counter melody which becomes the harmonic and rhythmic support for the viola.</td>
</tr>
<tr>
<td>27-31</td>
<td>Adagio</td>
<td>Intro Material</td>
<td></td>
<td></td>
<td>E♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32-20</td>
<td></td>
<td>A¹</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The viola carries the melodic line. The melody has an improvisatory feel but related to the melody at the beginning of the piece.</td>
</tr>
<tr>
<td>41-44</td>
<td></td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The viola continues to play an improvised melody and the choir continues to sing a counter melody</td>
</tr>
<tr>
<td>Closing Material</td>
<td></td>
<td>Ending</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The viola continues to improvise. The choir builds an E♭+ chord homophonically. The choir resolves on a E♭+ that includes the perfect fifth C - F</td>
</tr>
</tbody>
</table>

5.3.2 Melody

In much of Balfour’s choral writing, the melody may be placed in any musical line rather than the upper voice where it is conventionally placed by many composers. In “Sound Prayer for Mother Earth,” the melody is in the instrumental flute line. While the notation for the flute is explicit, the line should have an improvisatory feel as implied in the flexible rhythmic pattern (see Figure 20).
The timbre and character of the flute melody, which consists of short phrases in the same tessitura as the choir parts, is like an extension of the voices. Balfour develops rhythmic interest by contrasting the syncopated choral voices with triplet rhythms in the flute.

The choir sings a countermelody comprised of words that represent “an assortment of Native North American names for the earth, sky and stars.” The countermelody generates perpetual forward motion via syncopated rhythms that are strategically placed using staggered broken chords (see Figure 21).

Balfour’s treatment of melody highlights the sacred connotation of the music with the repetitious counter-melodic patterns providing musical interest, rhythmic drive, and

311 “Sound Prayer for Mother Earth,” (Winnipeg, MB: Available from the composer, 2005).
harmonic support. The piece can be divided into two parts, with measures 1-26 representing part 1, and the remaining measures representing part 2. Balfour linked the two parts with a short transition (see Figure 22).

Figure 22. Transitional excerpt from “Sound Prayer for Mother Earth” by Andrew Balfour, m. 22-26.

The second half of the piece repeats the first half, with slight variations in the text and harmony.

5.3.3 Harmony

The first bar of the music establishes the key of E\textsubscript{b} major. Balfour maintains the tonal centre of the piece by using a pedal E\textsubscript{b} in the bass voice, which is sung consistently from the beginning of the piece to the end (see Figure 23).
Hence, the $E^b$ functions as a drone, varied only by the entries layered above the bass line. The bass primarily sings the tonic, and occasionally moves to other notes that outline intervals built on the P4, M2, P5 or m3 as demonstrated in measures 19 -21 above.

5.3.4 Text

In the conclusion of the contemporary legend on which this piece is based, Chepi, a Cree girl, reunites with her ancient world via the spirits of the sky. The melodic sequence consistently begins in the bass line ascending to the soprano line like a prayer that is uttered on earth gradually rising up to the heavens. Hence, with this prayer Balfour symbolically paints a picture of the sky, building textual layers that depict sacred traditions indicative of spiritual incantations.
The consonants of the words contribute to the timbre of the overall piece.
Pronouncing each word with clear diction helps to emphasize the musical line. For example, to pronounce Chava, Kiche, Fochik, one uses the unvoiced sounds /ʧ/, /k/, and /f/ which, in Balfour’s work, form the basis of the rhythmic pulse in the choral part. Some of the Indigenous languages represented in the piece include Maya, Cree, Sioux, Inca, Omaha, Chickasaw, and Hopi. Metaphorically through the music, Balfour unites diverse cultures that represent a myriad of communities around North America, each speaking different mother tongues. Additionally, the members of the audience who listen to the prayer also participate in the performance, as they represent their own culture and symbolically celebrate the overarching notion expressed through the music—world unity through prayer.

5.3.5 Additional Notes

Balfour’s “Sound Prayer for Mother Earth” contains a suitable range that is appropriate for both advanced-level community or youth choirs. Although Balfour colours the harmony with non-chord tones, which create dissonances of minor seconds, minor thirds, and augmented intervals, there is little modulation.

Maintaining a steady rhythmic pulse is one of the most important elements in performing this piece. Each line is staggered in its entry, thus displacing the main beat; this can result in the chorus losing its sense of time. Part of the challenge of the work is to remain focused on the details of the musical line. The repetitive nature of the work may make it easy for singers to overlook subtle changes. Between sections 1 and 2, however, Balfour incorporates two transition areas that indicate a change in the music and in the rhythm, providing good places for the choir and conductor to regroup.
5.4 Paul Suchan – “Wake the Grain” (2013)

5.4.1 About “Wake the Grain”

In 2013, the Kamala Youth Choir, co-directed by Dianne Gryba and JoAnne Kasper, commissioned Paul Suchan to write a Saskatchewan-themed piece for performance while on tour in Vancouver. Accordingly, “Wake the Grain” was first composed for SSA voicing with this tour in mind. During performances, the piece was well received, and as other choirs heard about the piece, Suchan received requests to re-voice it for SATB choir. The version described in the following analysis is the SATB voicing, which was completed in 2015.

“Wake the Grain” is based on the poem “Russian Mennonites arrive at Rosthern, Saskatchewan – July 2, 1923” by Douglas Elves, of Edmonton, Alberta. Because Elves’ poetry is web-based, it is not easily available in print.312

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Elves’ website is an interactive map of the North Saskatchewan River, along which he names reach points that are labelled based on both historical events and geographical locations (see Figure 24). Each reach point represents a stretch of water or specific destination that serves as the inspiration for a collection of poems linked to the history of a specific reach point. The poem, “Russian Mennonites arrive at Rosthern, Saskatchewan – July 2, 1923” is the third poem in the collection labelled *The Great Bend*. The text describes the immigration of Russian Mennonites to the Rosthern and Swift Current areas during the 1920s. Elves was inspired to write the poem after reading of the day when the Russian Mennonite immigrants arrived in Rosthern, Saskatchewan, by train. The Mennonite community already living there came to greet them, and while the new arrivals gathered beside the tracks waiting to be organized, they all burst into song.
Table 5: Texts of the original poem by Douglas Elves and the adapted poem by Paul Suchan

<table>
<thead>
<tr>
<th>“Russian Mennonites arrive at Rosthern, Saskatchewan - July 21, 1923”</th>
<th>“Wake the Grain”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original poem by Douglas Elves</td>
<td>Adaptation of a poem of Douglas Elves by Paul Suchan</td>
</tr>
<tr>
<td>One by one they step from train to earth and feel the soil's assent. Plants blossom in the chest, expelling melody.</td>
<td>One by one they step to the earth, And hoping for prairie’s birth, Plant blossom within the breath, grow song.</td>
</tr>
<tr>
<td>Like flung grain, voices disperse across the land and germinate <em>a cappella</em>. In turned soil the seeds intone a level harmony. Wheat stalks in the wind are vocal cords.</td>
<td>With song the seeds intone a level harmony.</td>
</tr>
<tr>
<td>From this new ground grow hymns that hint at peace, white armies only of December blizzards.</td>
<td>Voices disperse throughout the land, Like flinging grain from our hand, And spring up within the breath, grow song.</td>
</tr>
<tr>
<td>Break ground and bread will come. Wake the grain, and choirs in the close cathedral of the mind will sing: there is no king but work, no god but peace.</td>
<td>We’ll wake the grain and choirs will sing: Alleluia! There is no king but work, no god but peace.</td>
</tr>
</tbody>
</table>

Suchan’s adaptation of the original poem maintains the musical language, metaphors, and overall perspective of the original poem (see Table 5). In an interview, Suchan mentioned that his search for a text took some time. The poem by Elves was selected because of the subject matter, the regional themes, and because the text itself was very musical.\(^\text{313}\) While Suchan’s adaptation of the poem is slightly shorter than the original, it adds figurative language and imagery to depict the vulnerability and strength of the Mennonite families who came to the Prairies in search of religious freedom and a better life.

Details

\(^{313}\) Suchan.
Instrumentation: SATB, piano with optional Cello and Violin

Range:

<table>
<thead>
<tr>
<th>Sop</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt; music notation &gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Duration: 4’59’’

Publisher: Self published by the composer; please email: paulsuchan@gmail.com or visit www.paulsuchan.com

Recording: Recorded by the Prairie Chamber Choir, 2015, Regina, SK

Table 6: Analysis of “Wake the Grain” by Paul Suchan

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-14</td>
<td>A</td>
<td></td>
<td></td>
<td>p</td>
<td>D+, D mixolydian</td>
<td>Conjunct chant like theme 1 sung in unison by Sop. &amp; Alt.</td>
<td>One by one they step to the earth</td>
</tr>
<tr>
<td>15-27</td>
<td>A’</td>
<td></td>
<td></td>
<td>pp mp</td>
<td></td>
<td>Counter-theme sung in unison by Ten. &amp; Bass while Theme 1 is imitative in upper voices</td>
<td>Voices disperse throughout the land...</td>
</tr>
<tr>
<td>28-36</td>
<td>B</td>
<td></td>
<td></td>
<td>mp mf</td>
<td></td>
<td>Alt. &amp; Bass sing Theme 2 in unison. It develops into ascending sequence in Sop. &amp; Ten.</td>
<td>Counter text: Song the seeds intone a level harmony . . .</td>
</tr>
<tr>
<td>37-47</td>
<td>A’</td>
<td></td>
<td></td>
<td></td>
<td>D+</td>
<td>Theme 3 sung in unison by Alt. &amp; Ten. Sing a counter-melody</td>
<td>We’ll wake the grain and choirs will sing</td>
</tr>
<tr>
<td>48-66</td>
<td>C</td>
<td>4/4</td>
<td>p mf</td>
<td></td>
<td>A+</td>
<td>Theme 3 sung in unison by Alt. &amp; Ten. Legato line contrasts previous section</td>
<td>Voices disperse throughout the land...</td>
</tr>
<tr>
<td>67-76</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Alt. &amp; Bass sing Theme 2 in unison. It develops into ascending sequence in Sop. &amp; Ten.</td>
<td>Counter text: There is no king but work no god but peace . . .</td>
</tr>
<tr>
<td>77-87</td>
<td>A’</td>
<td></td>
<td></td>
<td></td>
<td>D+, D mixolydian</td>
<td>Theme 1 is imitative in lower voices &amp; sustained counter-melody in lower voices</td>
<td>We’ll wake the grain and choirs will sing</td>
</tr>
<tr>
<td>88-110</td>
<td>Measure 90 - 103 is slower</td>
<td>Closing Material</td>
<td></td>
<td>p</td>
<td></td>
<td>Homophonic material. Melody in upper voices &amp; supporting</td>
<td>Wake and sing Alleluia</td>
</tr>
</tbody>
</table>
5.4.2 Melody

There are three main melodies that appear to have a thematic role in the music. The first theme is located in measures 4-14, wherein Suchan introduces a syllabic and chant-like melodic line.

Figure 25. An example of Theme 1 from “Wake the Grain” by Paul Suchan

Theme 1

Theme 1 is the most prominent theme of this piece (see Figure 25). This theme is comprised of a narrow range that outlines D major. Suchan treats the theme like a refrain or chorus; it recurs four times. In Measure 4, Theme 1 is introduced for the first time by the upper voices singing in unison. The unison line draws attention to the melody and the text by providing an opportunity to hear Theme 1 clearly and without distraction. In measure 15, the lower voices chant a countermelody: “song the seeds intone a level harmony” (see Figure 26).

Figure 26. An example of the counter theme from “Wake the Grain” by Paul Suchan
The counter-melody adds interest, musical texture, and reinforces the interval of a perfect fourth; the interval from A to D outlines and anchors the dominant of the home key. In measure 19, and above the counter-melody, is the second statement of Theme 1. This time, however, Theme 1 is stated in a canonic manner. Suchan inserts a third statement of Theme 1 in measure 37 (see Figure 27).

Figure 27 An example of Theme 1 in “Wake the Grain” by Paul Suchan, m. 34-38.

![Score Image]

Similarly to the introduction, the theme is sung in unison between the alto and bass voice, but Suchan adds texture to this statement by including a countermelody in the soprano and tenor voice. The counter melody consists of sustained octaves and functions similarly to a *cantus firmus* of the Baroque period. The final statement of Theme 1 occurs in measure 77, where it is paired with the cantus firmus-like countermelody but restated as a canon.
Theme 2
The second theme provides an opportunity for modulation and contrast.

