

*Canadian Band Music, an Historical Overview of the Genre,
With an Emphasis on Works Created by Canadian Composers for the Idiom*

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Preface

I began playing in wind bands in 1963 when I was given a school saxophone in Grade Eight Band Class. After working much of the 1970s and '80s as a jazz and freelance musician, I started working full-time as **Prairie Regional Director of the Canadian Music Centre** in 1988 in Calgary.

The Canadian Music Centre exists to encourage and promote the awareness, appreciation, performance, and study of contemporary Canadian music, in particular that of its Associate Composers. The website is www.musiccentre.ca. The CMC represents 750+ composers (its Associate Composers) and holds 20,000 of their scores in its libraries (Toronto, Montreal, Vancouver, Calgary, Sackville). There are 375 works for band in the collection by 142 Canadian composers.

In the course of working for the CMC for the past twenty-two years, I have come in contact with many Canadian band directors, most of whom have said to me that they would play more Canadian music if it was as readily available as band music from the United States, and in order to research this notion, I attended the **Midwest Clinic in Chicago in December 2009** and was, of course, extremely impressed with the conference.

I was introduced to IGEB there (the **International Association for Promotion and Research of Wind Music**), and President **Bernhard Habla** kindly made me aware of the call for papers for the conference — the genesis for this paper. I presented the research in this paper at their conference in Austria last July and learned a tremendous amount there as well.

1. A Brief History of band music in Canada

Band music has a broad base in Canada with wind bands existing across the country in elementary, middle and high schools, colleges and universities, communities, the military, and in a few cases, professional aggregations. Band music has a rich history in the country and many prominent Canadian composers have chosen to write pieces at all levels of difficulty for band.

Capt. Hugh G. MacPherson (Ret'd) made a presentation in 1991 for a Reserve Directors of Music course at the Canadian Forces School of Music in Borden, Ontario on Canada's rich band heritage and the traditions that nurtured it. He condensed that presentation into an article for the Fall 1993 issue of the *Canadian Band Journal*. I am debt to Capt. MacPherson for many of my comments below.¹

Up to 1867 (Confederation) Canada was a British colony and prior to 1763, a French one. During both regimes (unlike in the present day) our southern border (with the United States) was neither friendly nor unprotected. Both the American invasion of 1775 and the War of 1812 – 1814 prompted the British government to invest significant sums of money to ensure the defence of its North American colonies, specifically in the form of imperial troops. A close inspection of regimental strength reveals that many supported wind bands paid for by the officers of the regiment.

¹ Cap't Hugh MacPherson (Ret'd). "Canada's Band Music Heritage." *Canadian Band Journal*, Vol. XVIII No. 35, (Fall 1993): 7.

During their period of service in Canada these wind bands often became the focal point of musical life in their garrison communities. The many entertaining obligations of the regiments' officers ensured that the **band was in constant demand for balls, soirees, parades, and a number of patriotic functions** attended by the local population. Far from the publishing houses of Europe, much of the music for these early Canadian bands was handwritten; when the regiment was recalled to England, the music went with it.

The telltale clues of this repertoire are to be found in the large quantities of **piano reductions** published in Montreal, Toronto, Hamilton, Quebec, and elsewhere, boasting popular favourites as performed by "The Military Bands" or by "The most celebrated bands" or specifying individual regimental bands. Just as today when successful movie or TV scores create an immediate demand for piano-vocal arrangements for the home market, so too, these nineteenth century equivalents give us some idea of the popularity of these bands.

With the withdrawal of British forces during and after the Crimean Wars of 1854 – 56 and up to Confederation in 1867, communities had to rely increasingly on their own resources. This musical void, however, was rapidly filled by local musical or orchestral societies, which flourished thanks in large part to the efforts of the retired military musicians who chose to stay in Canada at the end of their term of service.

Within a span of twenty years an accomplished group of bandmasters and composers began to appear. In 1921 Charles Frederick Thiele fulfilled a dream by founding the Waterloo Music Company, which was responsible for so much Canadian Band music during the 1930s and 1940s. A **Waterloo catalogue produced shortly after World War II lists over 150 band titles: overtures, selections, marches, concert waltzes, and miscellaneous numbers.**

Another indicator of a significant level of wind band activity in Canada in the early twentieth century—the fact that three of the nine charter members of the American Bandmasters Association, founded in 1929, were bandmasters from Canada. They were:

- **J. J. Gagnier, Director of His Majesty's Grenadier Guards Band, Montreal, Canada;**
- **Richard B. Hayward, Director of the Toronto Concert Band, Toronto, Canada;**
- **Charles O'Neill, Director of the Royal 22nd Regiment Band, Quebec, Canada.**

Burch-Pesses also notes that Louis-Philippe Laurendeau, the arranger of so many early works for concert band that Burch-Pesses played in his formative years, was also a Canadian. Laurendeau (1861-1916) was such a prolific writer that at one point approximately twenty-five percent of the Carl Fischer catalogue for band and orchestra was either composed or arranged by Laurendeau. A street in Montreal was named after him in 1931.²

By 1950 there existed a sizeable Canadian band literature, yet few people today know of these works. One possible reason for the gradual disappearance of this repertoire may be the evolution in band instrumentation from flutes in Db and horns in Eb to the current C and F models. Parts were not reprinted and as younger instrumentalists emerged, without exposure to these scores. It is primarily in Canada's military bands, where the requirement for traditional selections only available in now obsolete instrumentations still exists, do we find ensembles capable of performing these Canadian classics.