Figure 28. An example of Theme 2 in “Wake the Grain” by Paul Suchan, m. 29 – 37.

Measure 29 – 37 employs secondary dominants, deviating from the home key in order to strengthen a return to the tonal centre. Suchan uses Theme 2 sequentially to tonicize the key of D (see Figure 28). The first statement of the second theme is in the key of E+ (V of V), the second statement modulates to the key of F+ (V of vi), and lastly, the final statement modulates to the key of A+ (V of I). The last statement concludes with a V-I cadence in the home key of D+.

Theme 3
Figure 29. An Example of Theme 3 from “Wake the Grain” by Paul Suchan, m. 51-54.
Theme 3 provides contrast to themes 1 and 2. In measure 51, Theme 3 is characterized by a smooth, stepwise arch-like melody comprising longer note values than those found in previous themes (see Figure 29). Former melodic themes consisted of a triplet rhythm, that implied a skipping feeling to match the “steps” described in the text. Theme 3 comprised of a quarter note pattern, gives the melodic line a feeling of augmented expansion and a change in mood as indicated by the poetry.

5.3.2 Word Painting

Suchan uses melodic thematic material to reinforce the figurative imagery of the text. The opening theme musically characterizes a stepping motion, and captures the emotions of hope, strength, and determination of the people described in the text (see Figure 30). When Theme 1 is repeated in measure 19, the canonic triplet rhythm depicts the action of “flinging grain from our hands” as shown in measure 21-24 below.

Figure 30. An example of Theme 1 as an imitatively developed melody and the Counter theme as an anchor to the melody. This example is found in measure 21-24 of “Wake the Grain” by Paul Suchan.
Measure 29 features a rising sequence with text that repeats the phrase, “We’ll wake the grain and choirs will sing.” While dotted rhythms in Theme 1 portray the action of “flinging,” the rhythms and repeated statements of theme 2 imply a sense of empowerment. Each time the phrase is repeated, the key rises. One could interpret the sequential rising vocal line as alluding to growth, as if to achieve increasingly higher heights.

Theme 3 provides the most contrast in the way that text is presented.

Figure 31. An example of word painting in “Wake the Grain” by Paul Suchan, m. 50 -56

In measure 48, the text reads, “White armies only winter storms, from this new ground grow hymns that hint at peace” (see Figure 31).\(^\text{314}\) The legato nature of the musical line is likened to the Prairie zephyr that accompanies most wintry days on the vast Prairie. Additionally, Suchan’s homophonic writing in this section points to a chorale style or “hymns that hint at peace,” as referenced in the poetry.

\(^{314}\) “Wake the Grain " (paulsuchan@gmail.com: Paul Suchan, 2013).
5.3.3 Piano Accompaniment

The piano accompaniment performs a functional role in “Wake the Grain” and appears to serve three main purposes. The first purpose is to depict the space and vast openness of the landscape. Suchan achieves this goal by using intervals of octaves, fifths, and fourths throughout the piece. Suchan’s compositional palette spans the entire range of the piano providing an open sound (see Figure 32).

Figure 32. An example of the piano accompaniment from measure 97-110 in “Wake the Grain” by Paul Suchan

In most cases, the piano accompaniment plays octaves that are occasionally filled in with the fifth and generally without a third. The lack of the mediant gives an expansive quality to the voicing in the piano. The openness of the sound alludes to the vast, and seemingly infinite space of the Prairie landscape.

The second purpose of the accompaniment is to create rhythmic freedom within the context of a structured meter. Suchan often ties the last beat of one bar to the downbeat of the following bar, in essence, displacing the downbeat (see Figure 32).

Although the meter of the piece is $\frac{4}{4}$, the tie in measures 107-110 suggest the feel of $\frac{3}{4}$
time. At times, the right hand triplet rhythm places an accent on beat 2, and other times on beat 1. These subtle shifts in the placement of the beat make it easy for the ear to become rhythmically unfettered. Although the music is clearly “in time” and in a defined meter, there is a feeling of being “out of time” and unmetered. On a musical level, these syncopations may be a nod to Suchan’s background in jazz. On a metaphorical level, perhaps Suchan uses rhythmic displacement to depict the sense of new-found freedom that many Mennonites likely felt as they established their new homes on the Prairie.

Figure 33. An example of the piano accompaniment adding texture to the overall timbre of “Wake the Grain” by Paul Suchan.

Lastly, Suchan uses the accompaniment to create texture. Sometimes the accompaniment can be extremely thin, consisting mainly of open intervals as described above. At other times, the accompaniment doubles the vocal line, adding passing tones or filling in the harmony to thicken the texture and overall timbre (see Figure 33).
5.3.4 Additional Notes

“Wake the Grain” is a work that is accessible and enjoyable for both youth SSA and adult SATB choirs. The narrow range, singable melodies, and short phrases provide opportunities to teach staggered breathing and legato singing. Accessibility is in part obtained by doubling between similar voices (see Figure 34).

Figure 34. An example of doubling between the voices in “Wake the Grain” by Paul Suchan.

The soprano voice doubles the tenor, or the alto the bass, providing opportunities for the choir to listen across vocal lines. In essence, the music offers an occasion to perfect musical skills including tuning octaves, matching vowels, and a sense of good rhythm.

Suchan is careful about the treatment of text and clarity of musical lines in his music. His articulations and markings are clear and deliberate. While the meter does not change, the placement of the downbeat moves. This technique presents a challenge for conductors as they must be able to show a downbeat without a consistent main pulse on beat one.
5.5 Sid Robinovitch – “Sonora Borealis” (2004, revised 2011)

5.5.1 About “Sonora Borealis”

“Sonora Borealis” is an SATB choral work set to texts in the Canadian Inuit language, Inuktitut. In 2004, Choral Canada, formerly known as the Association of Canadian Choral Conductors, held their national biennial Podium conference in Manitoba and commissioned Robinovitch to write a choral work. He decided to base his composition on the Canadian arctic, as that particular year the conference had a “Northern” theme. He recalls the difficulty he experienced finding an appropriate Inuktitut text because printed material in the language is not readily available.315 The Inuit language with its many regional dialects, different alphabets, and various spellings of any one word or phrase is extremely complicated.316 He managed to find an Inuktitut speaker in Winnipeg and asked her to translate a few simple phrases into English. Robinovitch made a recording of her pronunciation, and then took on the task of working with the language, allowing the sounds of the text to guide his personal musical choices.

While the prevailing characteristics of “Sonora Borealis” relates to folk music and uses the Inuit language, Robinovitch does not attempt to re-create Inuit musical practices. The piece is a mixture of older and contemporary musical techniques that include elements of chant, improvisation, and aleatoric elements.

315 Robinovitch, "An Interview with Sid Robinovitch."
Details

Instrumentation: SATB, piano, optional Hand Drum and Glock.

Range:

<table>
<thead>
<tr>
<th>Sop 1</th>
<th>Alto 1</th>
<th>Ten</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Translation of Text: I call forth the song: I take a big breath.
I am the weaver of dreams; I am the keeper of dreams.
I love this land.
Spirit of the air, come down.
Cold blows the wind.

Duration: 6’50’’

Publisher: Canadian Music Centre

Recording: Recorded by the Westman Youth Choir, 2014, Winnipeg, Manitoba, https://www.youtube.com/watch?v=mWHlD-hYw6I
Table 7: Analysis of “Sonora Borealis” by Sid Robinovitch

<table>
<thead>
<tr>
<th>Rehearsal Letters</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Freely $\frac{\text{1}}{\text{4}} = 100$</td>
<td>Introduction (A)</td>
<td>Unmetered</td>
<td>$f$, $mf$</td>
<td></td>
<td>The melody is divided into two parts &amp; in the style of a chant. The chant-like melody is divided into two parts. Upper voices sing part 1 and lower voices sing part 2. The piano plays sustained chords built on stacked P4 &amp; P5</td>
<td>engirut kaikuvara; angiyumik anurksaaktunga.</td>
</tr>
<tr>
<td>B</td>
<td>$\frac{\text{1}}{\text{4}} = 86$</td>
<td></td>
<td></td>
<td>$mf$</td>
<td>F pentatonic scale</td>
<td>Sopranos &amp; Tenors are in unison on the top line. Altos &amp; Basses sing in unison on the bottom line. Piano plays pattern based on pentatonic scale.</td>
<td>sinaktanik piraktunga; sinaktanik pisimayunga.</td>
</tr>
<tr>
<td>C</td>
<td>$\frac{\text{1}}{\text{4}} = 120$</td>
<td>Middle (B,C,B,C,D)</td>
<td>$\frac{\text{4}}{\text{4}}, \frac{\text{2}}{\text{4}}, \frac{\text{1}}{\text{4}}$</td>
<td>$mp$</td>
<td></td>
<td>A cappella upper voices introduce a phrase that consists of P4 and M2 based on pentatonic scale. Lower voices join in at the repeat.</td>
<td>nuna nagligiyara tamana</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td>Unmetered</td>
<td>$mp$</td>
<td></td>
<td>This section is almost identical to rehearsal B. Glock optional.</td>
<td>sinaktanik</td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td>$mp$</td>
<td></td>
<td>This section is almost identical to rehearsal C except when the lower voices join in at the repeat — they are in canon.</td>
<td>nuna nagligiyara tamana</td>
</tr>
<tr>
<td>F</td>
<td>$\frac{\text{1}}{\text{4}} = 178$</td>
<td></td>
<td></td>
<td>$mf$</td>
<td>F# pentatonic scale</td>
<td>LH of piano plays melodic motive. RH of piano playing supporting chords built on M2 with added tones from pentatonic scale. The choir is split into groups and assigned 1 of 5 sequences. Groups enter freely implying improvisation.</td>
<td>timminga silaup; kailutit</td>
</tr>
<tr>
<td>G</td>
<td>Freely $\frac{\text{1}}{\text{4}} = 100$</td>
<td>Ending (A)</td>
<td>Unmetered</td>
<td>$f$, $mf$, $mp$</td>
<td>F pentatonic scale</td>
<td>This section is similar to the beginning of the piece except that both parts join in unison to sing the final chant.</td>
<td>engirut kaikuvara; angiyumik anurksaaktunga; unaiturk anuri</td>
</tr>
</tbody>
</table>

5.5.2 Form

The form of “Sonora Borealis” is directly linked to the melodic phrases presented in the piece. With each new phrase, a subsection emerges; there are seven in the overarching ternary form, labelled by rehearsal letters as there are no measure numbers. To alleviate confusion between the overall form of the piece and the labelled rehearsal letters, I have avoided marking the large sections of the piece by the traditional indicator “ABCBCDA,” and simply called the overall sections Introduction, Middle, and Ending.
5.5.3 Melody

5.5.3.1 Introduction - Rehearsal A

The melodies in “Sonora Borealis” are based on the pentatonic scale, with the pitch combination F G A C D. There is an exotic sound attached to this five note combination that when interwoven with the instruction to sing “freely,” begets an improvisatory and somewhat spiritual feel. Rehearsal A employs the call and response compositional technique, wherein one voice or group of voices sing “the call,” after which another voice or group sings a response. In this piece, the soprano and alto voices initiate a call by singing a mellifluous descending phrase that moves melodically by intervals of a P4 and M2. Sustained chords made up of quartal, quintal, and seconal harmonies in the piano accompaniment support the melody harmonically and allow the singers the flexibility to have complete rhythmic freedom (see Figure 35).

Figure 35. Rehearsal A - The call, from “Sonora Borealis” by Sid Robinovitch.

The text appropriately translates, “I call forth the song: I take a big breath” and indeed, the chant aptly matches the sentiments of the text. In turn, the response features the
basses and tenors; the melodic shape of the response reflects a lose inversion of the previous call and leads seamlessly to rehearsal B, which features a new melodic idea.

5.5.3.2 Middle - Rehearsal B, C, D, E, and F

Robinovitch develops the notion of improvisation at rehearsal B. He establishes two melodic lines set apart by intervals of a P4, P5, and M2. The top line is sung by the soprano and tenor voices, while the bottom line offers a staggered entry by the altos and basses. This pairing of upper male and female voices combined with lower male and female voices changes the timbre of the melody and provides a simple contrast to the pairing of similar voice types in the previous section. The text in this section translates as “Dreams I am weaving; Dreams I am keeping.” Taking his cue from the text, Robinovitch interweaves the melodic sequence between voices and the piano accompaniment.

Figure 36. An example of section B in “Sonora Borealis” by Sid Robinovitch.
While the pitches of this section are pre-determined, Robinovitch allows each vocal line a certain amount of independence by incorporating an aleatoric technique. The melodic phrase is not bound by meter, but after singing the melody as an ensemble, paired voice parts are free to choose their desired tempo and the number of times to repeat their designated melody. This strongly affects the texture of the music, as the vocal and piano melodic lines overlap creating a pentatonic maze constructed by melodic intervals of P4, P5 and M2 (see Figure 36).

A new melodic idea, built on quartal as well as secundal harmonies in the upper voices, comprises the theme at rehearsal C. All voices echo the harmonic pentatonic chords before a restatement of previous melodic material emerges. The text translates, “I love this land,” and the closeness of the major second and the consistency of the perfect fourth is a musical rendering of the expression of love. Robinovitch’s use of close harmonies exhibits a strong bond as expressed in the text (see Figure 37).

Figure 37. An example of Section C in “Sonora Borealis” by Sid Robinovitch

Rehearsal D is a restatement of rehearsal B, with the choristers given even more liberties. They are not required to sing as a vocal section but are granted the freedom to enter individually and completely independent of their section. Robinovitch has coined
the term “individuation” for this compositional technique.\textsuperscript{317} This aleatoric element enables each individual singer to be a soloist in a choral setting while also providing a sonic contrast to diversify pentatonic combinations. Rehearsal E is a restatement of the musical idea presented in rehearsal C, but in a canonical manner.

The title of the music amalgams two separate ideas: \textit{Sonora} meaning sound and \textit{Borealis}, a word that describes the Canadian northern lights. The northern lights are an iconic figure of Canada’s north—bright dancing lights of various colours move eerily across the sky.\textsuperscript{318} If the music is to reflect the literal meaning of the title, then the various melodies are “Sonora Borealis”. Rehearsal F features the most colour display of them all.

The harmony and tempo are the first musical elements to reveal change at rehearsal F. The pitch collection is raised one semitone but still derived from the pentatonic scale. Robinovitch applies a unique compositional approach to the music through a driving rhythmic piano motive and improvisatory-like sequences. There are five sequences leading the conductor to divide the choir into five separate groups (see Figure 38). Each group is guided as to when they should begin and end their assigned sequence, yet the groups are independent of the conductor and each other, making entries whenever they desire while “keeping in rhythmic synch.”\textsuperscript{319} Robinovitch also suggests that a high soprano soar in free time over the ensemble using the vowel “ah.”\textsuperscript{320}

\begin{flushright}
\begin{tabular}{l}
\textsuperscript{317} Robinovitch, "An Interview with Sid Robinovitch."
\textsuperscript{319} "Sonora Borealis," (Winnipeg, Manitoba and Toronto, Ontario: Canadian Music Centre, 2004).
\textsuperscript{320} Ibid.
\end{tabular}
\end{flushright}
result is a whirlwind of sounds that emulate the meaning of the texts, “Spirit of the air, come down,” and “Cold blows the wind”.  

Figure 38. *Sonora Borealis* by Sid Robinovitch. An example of Sequence 1 and 2, at rehearsal F

Divide into as many groups as desired using sequences below. Groups enter anywhere on the beat, keeping in “rhythmic synch.” with one another and with piano and drum. (Groups singing 3a and 3b enter separately but begin and end sequence together.) More than one group can use the same sequence, overlapping one another. A high soprano may soar in free time over the ensemble singing “ah.” Repeat sequences ad lib. Gradual diminuendo as groups drop out on conductor’s cue. Then drum drops out, leaving only piano which continues as written.

5.5.3.4 Ending – Rehearsal G

The conclusion of the piece restates the call and response from the beginning of the music. In the very last phrase, the entire choir sings together in unison, rather than the lower voices singing the response independently, as they did in the opening of the piece. The unison suggests closure as it brings the divided melodies together in one final phrase that is set to the concluding text, “I take a big breath.”

321 Ibid.
5.5.4 The Accompaniment

Characteristics of the accompaniment include sustained chords built on quartal and quintal harmonies, and repetitious pentatonic patterns with an improvisatory nature. At no point does the accompaniment actually “accompany” the choir; rather, it serves two main purposes: providing harmonic support and rhythmical diversity. At letter F, the piano establishes a driving rhythmic pattern that juxtaposes with vocal sequences. A hand drum adds texture to the section and can also provide a steady pulse—a unifying factor among the improvisatory freedoms expressed in both the piano accompaniment and also the vocal line.

5.5.5 Additional Notes

Several elements make “Sonora Borealis” accessible to both SATB youth and adult choirs. Robinovitch often pairs upper female voices with upper male voices and lower female voices with lower male voices. This pragmatic approach to his writing encourages the choir to focus on building a unified and balanced tone. Additionally, any challenges pertaining to range are shared equally between higher and lower voice parts.

The harmonic language, comprised of perfect intervals and major seconds, is consistently pentatonic. Most of the melodic phrases are short and repetitive, which makes for faster recognition of musical patterns and memorable phrases. While the aleatoric nature of the piece may be daunting to some conductors, one can take comfort that Robinovitch’s markings about tempo, dynamics, and improvisational explorations are deliberate and clear.
5.6 Elizabeth Raum – “Ballad To Saskatchewan” (1980)

5.6.1 About “Ballad To Saskatchewan”

In 1980, Elizabeth Raum entered a composition competition for which she wrote a theme song for Saskatchewan’s seventy-fifth birthday; it was for this occasion that Raum initially wrote “Ballad To Saskatchewan.” This piece was originally scored for SATB choir and piano accompaniment. In 1993, however, the composer decided to include “Ballad to Saskatchewan” in her large work, Symphony of Youth, which is scored for choir and orchestra. Symphony of Youth was premiered by the South Saskatchewan Youth Orchestra directed by Al Denike, and the Campbell Collegiate Choirs under the direction of Stewart Wilkinson. In response to requests from various community and school choirs, Raum created a version of “Ballad to Saskatchewan” for SATB a cappella choir, and solo voice with guitar. A 2005 Saskatchewan Choral Federation E-Notes article indicates that the Regina Registered Music Teachers Association asked Raum to make her piece available for their workshop and in response to that request, Raum also arranged the piece for SSA, and SAB voicing.322

Details

Instrumentation: SATB and piano

<table>
<thead>
<tr>
<th>Sop 1</th>
<th>Alto 1</th>
<th>Ten</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Duration: 5:23

When I see a sunny field of golden wheat,
and I feel a cooling breeze in the noon day heat,
When I see the clear blue of a Prairie sky,
This land moves me like a lullaby.

Such a lovely place to be, land that forms a melody.
Always will it hold me as the years go by.

A grain elevator in silhouette
‘gains the colour streaked sky of a Prairie sunset.
If I were a poet and could write a song,
I would write about Saskatchewan.

The cold winter morning makes a sundog gleam,
And the whisper of the snow is like a waking dream.
The time of peaceful quiet when a storm’s passed by,
Like the peaceful quiet of a loved one’s sigh.

Frosty trees all silvery. This is what I like to see.
Always will it hold me as the years go by.

The hills of Qu’Appelle and the northern dell,
The endless stretch of Prairie full of stories to tell.
If I were a poet and could write a song,
I would write about Saskatchewan.

The coming of the spring will see the flowers bloom,
And the early summer breeze brings its sweet perfume.
The singing of the robin greets the sun.
Quietly the loon declares the day is done.

This is what I like to see. This is where I want to be.
Always will it hold me as the years go by.

The hope and the joy that I’ve found here
Is why I love this land so dear.
If I were a poet and could write a song,
I would write about Saskatchewan.

Publisher: Canadian Music Centre

Recording: Recorded by the Choirs of Campbell Collegiate under the direction of Stewart Wilkinson. Available from the composer
### Table 8: Analysis of “Ballad To Saskatchewan” by Elizabeth Raum

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td></td>
<td>Section 1 Piano intro</td>
<td></td>
<td><strong>mf, f</strong></td>
<td>D+</td>
<td>Traditional 2 measure intro that establishes the key and provides information for the choristers about pitch, rhythm, and dynamics</td>
<td>N/A</td>
</tr>
<tr>
<td>3-6</td>
<td></td>
<td>Phrase 1</td>
<td></td>
<td><strong>mf</strong></td>
<td>Primarily D+, ends with a perfect cadence.</td>
<td>The melody is syllabic with pitches that move by step in the soprano voice. The lower voices harmonize generally at intervals of a M3 &amp; P5.</td>
<td>When I see a sunny field of golden wheat, and I feel a cooling breeze in the noon day heat,</td>
</tr>
<tr>
<td>7-10</td>
<td></td>
<td>Phrase 2</td>
<td></td>
<td><strong>mp mf</strong></td>
<td>Transitions to e-, ends with a deceptive cadence.</td>
<td>Melody remains in the soprano voice &amp; maintains a range of a P5. The lower voices harmonize with intervals of 3rds and 4ths.</td>
<td>When I see the clear blue of a Prairie sky, This land moves me like a lullaby.</td>
</tr>
<tr>
<td>11=14</td>
<td></td>
<td>Phrase 3</td>
<td></td>
<td><strong>mf, f</strong></td>
<td>Modulates from e- to D+, ends with a perfect cadence</td>
<td>Melody remains in the soprano voice and follows a short sequential rising pattern. The tenors and basses have staggered entries to harmonize with upper voices.</td>
<td>Such a lovely place to be, land that forms a melody. Always will it hold me as the years go by.</td>
</tr>
<tr>
<td>15-18</td>
<td></td>
<td>Section 2 Phrase 4</td>
<td></td>
<td><strong>mf, f</strong></td>
<td>D+, Phrase ends with secondary V-I cadence that implies A+</td>
<td>The melody sits in a slightly higher tessitura than previous phrases. Lower voices harmonize with intervals of 3rds and 4ths.</td>
<td>A grain elevator in silhouette gains the colour streaked sky of a Prairie sunset.</td>
</tr>
<tr>
<td>19-22</td>
<td>Moderato</td>
<td>Phrase 1 (mod.)</td>
<td>(\frac{3}{4})</td>
<td><strong>mf</strong></td>
<td>D+, ends with a plagal cadence (unlike the 1st statement of the phrase m. 3-6)</td>
<td>The melody is a modified version of the opening phrase 1. It sits within the range of an octave. Lower voices harmonize at intervals of 3rds and 4ths.</td>
<td>If I were a poet and could write a song, I would write about Saskatchewan.</td>
</tr>
<tr>
<td>23=26</td>
<td></td>
<td>Piano interlude</td>
<td></td>
<td><strong>mf</strong></td>
<td>D+, ends with a perfect cadence.</td>
<td>The piano has a short interlude that repeats the melody of the previous phrase.</td>
<td>N/A</td>
</tr>
<tr>
<td>27-30</td>
<td></td>
<td>Phrase 4 (mod.)</td>
<td></td>
<td><strong>mf</strong></td>
<td>D+, Phrase ends with secondary V-I cadence that implies A+</td>
<td>The melody is based on the previous statement of phrase 4. Raum thickens the texture and adds a few decorative chord tones.</td>
<td>A grain elevator in silhouette gains the colour streaked sky of a Prairie sunset.</td>
</tr>
<tr>
<td>31-34</td>
<td></td>
<td>Phrase 1 (mod.)</td>
<td></td>
<td><strong>mf</strong></td>
<td>D+, ends with a perfect cadence.</td>
<td>A modified version of phrase 1. If I were a poet and could write a song, I would write about Saskatchewan.</td>
<td></td>
</tr>
<tr>
<td>35-40</td>
<td></td>
<td>Piano closing material</td>
<td></td>
<td><strong>mf</strong></td>
<td>D+, ends with a perfect cadence.</td>
<td>The piano melody comprises phrase 4 melodic material.</td>
<td>N/A</td>
</tr>
</tbody>
</table>
5.6.2 Form

Very seldom are composers comfortable writing both the music and the words to their works, but for Raum this is an absolute necessity. Indeed, the form of her music is guided by the texts she writes. Raum’s poetry consists of three sets each consisting of a rhyming quatrain (aabb) followed by a couplet and another rhyming quatrain. The last line of the couplet and the last two lines of the subsequent quatrain are refrains. A couplet does not usually appear in traditional poetic ballad form, but in Raum’s choral setting it provides symmetry in the subsections of the music.