Folk Songs in Canadian Band Music

² Michael Burch-Pesses, *Canadian Band Music: A Qualitative Guide to Canadian Composers and Their Works for Band* (Galesville, MD: Meredith Music Publications, 2008), xii-xiii.

As Keith Kinder said in his 2003 article in the WASBE Journal, "A significant portion of the wind band music played the world over draws on folk music themes. The Canadian repertoire is no exception. A large proportion of works written for this medium, at all levels of difficulty, draw on Canadian folk melodies, and a smaller number also employ those of other countries."³ Several works on Canadian folk themes made it into the selections herein.

2. Some Prominent Canadian Band Works — Grades One to Six

I received suggestions from eleven Canadian Band Music experts in my preparation phase, and here is what composer Donald Coakley had to say: "Please include works for all levels of education in your presentation. I think this is very important. There is a lot of drivel out there aimed at the school market, but there are also lots of fine works, that include strong teaching elements (technical and musical) for young musicians." I present here, generally, two works in each of the Grade Levels One through Six.

a. Objective View

I chose to take an objective view in looking at what band directors, publishers, recording producers, and writers have done and have had to say on the matter. Or, as we sometimes say in Canada, where have those individuals "voted with their feet" by committing their time and resources to specific works of the Canadian band repertoire?

b. Criteria

Here are the research criteria (if you will, independent verifiers of quality) that I have used in assembling selections:

- i. Recordings.
- ii. Publishing.
- iii. Inclusion in books and articles on Canadian Band works.
- iv. Word of mouth.

c. Additional Factors

There are three additional factors that I weighed in making my selections.

- i. **Maximum of one piece per composer.** Some writers are very prolific and have first rank pieces in various grade levels, but I wanted to limit each composer to a single selection herein so as to cover more composers overall in this list.
- ii. **Regional considerations.** I wanted to be sure to give representation of composers from the various regions of Canada. Those regions are: Ontario (eight), Quebec (three), Atlantic Canada (one), the Prairies (one), and British Columbia (one).
- iii. **Most prolific composers for Band.** I particularly want to bring to your attention those Canadian composers who have created multiple works for band, thereby demonstrating an extra special dedication to the genre. I will include honourable mentions at the end in order to mention other composers that I wanted to include, but simply did not have room, some of whom have only a single — but excellent — piece for Band.

³ Keith Kinder. "Winds of the North II: Canadian Wind Band Music on Folk Music Themes." *WASBE Journal*, Volume 10 (2003): 66

Here are the selections that came up in my research.

Grade One

- Arnold MacLaughlan, *A French-Canadian Suite* (1987) Duration: 3:40

Recording: University of Manitoba Wind Ensemble (Fraser Linklater, conductor), *North Winds — Canadian Wind Band Music*

Publisher: Bourne

Inclusion: Michael Burch-Pesses, *Canadian Band Music: A Qualitative Guide to Canadian Composers and Their Works for Band* (book) and Keith Kinder, "Winds of the North II: Canadian Wind Band Works on Folk Music Themes" in *WASBE Journal*, Volume 10 (2003).

Composer's Region: Quebec

Arnold MacLaughlan is a long-time music teacher and music consultant in Quebec. In the tradition of Holst, Vaughan Williams, Grainger, and many others, MacLaughlan has adapted folk songs to the wind band medium. He published a number of band methods, but is best known for his excellent *A French-Canadian Suite*.⁴

Program Note

Fraser Linklater said, "If Darius Milhaud had written for very young band, it might have sounded like this!"⁵ As Keith Kinder noted, "Each of the three movements is brief and based on a well-known Quebec folk tune — simple, modal harmony, unusual phrase lengths, and humour of the original tunes. 1. *Joli Tambour* a drummer boy returning from war, is a triple march, drumming figures in melody and accompaniment. 2. *C'est la belle Françoise*, is a gentle love song with a curious elision of the third and fourth phrases, creating a seven bar period. 3. Another march, *A St. Malo, beau port de mer*. Since St. Malo was the port from which many of the first French settlers departed for Canada, this tune has an important place in Canadian history. MacLaughlan's setting is filled with humorous touches — silent bars, surprising changes of scoring and an abrupt ending. This suite is an excellent teaching resource for first or second year players."⁶

- Douglas Court, *Land of the Silver Birch* (1998) Duration: 1:50

Recording: University of Manitoba Wind Ensemble (Fraser Linklater, conductor), *North Winds II — Canadian Wind Band Music*

Publisher: Curnow

Inclusion: Burch-Pesses

Composer's Region: Ontario (now living in the United States)

Douglas Court is a native of Toronto, trumpet background with the Salvation Army. He studied at University of Toronto and University of South Florida. In 1995 he pursued full time writing for Curnow Music Press.⁷

⁴ Burch-Pesses, p. 98.

⁵ Fraser Linklater, liner notes to *North Winds: Canadian Wind Band Music*.

⁶ Kinder, "Winds of the North II."

⁷ www.hssb.ca (Hannaford Street Silver Band website).

Program Note

Land of the Silver Birch is a well-known Canadian folksong whose subject matter is the beauty and wildness of nature, with a refrain of "Blue lake and rocky shore, I will return once more."⁸ **Play and sing "Land of the Silver Birch."**

Grade Two

- Stephen Chatman, *Grouse Mountain Lullaby* (1978) Duration: 2:55

Two Recordings: *North Winds* and Edmonton Wind Ensemble (Harry Pinchin, conductor), *Snake Fence Country*

Publisher: Hal Leonard

Inclusion: Burch-Pesses

Composer's Region: British Columbia

Stephen Chatman is Professor and Head, Composition Division at the University of British Columbia, Vancouver. He has won the Western Canadian Music Awards "Outstanding Classical Composition" and has been nominated for the JUNO award. His more than eighty widely performed choral works have sold more than 400,000 printed copies.