Raum’s choral piece contains three verses in strophic form. I have divided the music into two distinct sections comprised of four main phrases. Phrase 1, phrase 2, and phrase 3 comprise the first section (see Figure 39).

Figure 39. Choral excerpt from “Ballad to Saskatchewan” by Elizabeth Raum, m. 3-14

Phrase 1

Phrase 2

Phrase 3

The second section consists of Phrase 4, a modified restatement of phrase 1 (Figure 41) preceded by a piano interlude (see Figure 40).
Phrase 4

Piano interlude

Figure 40. Piano interlude from “Ballad to Saskatchewan” by Elizabeth Raum, m. 23-25.

Phrase 1 modified

Figure 41. Choral excerpt from “Ballad to Saskatchewan” by Elizabeth Raum, m. 26-43.

5.6.2.1 Section 1

The music begins with a short introduction played by the piano, which establishes the key of D major and provides musical cues for the choristers about pitch, rhythm, and dynamics. In this section, the accompaniment provides harmonic support. There are many instances where the piano doubles the vocal line, but at no time is the piano featured as a solo. Phrases 1 and 2 make up the rhyming quatrain and phrase 3 is the couplet. All the verses feature different text, but the second half of phrase 3 (line 2 of the couplet), is a refrain signalling the close of section 1 (see Figure 42).
Figure 42. An example of phrase 3 in “Ballad to Saskatchewan” by Elizabeth Raum, m. 11-14.

5.6.2.2 Section 2

Section 2 features the climactic moment for the piece. The first half consists of phrase 4, and the second half is a modified restatement of phrase 1. Phrase 4 uses different words for each new verse, however, since the modified restatement of phrase 1 is a refrain (see Figure 43).
In contrast to section 1, the piano is featured in section 2 (see Figure 44). The piano interlude functions as an extension of the modified restatement of phrase 1 and provides a transition leading to a repeat of section 2. After this, the accompaniment provides a five-measure coda that signals the end of the piece and brings the music to conclusion.
5.6.3  Text

Raum’s text is prosaic in nature, with section 1 depicting typical scenarios related to the legendary seasons in the Prairie: “cold winter mornings,” “sundogs,” “the noon day heat,” and the “clear blue Prairie sky.” These descriptors all refer to the diverse and distinctively Prairie weather patterns. Section 2 makes mention of elements that are stereotypical landmarks of the region such as the “grain elevator” and the reference to “Qu’Appelle”—iconic images that clearly identify the region. References to the sentiments of “hope and joy” are also common sentiments expressed by past and present immigrants to the area. In response to queries about her inspiration for writing the text, Raum noted, “I wanted to write about all the things about Saskatchewan that moved me, and I hoped others would feel the same.”\footnote{Elizabeth Raum, Follow up e-mail, July 17 2016.} The endearing sentiment of the text coupled with the arch-like structure of the melody yields a simple yet moving emotion.

5.6.4  Melody

Raum places the melody consistently in the soprano voice. The alto voice is often paired at an interval of a third with the soprano line. The tenor and bass lines fill in the remaining harmony. Raum writes new melodic material for each phrase, causing one to become an extension of another. The range of the music does not usually span over an octave, and the melody moves by step in either an ascending pattern or in an arch-like pattern. Raum uses slight variations in rhythm to generate variety in the vocal line and decorates phrases with passing and alternate notes. Raum has constructed a melody that is diatonic, expressive, and accessible to a vocalist of any level.
5.6.5 Additional Notes

“Ballad to Saskatchewan” represents one of Raum’s earliest compositions for choir. The words express pride and an appreciation for the opportunities which life on the Prairie affords. An accessible anthem, “Ballad To Saskatchewan” is today available to choirs of all experience levels; this outcome is consistent with the initial objective of providing every choir with the opportunity to celebrate the province during the 1980 Celebrate Saskatchewan Diamond Jubilee.

While Raum provides general direction related to tempo, she leaves a specific metronomic speed to the discretion of the conductor. There are several colourful descriptions in the poetry and the text is quite syllabic in nature. A tempo felt in four may lend itself to a pedantic rendition of the music. One must be sensitive to the conversational character of Raum’s words and allow the text to guide the pulse.

Conductors can take the opportunity to use the piece as a learning device about the Prairie. While the text is specific to Saskatchewan, it is a good piece that can and should be performed in any location. Other famous choral works make reference to specific regions and are performed within as well as outside the specified area. On a musical level, performing this piece provides conductors and performers alike an opportunity to work on musicianship skills such as clear diction and breath control.

The Concise Oxford Dictionary of Current English defines a musical ballad as a “simple song, esp. sentimental or romantic or narrative composition of several verses, each sung to same melody, with accompaniment merely subordinate.”

Saskatchewan” is a fitting example of this definition—a patriotic song that depicts Raum’s interpretation of the province and her admiration for its people.

5.7 T. Patrick Carrabré – “Promised Land” (2006)

5.7.1 About “Promised Land”

In 2006, Yuri Klatz, conductor of the Winnipeg Singers, commissioned Carrabré to write a piece featuring repertoire about the land. As a member of the new music scene in Winnipeg, Carrabré sought opportunities to involve diverse cultural and choral groups into his compositions. Prior to the commission in 2006, Carrabré completed an oratorio called Creation Stories, a large work scored for multicultural and Aboriginal groups and orchestra. In order to fulfil Klatz’s request, Carrabré decided to combine a number of ideas that highlighted the Prairie landscape, European explorers, and Indigenous Peoples of Canada.

Europeans working for the Hudson’s Bay Company once explored the region that reaches approximately from the border of Manitoba and Ontario to the border of Alberta and British Columbia. The text of Carrabré’s “Promised Land” is set to excerpts from the journal of Anthony Henday, one of the first Hudson’s Bay explorers. He also includes a small quote from the French fur trader La Vérendye, in Section B of the piece. The most substantial portion of the music blends passages of Henday’s journal with passages from the biblical text, Joshua Chapter One. The first chapter in Joshua describes God telling Joshua that Moses has died and that he [Joshua] should be prepared to lead the people of

325 Carrabré.
Israel across the Jordan River and into the land that was promised to Moses. The Israelites are encouraged to “take” the Promised Land. Carrabré connects the scripture from Joshua with the social themes found in Henday’s journal. In a way, “Promised Land” makes a political statement about how the settlers simply took the newly explored land, as if it was God who instructed them to take a land already promised to them.  

Carrabré layers multiple voices to portray what it might have been like to walk across the Prairie and through the harsh bush as an explorer. He tries to capture the European perspective on the land and what sounds they might have heard at that time. When I interviewed Carrabré, he shared this thought with me: “This work was inspired by my love of the Prairies, the land, and its people. I also wanted to bring attention to modern society’s lack of recognition as to how the First Nations Peoples have been treated since the arrival of Europeans.”

Details

Instrumentation: SATB, piano, Percussion and Audio recording

Range: 

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<th>Sop 2</th>
<th>Alto 1</th>
<th>Ten</th>
<th>Bass</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Duration: 9’30’’

Publisher: Self Published by the composer please email: carrabre@brandonu.ca

Recording: Recorded by the Winnipeg Singers, 2006, Winnipeg, MB. Available from the composer.

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326 Carrabré.
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<table>
<thead>
<tr>
<th>Measures</th>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Dynamics</th>
<th>Pitch Centre</th>
<th>Melody</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-15</td>
<td></td>
<td>Part 1 Intro</td>
<td></td>
<td>(p, mp)</td>
<td>Use of stacked open 5ths that move primarily by intervals of 5, 2 &amp; 3</td>
<td>There is no traditional melody. Various musical lines create texture and atmosphere</td>
<td>Ah</td>
</tr>
<tr>
<td>16-21</td>
<td>A</td>
<td></td>
<td></td>
<td>(p, mf, f)</td>
<td>Sequential pattern that features the interval of a 2 &amp; recurs at an interval of a 5 (B &amp; E)</td>
<td>Aboriginal chant is introduced in the bass line</td>
<td>Wayyahey</td>
</tr>
<tr>
<td>22-41</td>
<td>B</td>
<td></td>
<td></td>
<td>(p, mp, mf)</td>
<td>a- pitch collection organized in stacked 5ths and moving by 5ths, 2, &amp; 2. Tonal centre shifts but consistently returns to E &amp; B</td>
<td>Excerpts from Henday Journal accompanied by sustained long tones in the choir.</td>
<td>1754 June 26 Wednesday fine weather,</td>
</tr>
<tr>
<td>42-68</td>
<td>(\frac{3}{4}) = 90</td>
<td>C</td>
<td></td>
<td>(mf, f)</td>
<td>Begins in an a – pitch collection that is organized by 2, 2, 3, As pitch centre changes the melody explores the chromatic &amp; octatonic scale in the choir. Stacked major, dim., &amp; aug. trids as well as aug. M7 chords in the piano</td>
<td>Traditional choral singing in 4-part harmony. Melodic line in sop. voice is chromatic.</td>
<td>When you have crossed the Jordan . .</td>
</tr>
<tr>
<td>69-83</td>
<td>B1</td>
<td>(\frac{4}{4})</td>
<td></td>
<td>(mp)</td>
<td>The pitch is secondary to the pulse and spoken texture. When the choir enters pitch moves by intervals of 5, 2, &amp; 2</td>
<td>Excerpts from Henday Journal accompanied by sustained long tones in the choir only in the last few bars.</td>
<td>August 1st Thursday fine weather, wind . .</td>
</tr>
<tr>
<td>84-108</td>
<td>D</td>
<td></td>
<td></td>
<td>(mf, f, p)</td>
<td>Explores stacked quintal harmony moving by intervals of 5, 2, &amp; 2. In m. 80 the Tonal centre is F. Use of stacked aug. M7 and tetra chords consisting of 4th and 2</td>
<td>4-part sustained long tones in the choir.</td>
<td>Ah</td>
</tr>
<tr>
<td>109-141</td>
<td>Piu Mosso (\frac{3}{4}) 100</td>
<td>E</td>
<td></td>
<td>(p, mf)</td>
<td>Imitative pattern that moves by m3, 2, 4, 2, &amp; 2. The following notes (B, C, D, E, F, G) make up the pitch class from m. 109 – 127. M. 127 begins a new pitch class. Accomp. Moves by intervals of 8, 2, 2, 6, and 4</td>
<td>Imitative motivic intro in a Renaissance madrigal style. The melody is a descant over the imitative motif.</td>
<td>Fa La La . . . This is the Land that I promised . .</td>
</tr>
<tr>
<td>142-154</td>
<td>F</td>
<td>(\frac{3}{2})</td>
<td></td>
<td>(p)</td>
<td>G pitch collection, organized by melodic intervals of 2, 2, 4</td>
<td>Unaccompanied 4-part French contemporary style singing. Main melody in the sop. line.</td>
<td>Mon Père nous te remerciens de ce</td>
</tr>
<tr>
<td>155-178</td>
<td>A Tempo Primo (\frac{3}{4}) 90</td>
<td>A Part 1 (mod.) A1</td>
<td>(\frac{3}{4}) 4, 8</td>
<td>(mf, f, mp)</td>
<td>Explores changing pitch centres. Melody moves by 2, 2 in the choir and accompaniment features quartal harmony and stacked intervals of 5</td>
<td>Sustained long tones in 4-part harmony. Sop. and ten. Have the main melody.</td>
<td>Ah</td>
</tr>
<tr>
<td>179-200</td>
<td>Closing Material 6 8</td>
<td></td>
<td></td>
<td>(p, mp)</td>
<td>Feat. imitative pattern from section A. Piano accomp. uses stacked min/maj 5th chords and tetra chords consisting of 4ths and 2</td>
<td>Aboriginal chant returns but to all voices and in an imitative manner.</td>
<td>Wayyahey</td>
</tr>
</tbody>
</table>
5.7.2 Melody

Carrabré’s “Promised Land” is a post-tonal work that features intervals of P4, P5, m2, M2, and the occasional intervals of a third, sixth and seventh. The piece is unique in the sense that its melodies are based on three diverse stylistic practices:

1) **Aspects of Indigenous culture** – use of vocables, drumming, and nature sounds.
2) **Spoken dialogue** – use of spoken words as a musical technique.
3) **Choral singing** – use of traditional choral singing techniques but in a variety of styles including:
   a. **Traditional 20th Century style** – sustained long tones to build harmony and texture.
   b. **Renaissance Madrigal style** – use of “Fa la la,” a Renaissance characteristic that references Western art music of the 17th century.
   c. **A cappella French Contemporary style** – four-part a cappella choral writing to emulate contemporary French choral music.

These practices interlock to create a musical representation, as interpreted by Carrabré, of the sounds and general attitudes of Manitoba during the 1700s (see Figure 44).

Figure 44. An excerpt from measures 1-8 of “Promised Land” by T. Patrick Carrabré
5.7.2.1 Aspects of Indigenous Culture

The Indigenous-influenced melody shown in Figure 45 is a descending sequential pattern outlining the pitches B and E. With the use of Indigenous vocables, the bass entry represents a cross-cultural expression of Indigenous and European musical ideas, the main feature throughout the work.

Figure 45. Melodic example - Indigenous musical style, m. 15-19.

The melody is original, but program note 2 instructs the choristers to “imitate that of a First Nations Drum Singer.” The bass entry is significant; as the first melodic theme of the piece it acknowledges the presence of the First Peoples in the region. The melody also represents the sights and sounds described in Henday’s documented account of place during his expedition with the Hudson’s Bay Company. Musically it is

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characterized by a descending rhythmical sequence that is only sung by men. Thus, Carrabré characterizes an Aboriginal song from the perspective of a European explorer.

5.7.2.2 Spoken Dialogue

In measure 22, excerpts of spoken dialogue from Henday’s journal overlap sustained choral singing (see Figure 46). These two diverse practices, spoken word and singing, are juxtaposed throughout the vocal parts. In fact, with the exception of the tenors, all singers engage in some form of speech and song.

Figure 46. Spoken dialogue style in “Promised Land” by T. Patrick Carrabré, m. 20-25

Carrabré instructs singers to speak with different tempi, depending on the size of font written for each line. The actual spacing over each line gives an approximate indication about how fast each line should be spoken. The spoken text generates thick musical texture and a strong level of energy that is more effective and dramatic than a scoring for
melody alone. The vocal line comprises long tones that subtly emerge from the tenor voice in an A minor pitch collection (A, B, C, D, E, F). As the vocal melody expands outward to the other voices, the pitch collection changes and the vocal line gains a stronger presence. When all voices return to singing and the spoken dialogue fades, the texture of the harmony thickens, and the music increases in emotional intensity. Additionally, unisons between the motivic soprano and tenor, as well as the sustained alto and bass, increase the dynamic level and as a result draw attention to the fervour of the sound.

5.7.2.3 Choral Singing – Traditional 20th Century Style

The melody, beginning in measure 44, is characterized by triplet syncopated rhythms and suggests an A minor pitch collection that moves primarily by the intervals of M2 and m2, with the occasional m3 (see Figure 47). Carrabré writes the choral part in traditional SATB twentieth-century choral style, set to English excerpts from Joshua.
Carrabré doubles upper and lower voice parts to isolate and thereby elevate the valiant sentiments of the text. The passage is based on the biblical scripture in Joshua Chapter One, in which God instructs Joshua to continue on after Moses died: to cross the Jordan river and take the promised land. The strategic placement of the m2 provides harmonic accents that emphasize words of importance. For example, in measures 44-45, the pitches on the words *you* and *crossed* form a dissonant m2 that serves to highlight those words in the phrase. The pitch centre in the following piano interlude changes and, as the choral parts re-enter, the melody continues featuring intervals of a second as well as chromatic and octatonic scales (see Figure 48).
Figure 48. Example of an octatonic scale passage in “Promised Land” by T. Patrick Carrabré.

The spoken dialogue technique generated from excerpts of the Henday journal is repeated in measures 70 - 82. In this iteration, however, the spoken dialogue is layered above the piano accompaniment, and the tenor melody does not emerge until the speaking fades into nothing. The tenor and bass voices sing a short imitative line based on perfect fifths, that prepare the listener for the a cappella sustained melody of measures 84-108. As in the opening of the piece, these measures exhibit quartal harmony and stacked M3, P5, and intervals of a second. Figure 49 features a refreshing 20th choral characteristic where by Carrabré superimposes a text-less syncopated soprano obbligato above the homophonic sustained choral singing and repetitive piano accompaniment.
5.7.2.4 Renaissance Madrigal Style

In the second half of the work, Carrabré imitates a Renaissance madrigal.

Measure 109 features the non-lexical Renaissance text, “Fa la la la” (see Figure 50).
The “Fa la la la” begins a cappella and is imitated in the alto voice. The piano adds an additional layer of counterpoint and rhythmic interest to the piece. The contrast between the piano and the alto part makes for a thin musical texture overall. As the melody develops, the counterpoint becomes more involved, dynamics increase, and the music reaches a climactic moment when the soprano, tenor, and bass voices join to sing the text, “This is the Land that I Promised to Abraham” (see Figure 51).

Figure 51. An example of the climax in Section B of “Promised Land” by T. Patrick Carrabré, m. 130-132.

Carrabré draws attention to the melody by setting the voices in a high tessitura, doubling the soprano and tenor voice to highlight and amplify the meaning of the text, and by using large disjunct intervals to cover a wide vocal range.
5.7.2.5 A cappella French Contemporary Style

The last choral singing style of “Promised Land” appears in measures 142-153 and is reminiscent of a cappella French contemporary choral music. The text is based on the journal of the French explorer, La Vérendrye, with a translation that reads, “My father we thank you for what you spoke to our Heavenly Father so well about.” The excerpt, an exchange of dialogue between a priest and an Aboriginal leader, describes acknowledgement of the French missionaries, who along with English speaking explorers, came to the “Promised Land.”

5.7.3 Form

For the purposes of this analysis, I have labelled the form by section and by part. While there are eight distinct sections of the piece, there are only two main parts (see Table 9):

Part 1 references the recorded sounds of crickets and paddling of the opening measures: natural, spacious, and uninhibited sounds from the environment. Carrabré also features Henday’s journal entries and traditional twentieth-century techniques. Part 1 speaks to the composer’s interpretation of the sounds and the aural landscape on the Prairies during the 1700s.

Part 2 acknowledges the imposition of European structure upon what was already established on the Prairies. Carrabré layers references to Western European culture, using specific compositional styles including, but not limited to, Renaissance madrigal style, western counter-point theory, and a cappella French contemporary style.

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330 Translation by Brianna Levesque.
331 Patrick Carrabré, July 27 2015.
Toward the end of the work, beginning in measure 160, Carrabré restates modified sections of part 1 in a quasi-recapitulation. He concludes the piece by synthesizing the musical aspects of part 2 with part 1, metaphorically stating his belief that “we cannot forget about where we come from . . . we have a responsibility to all people that are here . . . let us come to a reasonable accommodation of it all.”

5.7.4 Instrumentation

The instrumentation of “Promised Land” is diverse and in some ways unusual. Carrabré tries to break down traditional barriers by marrying unconventional instrumental practices. For example, the accompanist must use a piano technique that requires the performer to hold a chord and then strum the strings inside of the piano, an idea similar to the piano techniques found in George Crumb’s Apparitions (see Figure 52).

Figure 52. An example of the piano technique found in “Promised Land” by T. Patrick Carrabré, based on a similar technique found in George Crumb's Apparitions, m. 1-8.

The Crumb technique changes the piano timbre, making it distinct throughout the piece, echoing the sounds on the recorded track. When the piano is not playing the Crumb

332 Ibid.
technique, it contains a substantial post-tonal harmonic vocabulary, perhaps representing commentary by the composer. The piano also serves two practical functions: 1) rhythmic support by providing a consistent pulse; and 2) harmonic support by providing a pitch centre for the choir and contemporary harmonic options for the composer.

One of the messages behind the work is to remind people that “we have certain responsibilities.” Subsequently, Carrabré places a small amount of responsibility on the performers by requesting that the bells used in the composition be made and supplied by individual members of the choir. Carrabré wants people to participate in the process—to contribute to the music as well as to think about what it all means.

Some may describe Carrabré’s approach to this work as post-modern, a term with several definitions that hundreds of papers in varying fields try to address. A general definition of post-modernism is, “a rejection of many if not most of the cultural certainties on which life in the West has been structured over the last couple of centuries.” In many ways, Carrabré’s work rejects the idea of musical borders, and attempts to embrace political, cultural, and musical traditions while expressing his own ideology and philosophy about the history and future of the land.

5.7.5 Additional Notes

“Promised Land” is a technically demanding work that requires a choir of advanced skill, sensitive musical intuition, and vocal maturity. Post-tonal harmonies,

\[333\] Ibid.
\[334\] Ibid.
\[335\] Ibid.
\[337\] Ibid., vii.
changing pitch centres, and chromatic dissonant harmonies represent tuning challenges. Performers may take comfort in knowing that the accompaniment provides harmonic support. While the choral voicing appears to be in four parts, there are many instances of doubling; in these sections the vocal parts are essentially two-part. These areas should be marked and isolated in the initial stages of rehearsals.

Singing in a high tessitura at a loud dynamic level presents additional challenges for choristers. Fortunately, doubling voice parts eases the strain inside those sections of the music that push the boundaries of range. One should also consider the size of the choir; a large choir of forty-plus members will feel more supported and confident singing high pitches than a small choir of fewer numbers.

Other challenges include the sections without text, which thus lack consonants and prosaic inflection to help anchor the rhythmic pulse in a melodic line. Regular displacement of the downbeat may contribute to potential rhythmic challenges for performers. This music requires the singers to listen closely to the accompaniment, watch the director for rhythmic cues, and have an unshakeable internal rhythmic pulse. Above all, Carrabré wants choristers to perform with a connection to what they are singing about. The music reminds us about how “we” as a Prairie region came to be, and that we have a connection to the land—to something natural.
CHAPTER 6
CONCLUSION

The primary objective of this study was to determine in what way, if any, choral music of the Prairies reflects the values and geographical influences of the region. The research led to the exploration of identity and place and to the consideration as to how identity and place might be expressed through choral art music. Identity encompasses shared characteristics with another person or group while place refers to the relationships and meaning developed in a specific location—for this study we explored the Prairies. After completing a literature review, I determined that four primary elements have influenced the development of choral art across the Prairies including the church, post-secondary education, cultural voices, and the landscape.

The works selected for this research were composed by seven regional composers: David L. McIntyre, Violet Archer, Andrew Balfour, Paul Suchan, Sid Robinovitch, Elizabeth Raum, and T. Patrick Carrabré. Their compositions represent one or more of the aforementioned influences and in the quest to comprehend the composers’ collective identities, the study provided an opportunity to analyse their choral works, take a closer look at their compositional styles, and determine any connections. Out of these analyses arose a new perspective on choral works from the region and on the notion of identity and sense of place.

Historically, the provinces of Alberta, Manitoba, and Saskatchewan have had relatively similar experiences of development and settlement. European culture, customs, philosophy, and way of life became deeply integrated into Prairie culture. As the Prairie

provinces expanded and attitudes among the people in the 1960s and 70s became regionalized, there emerged a desire on the part of the Prairie people to chart their own independent artistic course. Consciously and unconsciously, they began to create their own identity in their own place. For many choral artists, the church, educational institutions, cultural voices, and the landscape provided the stimulus for fostering their creative inspiration and reflecting their collective identity.

Elizabeth Raum’s “Ballad to Saskatchewan,” composed for the seventy-fifth birthday celebration of Saskatchewan, Violet Archer’s Songs of Summer and Fall, inspired by the Prairie landscape, and David L. McIntyre’s “One Voice Praising,” which was directly linked to his relationship with the church, all capture various elements of the region from the perspective of life within its borders. Choral art extends beyond individual identity to become a means of documenting the historical events, the values, and the current identities of a community. While the selected composers are not bound by the limitations of region and details of place, their artistic voices, and their individual choral art styles are coloured by a shared environment and in many cases, by shared relationships.

The outcomes of my research may serve as the foundation for further work devoted to place and identity expressed through choral art. I discovered that the study of choral arts can illuminate social and cultural behaviours of a region and how and why these behaviours are communicated. To remain within the scope of the study, however, I had to limit the number of participants, yet there are others whose work is worthy of attention and whose work may reveal a different perspective. Perhaps a study that explores the Prairies in comparison to other provinces such as British Columbia or the Maritimes would reveal yet another perspective on the development of relationships and
connections through choral art music. Whether one is aware or not, place and identity are significant, and as Stuart Hall shares with readers, “Identities are constituted within, not outside representation. They relate to the invention of tradition as much as to tradition itself…”339 Some composers do not acknowledge the certain degree of regionalism in Prairie choral music and perhaps their desire to be recognized as a composer whose art transcends regional boundaries precludes their notion of Prairie identity through choral art. This study, however, presents evidence that Prairie choral music can reflect the values from the region.