Since 1982 he has embraced a predominantly pan-diatonic tonal language, lyricism, melody, folk song, and more traditional musical gestures, forms, and compositional techniques.⁹ He is an Associate Composer of the Canadian Music Centre.¹⁰

Program Note

Grouse Mountain, a popular ski hill, overlooks Chatman's home city of Vancouver. This gentle music is a nocturne reminiscent of Erik Satie's piano works.¹¹

- David Marlatt, *Crimond* (2000) Duration: 3:02

Recording: *North Winds*

Publisher: Eighth Note

Inclusion: Burch-Pesses

Composer's Region: Ontario

Note: This work has been listed by the publisher as a Grade Four selection.

David Marlatt is a composer, trumpet player, and music publisher: Eighth Note Publications, which features works for concert band and British style brass band.¹²

Program Note

Crimond or *The Lord Is My Shepherd* is a simple and elegant hymn that is commonly sung in church.

⁸ Fraser Linklater, liner notes to *North Winds II: Canadian Wind Band Music*.

⁹ www.musiccentre.ca (edited).

¹⁰ www.musiccentre.ca (edited).

¹¹ Fraser Linklater, liner notes to *North Winds: Canadian Wind Band Music*.

¹² Bio was supplied by the composer (edited).

This short arrangement opens with a solo brass quartet then builds and develops this beautiful melody into a colourful mosaic of sound and timbre. Melody is passed from section to section adding interesting rhythmic variations, which leads to a large and dramatic ending, with dissonance in the lower voices, resolving to a powerful major chord.¹³

Grade Three

- Donald Coakley, *Lyric Essay* (1978) Duration: 4:03

Three Recordings: Edmonton Wind Ensemble (Harry Pinchin, conductor), *Concert in the Park*; University of Calgary Wind Ensemble (Glenn D. Price, conductor), *Odyssey* and Hannaford Street Silver Band, *Connections in Brass*

Publisher: Eighth Note Publications

Inclusions: Burch-Pesses and Keith Kinder, "Canadian Wind Band Repertoire — A Representative View" in WASBE Journal, Volume 9 (2002)

Composer's Region: Ontario

Note: This work is listed by the publisher as a Grade Four selection.

For twenty-three years Donald Coakley was the Assistant Co-ordinator of Music for the Scarborough (Ontario) Board of Education. He studied with Vincent Persichetti during his Master of Music at Philadelphia Conservatory of Music. Many of his compositions reflect his commitment to music education, and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. A very prolific writer for band, he is represented by publishers in both Canada and the United States and is an Associate Composer of the Canadian Music Centre.¹⁴

Program note

This is a freely composed beautiful tone poem for symphonic band. *Lyric Essay* is written in a neo-romantic style.¹⁵ It is a slow, reflective work with much opportunity for musical expression. This piece has been performed all throughout Canada, the United States and in Japan. It is an ideal lyric composition to be programmed between two louder works in concert.¹⁶

- André Jutras, *Three Folk Miniatures* (1986) Duration: 4:46

Two Recordings: *North Winds* and Lakeshore Concert Band of Montreal, *A Lakeshore Concert*

Publisher: Barnhouse

Inclusion: Burch-Pesses

Composer's Region: Quebec

Born and raised in Quebec, from 1991-94, Mr. Jutras was Staff Conductor with the Calgary Philharmonic Orchestra, where he studied with Maestro Mario Bernardi. Since April 2000, he has held the position of Music Officer with the Canada Council for the Arts.¹⁷

Program Note

¹³ Enpmusic.com.

¹⁴ www.musiccentre.ca (edited).

¹⁵ Catherine McClelland, liner notes to *Concert in the Park*.

¹⁶ Enpmusic.com.

¹⁷ www.barnhouse.com.

Based on well-known French Canadian folksongs (*V'la l'Bon Vent*, *Isabeau, s'y promene*, and *Les Raftmen*), the three short movements are contrasting in tempo and style with colourful and solid scoring, harmonic sophistication, and rhythmic vigour.¹⁸

- James Duff, *Newfoundland Folk Song* (1989) Duration: 3:08

Recording: *North Winds*

Publisher: Alfred

Inclusions: Burch-Pesses and Kinder (2003)

Composer's Region: Atlantic

Jim Duff, a native of Newfoundland (Canada), holds a Master's of Music from North Texas State University in Denton. He teaches at Memorial University in St. John's Nfld, and several of his concert band compositions and arrangements have been published and distributed worldwide by Alfred and Warner/Chappell. James Duff is an Associate Composer of the Canadian Music Centre.¹⁹

Program Note

One of the most beloved Canadian folk songs is "She's Like the Swallow," a soulful melody from Newfoundland in Dorian mode.²⁰ It features an alto saxophone solo, presents the melody unadorned throughout, and incorporates chromatically inflected harmony, and several countermelodies and textural devices such as harmonic pyramids in the accompaniment. A hint of arch form provides a satisfying sense of musical resolution.²¹ **Play and sing "She's Like the Swallow."**

Grade Four

- Allan Gordon Bell, *From Chaos to the Birth of a Dancing Star* (1983) Duration: 8:50

Two Recordings: University of Calgary Wind Ensemble (Glenn D. Price, conductor), *Reflections on the Past* and Fredericton High School (Hugh Kennedy, conductor), *To Canada: Love, Fredericton High School*

Publisher: Canadian Music Centre

Inclusions: Burch-Pesses and Patricia Martin Shand, *Guidelist of Unpublished Canadian Band Music Suitable for Student Performers* (book)

Composer's Region: Prairies

Allan Gordon Bell received a Master of Music degree from the University of Alberta where he studied with Violet Archer and Malcolm Forsyth, and did advanced studies in composition with Jean Coulthard, Bruce Mather, and Oskar Morawetz. Bell is Professor of Composition at the University of Calgary and an Associate Composer of the Canadian Music Centre.