Further investigation and a host of other questions may unearth a greater understanding of related research in this area. For instance, what are the effects of urbanization in choral music from the Prairies? How might the study of regional identity affect one’s understanding of a larger identity—national identity? How does globalization alter expressions of self-identity in choral music? Does the outside perception of choral art music from the Prairie influence how we might represent ourselves inside the region? And as the region evolves how will changes to the church, educational institutions, culture, and landscape affect the identity of the Prairie composer in the future? These questions could be the basis of additional studies on choral music, regionalism, and identity and music from the Prairies and beyond.

The Canadian Music Centre Prairie office, the university and provincial archives and the university libraries of Alberta, Saskatchewan, and Manitoba, as well as the composers and conductors of the region provided the resources for this research. Nonetheless, it is my desire that this study will supplement the limited resources available

on Prairie choral art music and will promote performances of choral compositions from the Prairies. In so doing, it will contribute to the preservation of regional choral music in Canada. Michael Schulman once quoted Violet Archer who said, “Canadian music is influenced by the immensity of Canada, its rugged landscapes and its hard climate . . . even if the composer wants it consciously or not, one hears bright colours, vast perspectives, strong rhythmic foundations, a certain dignity and, sometimes, austerity, even if the work in itself is of lyric inspiration.” Just as Archer captures characteristics of a national compositional voice of her time, this study provides an introduction to the choral works of Prairie composers—capturing the regional compositional voice from 1960-2013.

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ABBREVIATIONS


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———. “Ballad to Saskatchewan.” Manuscript. Regina, Saskatchewan: Available from the composer, 1980. elizraum@bell.net


APPENDIX A
THE CHORAL MUSIC OF DAVID L. MCINTYRE

NOTE: List provided by the composer. Not included in my list are a number of hymn or arrangements for chorus, some unaccompanied, some with piano.

A Christmas Carol (2008)
1. Once Upon A Time
2. At Length the Hour
3. Are You the Spirit, Sir
4. Although They Had But That Moment
5. Awaking in the Middle
6. Am I in the Presence
7. The Spirit Stood
Text: A setting of the Charles Dickens novel
SATB chorus and orchestra
Commissioned by the Festival Chorus, Calgary
Available from: dmcintyre@sasktel.net

The Beatitudes (1988)
Text: from Matthew 5: 3-12
SATB chorus and piano.
Commissioned by the Saskatchewan Choral Federation for the 1988 Festival of Canadian Music.
Available from: dmcintyre@sasktel.net

Come, Heavenly Dove (1982)
Text: Albert B. Simpson
SATB chorus and organ
Published by Thomas House Publications, CA now with Fred Bock Music, distributed by Hal Leonard

Ecclesiastes I (1988)
Text: from Ecclesiastes I
SATB chorus and piano.
Commissioned by the Saskatchewan Choral Federation for the 1988 Festival of Canadian Music.
Available from: dmcintyre@sasktel.net

Five Songs for Chorus and Brass Quintet (Mechtild von Magdeburg) (1997)
Text: based on translations of poems of Mechtild von Magdeburg, 13th C.
SATB chorus and Brass Quintet (or piano)
Commissioned by The Cantata Singers of Ottawa
Available from: dmcintyre@sasktel.net
Four “Herrick” Songs (1999)
1. The Wounded Cupid
2. The Willow Garland
3. The Showre of Roses
4. To Musick
Text: John V. Hicks
SATB chorus
Commissioned by the Elizabethan Singers of Regina, through the Saskatchewan Arts Board.
Available from: dmcintyre@sasktel.net

Four Songs of Mission (1977)
1. How Beautiful (text from Isaiah 52:7)
2. The Lord Reigneth, Alleluia (text from I Chronicles 16)
3. The Church (setting of Aurelia by Samuel Wesley, text by Samuel J. Stone plus added text from Matthew 16:18)
4. Beneath the Cross of Jesus (setting of St. Christopher by Frederick Maker; text by Elizabeth Clephane)
SATB chorus and 2 pianos
Commissioned by the Christian & Missionary Alliance 1977 General Council.
Published by Thomas House Publications, 1985 Now with Fred Bock Music, distributed by Hal Leonard

Green (2011)
Text: by Elizabeth Philips
SATB chorus
Commissioned by Tone Cluster of Ottawa
Available from: dmcintyre@sasktel.net

Hear My Cry (1975)
Text: from Psalm 61:1-3
SAB chorus and piano (written for a Teen choir)
Published by Thomas House Publications, 1989 now with Fred Bock Music, distributed by Hal Leonard

In My Weakness (1972)
Text: by David L. McIntyre and based on II Corinthians 12:9
SATB chorus
Published by Thomas House Publications, 1985 now with Fred Bock Music, distributed by Hal Leonard

I Love the Lord (1973)
Text: from Psalm 116
SSA or TTB chorus and piano
Available from: dmcintyre@sasktel.net
Jesus Only (1978)
Text: Setting of a gospel song by Albert B. Simpson
SATB chorus and piano
Published in 1987 by Christian Publications in a collection entitled The Simpson Century

Of the Father's Love Begotten (1987)
A Setting of Divinum mysterium as in Piae Cantiones, 1582
Text: by Aurelius Prudentius 348-413; trans. by John Neale, 1818-1866
SATB chorus and 2 flutes
Commissioned by the Hillsdale Alliance Church Sanctuary Choir.
Published by Thomas House Publications, 1988 now with Fred Bock Music, distributed by Hal Leonard

One Voice Praising (1982)
Text: adapted from II Chronicles 5 & 6
SATB chorus, soprano solo, and piano.
Commissioned by Southview Alliance Church Choir, Calgary, for dedication of new church.
Published by Royal Street Music, 2012

Praise to the Lord (1978)
Text: setting of Lobe den Herren by Joachim Neader, 1650-1680; trans. by Catherine Winkworth, 1827-1878
2-part mixed chorus and piano
Published by Thomas House Publications, 1987 now with Fred Bock Music, distributed by Hal Leonard

Preces and Responses (1991)
Text: based on Anglican liturgy
SATB chorus
for Anglican Evensong service at St. Paul's Cathedral, Regina
Available from: dmcintyre@sasktel.net

Psalm 16 (2016)
Text: Psalm 16
SATB chorus
Available from: dmcintyre@sasktel.net

Resurrection (1988)
1. Name Him Not
2. We Will Always Beg the Question
Text: based on 2 poems by Rodgers, Irish poet
SATB chorus and piano
Commissioned by the Elizabethan Singers of Regina
Available from: dmcintyre@sasktel.net
Saskatchewan: A Choral Setting of the Provincial Map (2005)
Text: names of Saskatchewan towns and cities
SATB chorus
Commissioned by the Saskatchewan Choral Federation for 2005 Teen Choir Camp
Available from: dmcintyre@sasktel.net

Spirit Praise (1988)
Text: selected from Old and New Testaments
SATB chorus and organ
Commissioned by the Trinity Presbyterian Church Chancel Choir for the dedication of the new pipe organ.
Available from: dmcintyre@sasktel.net

Sovereign Lord (1991)
Text: from Isaiah 61:1-3, 11b
SATB chorus and organ
Commissioned by the Bayview Glen Church of the Christian & Missionary Alliance on the occasion of the church's Jubilee year.
Available from: dmcintyre@sasktel.net

Sonnets from the Nursery (1994)
1. Not in the Court’s Experience
2. Bo Peep
3. A Dame
4. Sing Hey
5. Young Tom
Text: from Five Sonnets by John V. Hicks
Commissioned by the CBC for Podium '94
Available from: dmcintyre@sasktel.net

The Swan (2005)
Text: by Rainier Maria Rilke, trans. C.F. MacIntyre
SATB chorus and Piano
Commissioned by the Rainbow Harmony Project, Winnipeg, MB in memoriam Scott Naugler
Available from: dmcintyre@sasktel.net
The Visitor (1994)
1. Babushka! (Text: original)
2. Hospidi Pomili
3. One of the Pharisees (text: Luke 7:36 KJV)
5. You Took and Apple (text: original)
6. I was a Stranger (text: Matthew 25:35 KJV, incorporates a setting of O Come, O Come Emmanuel)
Text: an Adaptation of Tolstoy's short story, Martin Avdeitch.
SATB chorus, for actors, 2 pianos, brass and percussion.
Available from: dmcintyre@sasktel.net

Watershed Stories I (2002)
1. Lullaby
2. Taunts
3. I did not speak my heart
4. Vive la difference!
5. Maybe
6. Ask Me just One More Time
7. Singing in the Choir
8. Now is the Time
Text: by David L. McIntyre based on experiences of gay and lesbian people
SATB chorus and piano
Written on an individual assistance grant from the Saskatchewan Arts Board.
Available from: dmcintyre@sasktel.net

Watershed Stories II (2004)
1. Field of Sadness
2. Fugue
3. Small Town
4. To Simon
5. Lookin’ Good
6. Worthy of Love
7. Two Lives
8. You Can Dance!
Text: by David L. McIntyre based on experiences of gay and lesbian people
SATB chorus and piano
Available from: dmcintyre@sasktel.net

What Will You Do With Jesus? (1973)
Text: a setting of a gospel song by Albert B. Simpson, (tune by Mary L. Stocks)
SATB chorus and flute (or violin)
Published by Thomas House Publications, 1987 now with Fred Bock Music, distributed by Hal Leonard
**Where You Begin Like Rivers (2006)**
Text: by John V. Hicks
SATB chorus and Piano
Commissioned by the Saskatoon Chamber Singers
Available from: dmcintyre@sasktel.net

**Yes (2011)**
Text: by Elizabeth Philips
SATB chorus
Commissioned by Tone Cluster of Ottawa
Available from: dmcintyre@sasktel.net

**Your Love (1988)**
Text: by David L. McIntrye
SATB chorus and piano (originally for voice and piano)
Published by Thomas House Publications, 1988 now with Fred Bock Music, distributed by Hal Leonard
APPENDIX B
THE CHORAL MUSIC OF VIOLET ARCHER

NOTE: This list is compiled from the information provided on the Canadian Music Centre website: https://www.musiccentre.ca

À la Claire Fontaine (1968)
Text: from *Folksongs of Old Québec* by Marius Barbeau
SA chorus and piano
Available at the Canadian Music Centre
Call number MV 6101 A672al

Amens for Church Use (1968)
Text: consists of Amen
SATB chorus and organ
Available at the Canadian Music Centre
Call number MV 6101 A672am

Apocalypse: A Motet for Mixed Chorus, Brass Instruments and Timpani (1958)
Text: from Revelation 4 & 5
SATB chorus, chamber ensemble, and organ
Available at the Canadian Music Centre
Call number MV 6240 A672ap

The Cat and the Moon (1983)
Text: by W.B. Yeats
SATB Chorus and Piano
Commissioned by the Alberta Choral Federation
Available at the Canadian Music Centre
Call number MV 6101 A672ca

Centennial Springtime: The Children’s Centennial Song (1967)
Text: by Jessie Alexander
Unison or SATB chorus and piano
Available at the Canadian Music Centre
Call number MV 6101 A672ce
Children Singing (1993)
1. I had a little pony (anon)
2. The Cow (R.L. Stevenson)
3. How doth the little crocodile (Lewis Carroll)
4. The Yak (Hillaire Belloc)
5. Who has seen the wind (Christina Rosetti)
6. Mes oreilles, quelle merveille! (Thérèse Potvin)

Unison or 2 part children’s chorus and piano
Commissioned by the Alberta Kodaly Association
Available from the Canadian Music Centre
MV 6101 A672ch

Christmas (1955)
Text: Althea Bass
SSA chorus, oboe and piano
Available from the Canadian Music Centre
MV 6212 A672ch

Danny Boy (1979)
Text: Old Irish Air
SSAA chorus and optional piano
Commissioned by the Leo Green Singers of Edmonton for premiere performance at the Eisteddfod in Wales, July 1979
Available from the Canadian Music Centre
MV 6101 A672da

Festival Anthem – A Joyful Song (1992)
Text: Mary M. Longworth
SATB chorus, 2 trumpets, and organ
Commissioned by Knox-Metropolitan United Church, Edmonton, Alberta for its 100th anniversary
Available from the Canadian Music Centre
MV 6221 A672fes

Four Newfoundland folk Songs (1975)
Melodies taken from Songs of the Newfoundland Out Ports collected by Kenneth Peacock
Text: Traditional Newfoundland folk songs
TTBB chorus
Available from the Canadian Music Centre
MV 6000 A672fo

The Glory of God: A Choral Cycle for Women’s Voices (1971)
Text: Psalm 67 and Isaiah 35 & 40-41
SSAA chorus
Available from the Canadian Music Centre
MV 6000 A672gl
** Harvest: A School Song (1967) **
Text: Words and melody taken form *Songs of Old Manitoba*, edited by Margaret Arnett Macleod
Unison chorus and piano
Available from the Canadian Music Centre
MV 6000 A672ha

** Hymn for Today (1993) **
Text: by Mary Longworth
SATB chorus and Organ
Available from the Canadian Music Centre
MV 6101 A672hym

** Hymn of Praise (1990) **
Text: Kathleen Rowat
SATB Chorus and Piano
Available from the Canadian Music Centre
MV 6101 A672hyp

** I Will Lift Up Mine Eyes (1967) **
Text: from Psalm 121
SATB chorus and organ
Commissioned by the Edmonton Centre of the Royal Canadian College of Organists for the Centennial year
Available from the Canadian Music Centre
MV 6101 A672iw

** Introit and Choral Prayer (1962) **
Text: Introit - English Hymnal, Choral Prayer – G. Raymond Campbell
SATB chorus and organ
Available from the Canadian Music Centre
MV 6101 A672in

** Landscapes (1950) **
Text: by T.S. Eliot
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672La

** The Mater Admirabilis Chapel (1955) **
Text: by Althea Bass
SSA chorus and oboe (or violin, flute, or clarinet) and harp (or piano)
Available from the Canadian Music Centre
MV 6212 A672ma
The Moon at Wintertime (1987)
Text: Arrangement of the Huron Carol
SA chorus and piano
Available from the Canadian Music Centre
MV 6101 A672moo

Text: from Psalm 98
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672ni

The Ninety-Sixth Psalm (1989)
Text: from Psalm 96
SATB chorus
Commissioned by the Choir of Christ Church Cathedral of Ottawa through The Canada Council
Available from the Canadian Music Centre
MV 6000 A672ni

O Lord, Thou Hast Searched Me and Known Me (1968)
Text: from Psalm 139
SATB chorus and organ
Available from the Canadian Music Centre
MV 6101 A672oL

O Sing Unto the Lord (1968)
Text: from Psalm 96
SA chorus and 2 trumpets
Available from the Canadian Music Centre
MV 6220 A672os

Offertory Acclamations (acquired 1988)
Text: Blessed be God forever
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672of

Où vas-tu, mon p’tit garçon (1968)
Text: Melody and words by Marius Barbeau from the collection Allouette
SA chorus and piano
Available from the Canadian Music Centre
MV 6101 A672ou
Paul Bunyan (1966)
Text: by Arthur S. Bourinot
SATB chorus and piano
Commissioned by the Da Camera Singers, Edmonton
Available from the Canadian Music Centre
MV 6101 A672pa

Proclamations; Offertory Acclamations; Doxologies (1974)
Text: Liturgical
SATB chorus and optional organ
Available from the Canadian Music Centre
MV 6101 A672pr

Proud Horses (1953)
Text: by Arthur M. Sampley
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672pr

Psalm 145 (1981)
Text: by Psalm 145
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672ps

Psalm 150: Anthem for Mixed Chorus or Boys’ and Men’s Voices (1941)
Text: from Psalm 150
TTB, SATB chorus and organ
Available from the Canadian Music Centre
MV 6101 A672psa

Psalmody (1978)
1. Psalm 130
2. Psalm 46
3. Psalm 103
4. Psalm 148
SATB chorus, Baritone soloist, and Orchestra
Commissioned by the CBC
Available from the Canadian Music Centre
MV 1500 A672ps

Reflections (1983)
Text: from Prairie Profiles, a collection of poems by David Carter
SATB chorus
Commissioned by the Cork International Choral and Folk Dance Festival
Available from the Canadian Music Centre
MV 6000 A672re
Shout with Joy: An Anthem for SATB Choir and Organ (1976)
Text: from Psalm 100
SATB choir and organ
Available from the Canadian Music Centre
MV 6101 A672sh

A Simple Anthem (1969)
Text: Old One Hundredth
SATB chorus and organ
Available from the Canadian Music Centre
MV 6101 A672si

Sing a New Song to The Lord (1974)
Text: from Psalm 98
SATB chorus and organ
Commissioned for the 50th anniversary of The United Church of Canada
Available from the Canadian Music Centre
MV 6101 A672sin

Sing, the Music: A Choral Cycle (1964)
1. Ad rhythmum (John Marston)
2. Sigh no more (William Shakespeare)
3. Blow, blow, thou winter wind (William Shakespeare)
4. Under the Greenwood Tree (William Shakespeare)
5. My Lute (William Drummond)
6. What is our life (Walter Ra)
SATB chorus
Commissioned by the Canadian Broadcasting Corporation
Available from the Canadian Music Centre
MV 6000 A672si

Songs of Prayer and Praise: A Choral Cycle (1953)
1. Thou hast made me
2. If Faithful Souls Be Alike
3. Death Be Not Proud
4. Sleep, Sleep Old Sun
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672so
Songs of Summer and Fall (1982)
1. Blazing Summer Day
2. Prairie September
Texts are from Prairie Profiles by David Carter
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672ss

Sweet Jesu, King of Bliss (1967)
Text: from a 13th century English text
SA chorus
Available from the Canadian Music Centre
MV 6000 A672sw

The Souls of the Righteous (1960)
Text: from Solomon 3:1-3
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672sou

Three Christmas Carols of Canada (1994)
1. Carol of the Mistletoe Singers
2. The Shepherdess
3. To Jesus form the ends of the earth
Text: Traditional Carols
Unison Children’s Chorus, flute, percussion and piano
Available from the Canadian Music Centre
MV 6251 A672th

Three French-Canadian Folk Songs (1953)
1. Petit rocher (The Mountain Crag)
2. La Poulette grise (The Little Grey Hen)
3. Papillon, Tue s Volage (The Restless Butterfly)
Text: Traditional folksongs
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672th

Three Sailors from Groix (1975)
Text: French Sea Shanty, English translation by Gerald Cockshott
SSA chorus and piano
Available from the Canadian Music Centre
MV 6101 A672th
To Rest in Thee (1981)
Text: by Thomas À Kempis (1380-1471)
SATB choir
Available from the Canadian Music Centre
MV 6000 A672tr

The Twenty-Third Psalm (1989)
Text: from Psalm 23
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672tp

Two Hymns for SATB Congregation and Organ (1986)
Text: by Herbert O’Driscoll
SATB chorus and organ
Available from the Canadian Music Centre
MV 6101 A672tw

Two Latin Motets (1962)
1. Cantate Domino
2. Domine, non secundum peccata
Text: from Psalm 107 and the Graduale et Tractus Dominica I passionis
SATB chorus
Available from the Canadian Music Centre
MV 6000 A672tw

Two Songs of Praise (1978)
1. O What a Wonderful God We Have
2. Make A Joyful Noise Unto the Lord
Text: from Romans 11:33 -36 and Psalm 100
SSAA chorus
Commissioned by the Leo Green Singers of Edmonton for premiere performance at the
Eisteddfod in Wales, July 1979
Available from the Canadian Music Centre
MV 6000 A672two
APPENDIX C
CHORAL WORKS OF ANDREW BALFOUR

NOTE: This list was provided by the composer.

**Bawajigaygun (2013)**
Includes 3 movements:
1. Bawajigaygun
2. Nagamoon
3. Vision Chant
Text: based on Cree phrases
SATB chorus
Commissioned by the Kingston Chamber Choir in Kingston Ontario, Gordon Sinclair, director
Available from: cameratabalfour@gmail.com

**Lasciate Ogni Speranza (2013)**
Text: Excerpts from Dante’s Inferno
SATB chorus
Commissioned by Camerata Nova
Available from: cameratabalfour@gmail.com

**Omnia Sol (2014)**
Text: Latin text
SATB chorus and Percussion
Commissioned by Camerata Nova
Available from: cameratabalfour@gmail.com

**Sound Prayer for Mother Earth (2005)**
Text: Various Aboriginal languages - names for earth, sky, and stars
SATB chorus and Native American flute
Commissioned by Manitoba Choral Association Diversity Festival, June 2005
Available from: cameratabalfour@gmail.com

**Wa Wa Tey Wak (2006)**
Text in English, Cree, and a mixture of Aboriginal languages
SATB chorus, Inuit singer, viola (also available for SATB chorus and orchestra)
Commissioned by Camerata Nova in Winnipeg, MB
Available from cameratabalfour@gmail.com
APPENDIX D
CHORAL WORKS OF PAUL SUCHAN

NOTE: This list was provided by the composer.

Text: by
SATB chorus (Version also available for Wind Orchestra)
Written for the University of Saskatchewan Greystone Singers
Available from: paulsuchan@gmail.com

Canto (2010)
Text: by Peter Stoicheff
SATB chorus and guitar
Commissioned by guitarist Peter Stoicheff.
Available from: paulsuchan@gmail.com

De Profundis (2007)
Text: from Psalm 130
SSAATTBB chorus and wind chimes
Written for the University of Saskatchewan Greystone Singers
Available from: paulsuchan@gmail.com

He Who Binds To Himself (2015)
Text: modified from poem by William Blake
SSA chorus and piano
Available from: paulsuchan@gmail.com

ᑖᕝᓕᒐᖅ: Taavligah: Morning Light (2013)
Text: a mixture of poetry of St. John of the Cross and Inuktitut
SSAATTB chorus, Percussion (Version also available for SAB, piano, and percussion)
Commissioned by St. Joseph High School Choir
Available from: paulsuchan@gmail.com

Wake the Grain (2013)
Text: Modified from poem by Douglas Elves: Russian Immigrants arrive at Rosthern, Saskatchewan. (Used with Permission)
SSA chorus and Piano (Arranged in 2015 for SATB)
Commissioned by the Kamala Children’s Choir
APPENDIX E
CHORAL WORKS OF SID ROBINOVITCH

NOTE: This list was provided by the composer.

3 Choral Rags (2004)
Text: by Holly Harris
SATB chorus, piano and double bass
commissioned by Ecco
Available from: srobinovitch@shaw.ca

Adon Olam (1989)
Text: from Hebrew liturgical
SATB chorus
commissioned by Congregation Shaarey Zedek for centennial year
Available from: srobinovitch@shaw.ca

Au Cabaret (2002)
Text: traditional French-Canadian Folk arrangement
SATB chorus
Available from: srobinovitch@shaw.ca

Awakenings (2005)
1. Puerta del Ser
2. Giran Las Dias
3. Todo Está Quieto
Text: by Octavio Paz
SATB chorus, soprano solo, and piano
Available from: srobinovitch@shaw.ca

Canciones Por Las Américas (2000)
1. Noche De Lluvia (Juana de Ibarbourou)
2. Sensemaya (Nicolas Guillen)
3. Olvido (Octavio Paz)
Text: Spanish poetry
SATB chorus, and piano
Commissioned through a grant from the Canada Council by the Assn. of Canadian Choral Conductors for performance at Podium 2000
Available from: srobinovitch@shaw.ca

Cantus Borealis: Song of the Forest (2011)
Text: by Katherine Bitney
SATB chorus, string orchestra, percussion, and recorded sound-scape
Commissioned by the Manitoba Chamber Orchestra and Prairie Fire Press
Available from: srobinovitch@shaw.ca
Canzoni Romane (1999)
Text: SATB chorus, string orchestra, and hand drum
Commissioned by the CBC
Available from: srobinovitch@shaw.ca

Chatsi Kaddish (1985)
Text: from Hebrew liturgy
SATB chorus
Available from: srobinovitch@shaw.ca

Chinese Food (1977)
Text: by Erica Jong
SATB chorus, sop. solo, piano
Commissioned by the Orpheus Choir of Toronto through a grant from the Ontario Arts Council

The Coming of Teddy Bears (1986)
Text: by Dennis Lee
SATB chorus
Available from: srobinovitch@shaw.ca

Cuando El Rev Nimrod (1983)
Text: arrangement traditional Ladino folk-song
SATB chorus
Published by Transcontinental Music, New York, 1994

D'ror Yiqra (1982)
Text: traditional Hebrew
SATB chorus
Commissioned by Beth Tzedec Choir of Toronto
Available from: srobinovitch@shaw.ca