Program Note

¹⁸ Linklater, *ibid* and www.barnhouse.com.

¹⁹ www.musiccentre.ca (edited).

²⁰ Linklater, *ibid*.

²¹ Keith Kinder, "Winds of the North II", p. 68.

A sonically different universe is invoked here. The harmonic clusters, extended instrumental techniques and aleatoric devices create an atmosphere, which conveys the concept of violence and chaos, gradually giving way to order, harmony, and serenity. The title refers to an epigram from Nietzsche, wherein describing the creative process, he wrote that it is only through chaos that there can be the birth of a dancing star.²²

- Harry Freedman, *Laurentian Moods – Suite of French Canadian Folk Songs* (1957) Duration: 8:05

Recording: Toronto Wind Orchestra (Tony Gomes, conductor), *Northern Winds*

Publisher: Canadian Music Centre

Inclusions: Burch-Pesses and Kinder (2003)

Composer's Region: Ontario

From 1946 to 1970 Harry Freedman played English horn with the Toronto Symphony Orchestra until he resigned to devote his full time to composing. He studied briefly with Aaron Copland and Olivier Messiaen and did five years he spent studying with Canadian composer John Weinzweig. His stellar output contains an over 200 compositions in all textures and he is an Associate Composer of the Canadian Music Centre and is an Officer of the Order of Canada.²³ Harry Freedman died in 2005.

Program Note

This is a relatively early composition in Freedman's oeuvre and uses a series of Quebec folk tunes such as *A la Claire fontaine* and *La-bas sur ces montagnes* to create a lively and tuneful work for band. As with much of Freedman's music, his lively humour shows through in the unexpected melodic twists and rhythmic surprises.²⁴

Grade Five

- Howard Cable, *Quebec Folk Fantasy* (1956) Duration: 6:54

Two Recordings: *Snake Fence Country* and University of Toronto Wind Symphony (Cameron Walter, conductor), *Wind Symphony: Dreaming on the 2238*

Publisher: Studio Music (UK)

Inclusions: Burch-Pesses and Kinder (2003)

Composer's Region: Ontario

Howard Cable has enjoyed a stunningly diverse musical career spanning over 60 years and is still going strong at age 90. He is a conductor and composer and has done a lot of concert band work and TV/radio over the years. Dr. Cable is an Associate Composer of the Canadian Music Centre and Member of the Order of Canada.²⁵

Program Note

²² Glenn D. Price, liner notes to *Reflections on the Past*.

²³ www.musiccentre.ca (edited).

²⁴ Raymond Bisha, liner notes to *Northern Winds*.

²⁵ www.musiccentre.ca.

Quebec Folk Fantasy was originally published in Chappell's *Army Journal* (works commissioned by the British Empire for use of military bands overseas) and employs some ten Quebec folk songs, some of which are familiar while others are less known. Sections based on each tune flow smoothly one to the next through skilful modulations and transitions based on fragments of the tunes themselves. This level of compositional integration, along with outstanding scoring, has made this work a favourite of Canadian band directors.²⁶ Sing "Alouette." My selection could just as easily have been his *Newfoundland Rhapsody*.

- Gary Kulesha, *Ensembles for Band/Winds* (1979) Duration: 10:00

Two Recordings: University of Toronto Wind Symphony (Stephen Chenette, conductor), *Wind Symphony: Dreaming on the 2238 and Northern Winds*

Publisher: Counterpoint

Inclusions: Burch-Pesses, Shand, and Kinder (2002)

Composer's Region: Ontario

Gary Kulesha is a Professor of Composition at the University of Toronto and is also active as both a pianist and a conductor; he is Artistic Director of The Composers' Orchestra. He has held several composer-in-residence and composer-advisor positions, most notably with the Toronto Symphony Orchestra. Gary Kulesha is an Associate Composer of the Canadian Music Centre.²⁷

Program Note

The work is in three movements, slow-fast-slow. The title indicates that the scoring emphasizes ensembles within the larger group, and in fact, there is no full tutti anywhere in the piece. The material of the outer two movements begins with chorale-like statements, which are then organically elaborated into larger structures. The third movement opens and closes with "simultaneous musics" from various sections of the band; the materials contrast chords and progressions with polytonal backgrounds. The second movement for brass, piano, and percussion without woodwinds, is rhythmic and fast, beginning with a statement by piano and percussion. There is a brief fugal exposition halfway through the movement, which features the subject matter presented in a Hindemithian version of a jazz "thickened line." The movement closes with the opening material repeated and rounded off.

- Pierre Mercure, *Pantomime* (1948) Duration: 5:01

Two Recordings: University of Calgary Wind Ensemble (Glenn D. Price, conductor), *from the mountains rising and Snake Fence Country*

Publisher: Ricordi

Inclusions: Burch-Pesses and Kinder (2002)

Composer's Region: Québec

Montreal composer Pierre Mercure was born in 1927 and died tragically in 1966. He played in the Montréal Symphony Orchestra then studied in Paris with Nadia Boulanger.