The Eggplant Epithalamion (1976)
Text: by Erica Jong
SATB chorus, soprano and tenor solos, and piano
Commissioned by the Orpheus Choir of Toronto through a grant from the Ontario Arts Council

El Río (2002)
Text: by Octavio Paz
SATB chorus, and piano
Available from: srobinovitch@shaw.ca
**Evening Prayer (Asher Bidvaro) (1989)**
Text: from Hebrew liturgy
SATB chorus (arrangement from Shireem)
Commissioned by Cong. Shaarey Zedek for centennial year
Available from: srobinovitch@shaw.ca

**Il Yat Un Coq Qui Chante (1998)**
Text: French Canadian folksong arrangement
SS Chorus
Published by Earthsongs, Corvallis, Or. (2000)

**In Amerike (2005)**
Text: A cantata based on the work of Yiddish-Canadian poet Sholem Shtern
SATB chorus, and Klezmer Band
Available from: srobinovitch@shaw.ca

**Is Not This the Fast? (1992)**
Text: from Isaiah 58:4-12
SATB chorus, baritone solo, and organ
Commissioned by Westminster United Church, Winnipeg, Man. in honour of its centennial year, through a grant from the Manitoba Arts Council
Available from: srobinovitch@shaw.ca

**Kaddish Shalem (1985)**
Text: Hebrew liturgy
SATB chorus, tenor solo, and string quartet accompaniment
Commissioned by Shaarey Zedek Synagogue, Winnipeg, Man.
Available from: srobinovitch@shaw.ca

**Kiskatinaw Songs (Choral Version) (2006)**
  1. Lure
  2. Transformation Song
  3. Children’s Song
  4. Net Maker’s Song
Text: by Susan Musgrave
SATB chorus
Commissioned by the Vancouver Chamber Choir, Jon Washburn, conductor
Available from: srobinovitch@shaw.ca

**Kumi Ts’i (1983)**
Text: Arrangement of song by N. Shemer on text by H.N. Bialik
SATB chorus
Available from: srobinovitch@shaw.ca
La Fillette Aux Deux Serviteurs (2002)
Text: French-Canadian Folk-Song Arrangement
SATB chorus
Available from: srobinovitch@shaw.ca

La Muerte del Angel (2005)
Text: based on music by Astor Piazzolla
SSAA chorus (arranged for SSAA from choral arrangement by Liliana Cangiano)
Available from: srobinovitch@shaw.ca

Magen Avot (1989)
Text: from Jewish liturgy
SATB chorus
Available from: srobinovitch@shaw.ca

Ma Tovu (1986)
Text: from Jewish liturgy
SATB chorus
Available from: srobinovitch@shaw.ca

Mosaic of Jewish Folksong (1990)
Text: arrangements of 5 folksongs in Ladino and Hebrew
SATB a cappella chorus with rehearsal piano
Published, 1990, Transcontinental Music Publications, New York

Morena (1985)
Text: Ladino folksong arrangement
SATB chorus
Available from: srobinovitch@shaw.ca

Nigun Atik (1985)
Text: Israeli folksong arrangement
SATB chorus
Available from: srobinovitch@shaw.ca

Noche de Lluvia (SSAA) (2004)
Text: Arranged from Canciones Por Las Américas #1
SSAA chorus
Available from: srobinovitch@shaw.ca

Of Heart and Tide (2014)
Text: by EJ Pratt
SATB chorus, piano, percussions (2), flute
Commissioned by the Amadeus Choir of Greater Toronto, conductor, Lydia Adams
Available from: srobinovitch@shaw.ca
One Small Goat (1997)
Text: Passover liturgy
SATB chorus
Commissioned by Choralfest Manitoba ‘97
Available from: srobinovitch@shaw.ca

On the Road to Kyoto (2005)
Text: Japanese phrases that a traveller might use in that country
SATB chorus, and Taiko ensemble
Written for the Winnipeg Singers’ tour to Japan
Available from: srobinovitch@shaw.ca

Prayer at Night (1999)
Text: Words in Hebrew from various Psalms
SATB chorus, piano, and saxophone
Commissioned by the Winnipeg Singers, through a grant from the Canada Council
Available from: srobinovitch@shaw.ca

Proverbs (2004)
Text: Gangam
SATB chorus, marimba, double bass, percussion
Commissioned by Prairie Voices for Podium 2004
Available from: srobinovitch@shaw.ca

Psalm 23 (2002)
Text: setting of Psalm text in English and Hebrew
SATB chorus, and organ
Commissioned by the Royal Canadian College of Organists for the 2004 Winnipeg Organ Festival
Available from: srobinovitch@shaw.ca

Psalms of Experience (1995)
Text: from Psalms 27,42,19
SATB chorus, 2 pianos, and percussion (3 players)
Commissioned by the Amadeus Choir of Greater Toronto, through a grant from the Manitoba Arts Council
Available from: srobinovitch@shaw.ca

Requiem for a Drummer Boy (2013)
Text: based on the popular Christmas song “Carol of the Drum”
SATB chorus
Commissioned by Camerata Nova
Available from: srobinovitch@shaw.ca
Rodas Recordada (1978)
Text: by G. Diaz-Plaja
SSAB chorus, Tenor Solo, Cello
Commissioned by Temple Emanu-El, Toronto, through a grant from the Ontario Arts Council
Available from: srobinovitch@shaw.ca

Sensemayá (Chant For Killing A Snake) (2003)
Text: Spanish text by Cuban poet Nicolas Guillen
SATB chorus, 2 pianos, timpani, and 2 percussion
Specially arranged for the Iowa All State Chorus
Available from: srobinovitch@shaw.ca

Shir Hanagid (1983)
Text: in Hebrew and English on the poetry of Samuel Ibn Nagrella
SATB chorus, tenor solo, narrator, and 9 piece instrumental ensemble
Commissioned through Ontario Arts Council by Beth, Tzedec Synagogue
Available from: srobinovitch@shaw.ca

Shireem (Songs of Love and Praise) (1988)
Text: in Hebrew from the Sephardic tradition
SATB chorus, soprano and tenor soloists, and orchestra
commissioned by the Winnipeg Philharmonic Choir, through a grant from the Manitoba Arts Council
Published 1996, Gordon V. Thompson Music, Toronto

Songs in a Time of War (2011)
Text: by Elisha Porat, translations from the Hebrew by Cindy Eisner, Elisha Porat, Ward Kelley, and Eddie Levenston
SATB choir, and piano
Commissioned by Jeri-Mae Astolfi, University of Wisconsin-Oshkosh
Available from: srobinovitch@shaw.ca

Text: Inuktitut phrases
SATB chorus, piano, and percussion
Commissioned for performance at Podium 2004
Available from: srobinovitch@shaw.ca

Soundchants (1994)
Text: by Sid Robinovitch
SATB chorus, and percussion
Commissioned by the CBC for Podium ’94
Available from: srobinovitch@shaw.ca
**Talmud Suite (1984)**
Text by Sid Robinovitch in Hebrew with English translation for performance
SATB chorus
Commissioned by the Elmer Iseler Singers, through a grant from the Ontario Arts Council
Published by Gordon V. Thompson Music, Toronto, Ont., 1986

**Three Songs from Medieval Jewish Life (1984)**
Text: in Hebrew with English translation provided
SATB chorus
Commissioned by the Canadian Jewish Congress of Toronto
Available from: srobinovitch@shaw.ca

**Two Inuit Songs (1988)**
Text: in English, from Four Inuit Songs translations of Inuit folk-poetry from the Canadian arctic
SATB chorus, and Piano
Commissioned by Ontario Youth Choir, through a grant from the Ontario Arts Council
Published, 1993, Gordon V. Thompson Music, Toronto

**Wei Wahla Wuya (1999)**
Text: Sid Robinovitch
SATB chorus
Available from: srobinovitch@shaw.ca
APPENDIX F
CHORAL WORKS OF ELIZABETH RAUM

Note: List provided by the composer.

Ballad to Saskatchewan (1980)
Text: by Elizabeth Raum
SATB chorus and piano (versions also available for unison, SATB a cappella, SSA chorus and SATB choir and orchestra)
Available from: elizraum@bell.net

Capital Pontiac (2005)
Text: by Elizabeth Raum
SATB chorus
Available from: elizraum@bell.net

Diana, Goddess of the Moon and the Hunt (2007)
Text: by Elizabeth Raum
SSA chorus
Commissioned by Savridi Singers of Calgary
Available from: elizraum@bell.net

Four Humours for Cello and Choir: A Concerto for Cello and Choir (2010)
Text: by Elizabeth Raum
SATB chorus, and cello
Commissioned by the University of Kansas for performance by Ed Laut and The University Singers of the School of Music
Available from: elizraum@bell.net

Four Medieval Songs (1989)
Text: by Elizabeth Raum
SATB chorus, brass choir, and piano
Available from elizraum@bell.net

Little Dove (1996)
Text: by Elizabeth Raum
SSA chorus and piano (versions also available for SATB choir and piano)
Commissioned by the Saskatchewan Music Educators Association
Available from elizraum@bell.net

One Voice in Song: We are All One in Music (2008)
Text: by Elizabeth Raum
SAB chorus (versions also available for SA chorus)
Commissioned by the F.W. Johnson Collegiate for the Chorus made up of English as a second language students
Available from: elizraum@bell.net
**Piano on the Prairi (2003)**
Text: Elizabeth Raum
SATB chorus and piano (versions also available for SA, SSA, SAB, and TTBB)
Commissioned by the Saskatchewan Music Festival Association for the Centennial of Saskatchewan in the year 2005
Available from elizraum@bell.net

**Place of Beginnings (1988)**
Text: by Elizabeth Raum
SATB chorus and Piano
Commissioned by The Campbell Collegiate Concert Choir
Available from: elizraum@bell.net

**The Posaune Oratorio (1992)**
Text: by Elizabeth Raum based on biblical scripture
SATB chorus, soloists, organ and trombone quartet
Commissioned by the First Presbyterian Church in Regina
Available from: elizraum@bell.net

**The Right Combination (1995)**
Text: by Elizabeth Raum
SATB chorus and piano
Commissioned by the Saskatchewan Music Educators Association
Available from elizraum@bell.net

**Saskatchewan Mosaic (1985)**
Text: by Elizabeth Raum
SA Children’s Choir, piano, 3 recorders, and drum
Commissioned by the Saskatchewan Music Educators Association
Available from: elizraum@bell.net

**The Seasons (1981)**
Text: by Elizabeth Raum
Unison Children’s chorus, and piano
Available from: elizraum@bell.net
The Symphony of Youth (1993)
Includes 6 movements:
  1. The Prairie
  2. Ballad to Saskatchewan
  3. This is where it’s at
  4. Polonaise
  5. Shadows of dusk
  6. Song of life
Text: by Elizabeth Raum
SATB chorus, orchestra and band
Commissioned by the City of Regina as part of their Civic Arts Collection
Available from: elizraum@bell.net

Voices Raised (1995)
Text: by Elizabeth Raum
TTBB Choir
Commissioned by the Regina Male Voice Choir
Available from: elizraum@bell.net
APPENDIX G
CHORAL WORKS OF T. PATRICK CARRABRÉ

NOTE: List provided by the composer.

Text: adapted from various sources by the composer
SATB chorus, orchestra and additional cross-cultural performers
Commissioned by The Winnipeg Symphony Orchestra
Available from: carrabre@brandontu.ca

It was a Lover and His Lass (2002)
Text: from Shakespeare’s As You Like It
SATB chorus and piano
Available from: carrabre@brandontu.ca

Magnificat (1998)
Text: from Luke 1:46-55
SATB chorus, piano, and strings
Commissioned by The Brandon Chamber Players
Available from: carrabre@brandontu.ca

Missa Beata Virgine (2001)
Includes 4 movements:
  1. Kyrie
  2. Gloria
  3. Sanctus
  4. Agnus Dei
Text: from the Catholic Mass
SSAA chorus and piano
Available from: carrabre@brandontu.ca

Promised Land (2006)
Text: adapted from the journal of Anthony Henday and various sources by the composer
SATB chorus, piano, percussion, and audio
Commissioned by the Winnipeg Singers
Available from: carrabre@brandontu.ca

Three Madrigals (2016)
Text: by T. Patrick Carrabré
SATB chorus
Commissioned by the Westman Youth Choir
Available from: carrabre@brandontu.ca