Program Note

²⁶ Keith Kinder, "Winds of the North II", p. 72.

²⁷ www.kulesha.com (edited).

In 1948, Mercure completed *Pantomime*, which reflects the influence of painter Paul-Emile Borduas.²⁸ It develops in a slow-fast-slow pattern, which later led the piece to be choreographed to suggest a sleeping figure awakening, joyfully playing, and finally returning to rest.²⁹

- J. Scott Irvine, *Hannaford Overture* (1986) Duration: 7:29

Recording: Hannaford Street Silver Band (Stephen Chenette, conductor), *The Hannaford Street Silver Band*

Publisher: Northdale

Inclusions: Burch-Pesses and Kinder (2002)

Composer's Region: Ontario

Scott Irvine (b. 1953) is a leading tuba player in the Toronto area. His works for concert band and brass instruments, *Fantasia* (1981/83) and *Hannaford Overture* (1986), are performed by bands across North America. His *Aubade* (1988) for cornet and band proved so popular that it has twice been re-issued with string orchestra and organ accompaniments.

Program Note

The *Hannaford Overture* is a showpiece full of melody and motion. The main theme, slower middle section, and reiteration are challenging and interesting to every member of the band. The piece builds effectively to its closing, leaving a lasting impression of its memorable tune. A solid bass section is recommended. It was written for the Hannaford Street Silver Band of Toronto, and is a light, "audience-friendly" Canadian concert opener, reminiscent of some of the English and American band music the composer played in his formative years. In 1990, at the urging of several colleagues, he scored a second version of the work for concert band.³⁰

Grade Six

- Michael Colgrass, *Winds of Nagual: a musical fable for wind orchestra on the writings of Carlos Castaneda* (1985) Duration: 25:15

Recording: Ohio State University Wind Symphony, *Winds of Nagual*

Publisher: Carl Fischer

Inclusion: Burch-Pesses and Kinder (2002)

Composer's Region: Ontario

Michael Colgrass studied with Darius Milhaud and Lukás Foss, and freelanced as a percussionist in New York City. He won the Pulitzer Prize for Music in 1978, and the Emmy Award in 1982. He lives in Toronto, makes his living internationally as a composer, and is an Associate Composer of the Canadian Music Centre.³¹

The composer's works are among the most substantial of the Canadian repertoire for band. On that, Kinder has said, "His music comprises a skilful and eclectic mix of classical, traditional, popular, and theatrical styles as well as environmental sounds on occasion. Spatial effects are also often incorporated. However, the demands placed on the performers by Colgrass' music takes it outside the

²⁸ *ibid.*

²⁹ Catherine McClelland, liner notes to *Snake Fence Country*.

³⁰ www.northdalemusic.com.

³¹ www.musiccentre.ca (edited).

purview of most Canadian ensembles, and his works are heard much more frequently outside the country than within."³²

Program Note

The work was inspired by the writings of Carlos Castaneda and his experiences with a Yaqui Indian sorcerer, delving into the secrets of pre-Columbian wisdom. Reflective, rather than outgoing in the manner of many band works, the piece is in nine movements and is programmatic in that the movements sequence through scenarios of the tale. The composer's objective "is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a teacher of ancient wisdom tries to cultivate *heart* in an analytical young man of the technological age."³³

Honourable Mention

- Louis Applebaum, *Suite of Miniature Dances* (Kinder)
- Morley Calvert, *Suite on Canadian Folk Songs* (Kinder)
- Michael Conway Baker, *Chanson Joyeuse, op. 78* (Kinder)
- Bruce Carlson, *Toledo* (Kinder)
- John Estacio, *Frenergy* (transcription from the orchestral work by Fraser Linklater)
- Malcolm Forsyth, *Fanfare and Three Masquerades, Colour Wheel, Songs From the Q'Appelle Valley* (Kinder)
- James Gayfer
- Allan Gilliland
- John Herberman, *The Fisher Who Died in His Bed*, (Kinder)
- Henry Kucharzyk, *Some Assembly Required* (two recordings: U of C and T.W.O.)
- Raymond Luedeke, *Circus Music* (Kinder)
- Oskar Morawetz, *Memorial for Martin Luther King, Sinfonietta for Winds and Percussion* (Kinder)
- Elizabeth Raum
- Godfrey Ridout, *Fall Fair, Tafelmusik* (Kinder)
- Sid Robinovitch, *West of Bali* (Kinder)
- Jack Sirulnikoff
- Fred Stride
- Elliot Weisgarber, *Music for the Morning of the World: A Balinese Evocation* (Kinder)
- Healey Willan, *Royce Hall Suite* (Kinder)

Conclusion

As I said earlier, **band is strong in Canada**. Just about every school and community has a band, as do the universities, irrespective of the issue of cuts to education budgets. Moreover, each province has a band association and the national organization (Canadian Band Association) is thriving, judging by the very high quality of its quarterly publication.

On the compositional front, as I hope I have demonstrated, there are many committed composers of the past and present who have created marvellous works for band at all levels of challenge.

Certainly **Donald Coakley** is a major compositional force in Canadian wind music. Not only is he tremendously prolific, but also his *Lyric Essay* seems to be the one Canadian band piece that the

³² Kinder, "Canadian Wind Band Repertoire — A Representative View," p. 42.

³³ Michael Colgrass, liner notes to *Winds of Nagual*.

average Canadian band director knows. Further, in the recordings that I looked at, it is the only piece that had three separate recordings — Edmonton Wind Ensemble, University of Calgary Wind Ensemble, and Hannaford Street Silver Band.

I have heard it expressed anecdotally that it is only **Michael Colgrass** that is producing substantial and hearty works of top artistic quality in the idiom. I note, by the way, that there will be a session devoted entirely to Mr. Colgrass and his work at the Midwest Clinic later this year in Chicago.

Eighth Note Publications is certainly making great strides in presenting Canadian band works, and my employer, Canadian Music Centre, continues to do so as well.

I am very enthusiastic about what I see and hear in band music writing in Canada today and am optimistic for the future. There are plenty of bands, lots of great music and composers, strong Canadian band organizations (eg. CBA, ABA), and tremendous international examples from which we can derive much through association with IGEB, the Midwest Clinic, WASBE, and more.

Thank you very much for your time.

3. Annotated Bibliography

Books

Burch-Pesses, Michael. *Canadian Band Music: A Qualitative Guide to Canadian Composers and Their Works for Band*. Galesville, MD: Meredith Music Publications, 2008.

This monograph by an American bandmaster includes a brief overview of band music in Canada, examines 204 Canadian works for band (Grade One: 13, Grade Two: 25; Grade Three: 59, Grade Four: 50; Grade Five: 42, Grade Six: 15), provides analysis notes on each piece, and gives a biography of each of the 63 composers whose works are included. An Appendix of four year plans for band directors who might wish to focus on Canadian repertoire are included for each level of difficulty.

Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, Eds. *Encyclopedia of Music in Canada*. Toronto: University of Toronto Press, 1991.

There is a lengthy article on the history of band music in Canada: narrative, bibliographies, discographies, lists of bands, and band directors — listed by types of bands. There is also an article entitled "Band music composition" by S. Timothy Maloney, which gives a history of band music in Canada from a compositional point of view.

Shand, Patricia Martin. *A Graded List of Unpublished Canadian Band Music Suitable for Student Performers*. Toronto, ON: Canadian Music Centre, 1985.

Listings for student band groups, extensive notes on difficult passages, and areas of interest.

Articles

Kinder, Keith. "Canadian Wind Band Repertoire — A Representative View" in *WASBE Journal*, Volume 9 (2002); 40-58.

Following a brief historical overview, Canadian composers' works for wind ensemble (seven composers), concert band (seven composers), the use of folk materials (two composers), and

brass band (four composers) are examined. The article also contains a bibliography, publishers list, select discography, and A Short List of Recommended Canadian Wind Band Works (55 works are cited).

Kinder, Keith. "Winds of the North II: Canadian Wind Band Music on Folk Music Themes" *WASBE Journal*, Volume 10 (2003), 66-78.

Twenty Canadian band works by twelve different composers are presented and briefly analyzed in folk song settings, medleys, and suites. It is noted that the folk materials contained in those works are generally French, British, or native in origin, reflecting Canada's heritage, and have been sustained particularly in the provinces of Newfoundland, Nova Scotia, and Quebec. Two of the pieces examined are based on folk materials of other countries.

MacPherson, Cap't Hugh (Ret'd). "Canada's Band Music Heritage." *Canadian Band Journal*, Vol. XVIII No. 35, Fall 1993, 7.

This one page article is condensed from a larger presentation made at the Canadian Forces School of Music and focuses on the historical development of band music in Canada and some of its early Canadian repertoire.

Purves-Smith, Michael, and Jacqueline Dawson. "An interview with Howard Cable." *Canadian Winds* 4(2), Spring 2006, 72-75.

There is a fine interview here with Dr. Cable, and a complete listing of the composer's concert band and brass band titles, citing publisher, duration, difficulty levels, and availability of parts.

Websites

www.barnhouse.com C.L. Barnhouse Company (music publisher)

www.enpmusic.com Eighth Note Publications

www.hssb.ca Hannaford Street Silver Band

www.kulesha.com Gary Kulesha

www.musiccentre.ca Canadian Music Centre

www.northdale.com Northdale Music Press Ltd.

Recommended Reading

Every issue of *Canadian Winds* (published by the Canadian Band Association, S. Timothy Maloney, Editor, ISSN 1703-5295) has, since its inception in 2002, had at least one article on the subject of Canadian repertoire for band, as well as interviews, pedagogical articles, and other articles on the subject of directing bands in Canada.

4. A Discography of Compact Discs including Canadian Band Works in the Collection of the Canadian Music Centre

Ensemble	Title	Director	Date	Canadian Works
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Edmonton Wind Ensemble	Concert in the park/Concert en plein air	Harry Pinchin	1988	Howard Cable - <i>Newfoundland Rhapsody</i> ; Donald Coakley - <i>Lyric Essay</i> ; James Gayfer - <i>Canadian Landscape</i> ; Healey Willan - <i>Élégie héroïque</i>
Edmonton Wind Ensemble	Snake Fence Country	Harry Pinchin	1997	Howard Cable - <i>Snake Fence Country - Quebec Folk Fantasy</i> ; Stephen Chatman - <i>Grouse Mountain Lullaby</i> ; Pierre Mercure - <i>Pantomime</i>
Fredericton High School Bands	To Canada - Love, Fredericton High School	Hugh Kennedy	1994	Allan Bell - <i>From Chaos to the Birth of a Dancing Star</i> ; Donald Coakley - <i>Land of the Silver Birch</i> ; Gary Kulesha - <i>Two Pieces for Band</i> ; Phil Nimmons - <i>Riverscape</i> ; Michael Parker - <i>Chorale: Homage Anton Bruckner</i> ; Jack Sirulnikoff - <i>Nova Scotia Fantasy</i>
Hannaford Street Silver Band	Canadian Impressions	Stephen Chenette	1994	Howard Cable - <i>The Banks of Newfoundland</i> ; Malcolm Forsyth - <i>Songs from the Q'Appelle Valley</i> ; J. Scott Irvine - <i>Concertino for Euphonium</i> ; Gary Kulesha - <i>Romance for Brass</i> ; Raymond Luedeke - <i>Circus Music</i> ; John Weinzwieg - <i>Round Dance</i>
Hannaford Street Silver Band	The Hannaford Street Silver Band	Stephen Chenette	1991	Morley Calvert - <i>Canadian Folk Song Suite</i> ; J. Scott Irvine - <i>Hannaford Overture</i> ; Calixa Lavallée - <i>Marche Indienne</i> (arr. John Beckwith)
Hannaford Street Silver Band	Brass Links	Bramwell Tovey	1998	Gary Kulesha - <i>Sinfonia for Brass Band</i> ; Bramwell Tovey - <i>The Bardfield Ayre</i>
Hannaford Street Silver Band	Heavy Metal	Bramwell Tovey	2000	Roger Bergs - <i>Attractive Metal</i> ; John Burge - <i>Rocky Mountain Overture</i> ; Omar Daniel - <i>The Mechanical Advantage</i> ; J. Scott Irvine - <i>Aubade</i> ; Gary Kulesha - <i>Concerto</i>
Hannaford Street Silver Band	Voices on High	Bramwell Tovey and Lydia Adams	2002	Stephen Chatman - <i>Reconciliation</i> ; J. Scott Irvine - <i>Awakenings</i> ; Henry Kucharzyk - <i>Corral</i> ; Harry Somers - <i>A Thousand Ages</i> ; Bramwell Tovey - <i>Requiem for a Charred Skull</i>
Hannaford Street Silver Band	Northern Delights	Howard Cable	1996	Howard Cable - <i>Ontario Pictures - Saturday's Game</i> ; J. Scott Irvine - <i>Anniversary Overture</i> ; Calixa Lavallée - <i>O Canada</i> (arr. Howard Cable); Godfrey Ridout - <i>Fanfare</i>
Hannaford Street Silver Band	Connections in Brass	Gary Kulesha	2005	Howard Cable - <i>McIntyre Ranch Country</i> ; Patrick Cardy - <i>Kalenda Maya</i> ; Donald Coakley - <i>Lyric Essay</i> ; J. Scott Irvine - <i>Shapeshifter</i> ; Gabriel Major-Marothy - <i>Suite for Band</i> ; Kelly Marie Murphy - <i>Hartford Accident and Indemnity</i> ; Jeffrey Ryan - <i>She Threw it Down, Anathema</i>
Ohio State University Wind Symphony	Winds of Nagual	Russel C. Mikkelson	2007	Michael Colgrass - <i>Winds of Nagual</i>

Pacific Symphonic Wind Ensemble	Trajectories	Marc Crompton	2007	All compositions by Fred Stride - <i>Parade of the Matadors - Caverns - Fanfare for the Dragons - Seaquam: A Journey to the Sky - Trajectories</i>
Princess Patricia's Canadian Light Infantry Band	Celebration	Captain David Jones	1993	Howard Cable - <i>Scottish Rhapsody</i> ; Morley Calvert - <i>Suite on Canadian Folk Songs</i> ; Godfrey Ridout - <i>Fall Fair</i>
The Central Band of the Canadian Forces	The Central Band of the Canadian Forces / La musique centrale des Forces canadiennes	Major Kenneth R. Killingbeck	1999	Morley Calvert - <i>Suite from the Monteregeian Hills</i> ; Calixa Lavallée - <i>O Canada</i>
The Central Band of the Canadian Forces	Masque	Major Gerry Heslip	2007	Michael Colgrass - <i>Old Churches</i> ; Airat Ichmouratov - <i>Fantasia on Klezmer Themes</i> ; Norman Sherman - <i>The Pioneers</i>
Toronto Wind Orchestra	Northern Winds	Tony Gomes	2009	Louis Applebaum - <i>High Spirits</i> ; Michael Colgrass - <i>Dream Dancer</i> ; Harry Freedman - <i>Laurentian Moods</i> ; Henry Kucharzyk - <i>Some Assembly Required</i> ; Gary Kulesha - <i>Ensembles</i>
University of Calgary Wind Ensemble	Odyssey	Dr. Glenn Price	1994	Donald Coakley - <i>Lyric Essay</i> ; J. Scott Irvine - <i>Epitaphium "The Struggle with Faith"</i>
University of Calgary Wind Ensemble	from the mountains rising	Dr. Glenn Price	1995	Louis Applebaum - <i>Suite of Miniature Dances</i> ; J. Scott Irvine - <i>Fantasia</i> ; Pierre Mercure - <i>Pantomime</i> ; François Morel - <i>Symphonie pour cuivres et percussions</i> ; Godfrey Ridout - <i>Fall Fair</i>
University of Calgary Wind Ensemble	Reflections on the Past	Dr. Glenn Price	1999	Allan Bell - <i>From Chaos to the Birth of a Dancing Star</i>
University of Calgary Wind Ensemble	Gardens of Dreams	Dr. Glenn Price	1999	Henry Kucharzyk, <i>Some Assembly Required</i>

University of Manitoba Wind Ensemble	North Winds	Fraser Linklater	2005	Bruce Carlson - <i>Gloria: A Contemporary Chorale</i> ; Stephen Chatman - <i>Grouse Mountain Lullaby</i> ; Donald Coakley - <i>Land of the Silver Birch - Songs for the Morning Band - Donkey Riding</i> ; Jim Duff - <i>Newfoundland Folk Songs</i> ; Harry Freedman - <i>A la Claire Fontaine - Blanche Comme la Neige</i> ; Allan Gilliland - <i>Dreamscapes</i> ; Jack Sirulnikoff - <i>Variations on a Rollicking Tune</i>
University of Manitoba Wind Ensemble	North Winds II	Fraser Linklater	2009	Keith Bissell - <i>Fanfare and March</i> ; Howard Cable - <i>Scene in Iqaluit</i> ; Donald Coakley - <i>A la Claire Fontaine - Suite for a Band of Players</i> ; Michael Colgrass - <i>Apache Lullaby</i> ; Jim Duff (arr.) - <i>Cape St. Mary's</i> ; James Gayfer - <i>Green Fields and White Hawthorne</i> ; Gary Kulesha - <i>Christening and Finale from 'Henry VII'</i> ; Elizabeth Raum - <i>Quest and Discovery</i> ; Sid Robinovitch - <i>West of Bali</i> ; Nancy Telfer - <i>Temperature Rising</i>
University of Toronto Wind Symphony	Dreaming on the 2238	Stephen Chenette and Cameron Walter	1995	Walter Buczynski - <i>Dreaming on the 2238</i> ; Howard Cable - <i>Quebec Folk Fantasy</i> ; Donald Coakley - <i>Vive la Canadienne</i> ; Calixa Lavallée - <i>Overture: The Bridal Rose</i> ; Phil Nimmons - <i>Skyscape: Sleeping Beauty</i> ; Tibor Polgar - <i>Fanfare of Pride and Joy</i> ; John Weinzweig - <i>Out of the Blue</i> ; Healey Willan - <i>Royce Hall Suite</i>
University of Toronto Wind Symphony	Wind Symphony	Stephen Chenette and Cameron Walter	1997	Howard Cable - <i>Old Fort Henry</i> ; Gary Kulesha - <i>Ensembles for Band</i>
Youngstown State University Symphonic Wind Ensemble	Urban Requiem	Stephen L. Gage	2008	Michael Colgrass - <i>Urban Requiem</i>

Works cited in "Canadian Band Music: An Overview" by John C. Reid

November 1, 2010

Grade One

Arnold MacLaughlan, *A French-Canadian Suite* (1987) Duration: 3:40

Publisher: Bourne

Retail Price: \$47.75

<http://www.bournemusic.com/>

Douglas Court, *Land of the Silver Birch* (1998) Duration: 1:50

Publisher: Curnow/Hal Leonard

Retail Price: \$39.00

<http://www.halleonard.com/>

Grade Two

Stephen Chatman, *Grouse Mountain Lullaby* (1978)

Duration: 2:55

Publisher: Hal Leonard

Retail Price: Out of Print (Please contact the composer)

<http://www.halleonard.com/>

David Marlatt, *Crimond* (2000)

Duration: 3:02

Publisher: Eighth Note

Retail Price: \$55.00

<http://www.enpmusic.com>

Grade Three

Donald Coakley, *Lyric Essay* (1978)

Duration: 4:03

Publisher: Eighth Note Publications

Retail Price: \$60.00

<http://www.enpmusic.com>

André Jutras, *Three Folk Miniatures* (1986)

Duration: 4:46

Publisher: Barnhouse

Retail Price: \$60.00

<http://www.barnhouse.com>

James Duff, *Newfoundland Folk Song* (1989)

Duration: 3:08

Publisher: Alfred

Retail Price: \$55.00

<http://www.alfred.com/>

Grade Four

Allan Gordon Bell, *From Chaos to the Birth of a Dancing Star* (1983)

Duration: 8:50

Publisher: Canadian Music Centre

Retail Price: \$247.43

<http://www.musiccentre.com>

Harry Freedman, *Laurentian Moods – Suite of French Canadian Folk Songs* (1957)

Duration: 8:05

Publisher: Canadian Music Centre

Retail Price: \$88.00

<http://www.musiccentre.com>

Grade Five

Howard Cable, *Quebec Folk Fantasy* (1956)

Duration: 6:54

Publisher: Studio Music (UK)

Retail Price: £40

<http://www.studio-music.co.uk/>

Gary Kulesha, *Ensembles for Band/Winds* (1979)

Duration: 10:00

Publisher: Counterpoint

Retail Price: \$142

<http://www.cpmusiclibrary.ca/>

Pierre Mercure, *Pantomime* (1948)

Duration: 5:01

Publisher: Ricordi/Hal Leonard

Retail Price: Out of Print (Please contact the composer)

<http://www.halleonard.com/>

J. Scott Irvine, *Hannaford Overture* (1986)

Duration: 7:29

Publisher: Northdale

Retail Price: \$83.00

<http://www.northdalemusic.com/>

Grade Six

Michael Colgrass, *Winds of Nagual:*

***A musical fable for wind orchestra on the writings of Carlos Castaneda* (1985)**

Duration: 25:15

Publisher: Carl Fischer

Retail Price: Parts available for rental only

<http://www.carlfischer.com>