



**Music Inspired by Aboriginal Sources
at the Canadian Music Centre**

**Compiled by Jeremy Strachan, Library Assistant
CMC National Office, Chalmers House
20 St. Joseph Street, Toronto ON M4Y 1J9
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INTRODUCTION

MANDATE

The Canadian Music Centre exists to stimulate the awareness, appreciation and performance of Canadian Music by making the music of its Associate Composers generally available through the Centre's collection, information resources, and production and distribution activities.

OVERVIEW

The Canadian Music Centre holds Canada's largest collection of Canadian classical music works. The CMC exists to promote the works of its Associate Composers in Canada and around the world. The Centre makes available on loan over 16,000 scores and/or works of Canadian contemporary classical music composers through its lending library. The CMC sells more than 700 CD titles featuring music of its Associate Composers and other Canadian independent recording producers. The Centre also offers an on-demand printing and binding service, music repertoire consultations, and is easily accessible through five regional centres across Canada, as well as through its website.

REPERTOIRE INSPIRED BY ABORIGINAL SOURCES

Canada's long and complicated relationship with the indigenous people of this land has resulted in a rich cultural exchange, and composers have been drawn to Native texts, legends, stories, and musical ideas as sources of material around which a large body of repertoire has been built. This list is in no way annotated and does not intend to make any statement of the attendant issues of appropriation or misrepresentation which continues to be debated amongst scholars and composers regarding the use of Native material.

This guidebook primarily draws from Elaine Keillor's article "Indigenous Music as a Compositional Source: Parallels and Contrasts in Canadian and American Music."¹ It expands on her list of Canadian works by providing full record accounts of CMC library holdings and, where available, corresponding audio recordings of selected works.

Although undoubtedly incomplete, this list endeavours to provide as comprehensive as possible a collection of works which take as their compositional or inspirational source material extracted from the traditions of Canada's indigenous cultures. Where possible, citations include program notes, composer comments, commission and premiere information, and any other pertinent notes which illuminate the piece historically and contextually.

This list is current as of August 1st, 2005.

CALL NUMBER LEGEND

MV XXXX designates vocal works

MI XXXX designates instrumental works

ARXXX designates non-commercial sound recordings from the Ann Southam Audio Archive
(For Reference Only items)

CD XXX designates commercial sound recordings (For Reference Only Items)

¹ Found in McGee, Timothy, ed. Taking A Stand: Essays in Honour of John Beckwith. University of Toronto Press: Toronto, 1995.

Murray Adaskin, 1906-2002

Algonquin symphony

MI 1100 A221aL

1958

Duration: ca. 24:00

Commissioned by the Canadian Broadcasting Corp.

Written in 1958.

AR088: Toronto Symphony Orchestra conducted by Boyd Neel.

AR275: RAI Orchestra conducted by Nello Segurini.

AR035: CBC Orchestra; Geoffrey Waddington, conductor.
Premiere performance.

Murray Adaskin, 1906-2002

Eskimo melodies: from the Canadian arctic

MI 2110 A221es

1980

Duration: ca. 6:00.

Ms. (photocopy); transparency of score in CMC Toronto.

For piano.

AR557: Walter Prossnitz, piano.

Murray Adaskin, 1906-2002

Nootka ritual

MI 1100 A221no

1974

Duration: ca. 8:00

Commissioned by the Nanaimo Symphony Orchestra through the Canada Council.

Holograph (photocopy); transparencies of score and parts in CMC Toronto.

2222/2220/4 perc/strings.

Murray Adaskin, 1906-2002

Qalala and Nilaula of the North

MI 1200 A221qa

1969

Duration: ca. 18:00

Commissioned by the Canadian Broadcasting Corp.

Holograph (photocopy); transparencies of score and parts in CMC Toronto.

1111/1000/2 perc/strings.

AR224: CBC Winnipeg Orchestra conducted by Murray Adaskin; broadcast March 30, 1971.

AR813: CBC Winnipeg Orchestra conducted by Murray Adaskin; broadcast March 30, 1971.

AR950: Phyllis Mailing, mezzo-soprano; CBC Vancouver Chamber Orchestra conducted by Mario Bernardi; recorded Jan. 30, 1986.

Murray Adaskin, 1906-2002

Rankin Inlet (Eskimo song)

MI 2124 A221ra

1978

For piano- four hands.

master of score in CMC Toronto.

Murray Adaskin, 1906-2002

There is my people sleeping

MI 1100 A221th

1970

Duration: ca. 14:00

Commissioned by the Canadian Broadcasting Corp.

Holograph (photocopy); transparencies of score and parts in CMC Toronto.

2(picc)222/2200/timp, 3 perc/strings.

Title from a book of Indian poem-drawings by Sarain Stump, also entitled: There is my people sleeping.

AR225: CBC Winnipeg Orchestra conducted by Murray Adaskin; broadcast March 30, 1971.

AR813: CBC Winnipeg Orchestra conducted by Murray Adaskin; broadcast March 30, 1971.

Robert Aitken, 1939

Wedding song

MI 5121 A311we

1998

For two flutes.

"Based on s Sioux Indian love song".

W. H. (William Henry) Anderson, 1882-1955

Indian lullaby

MV 1101 A552in

1948

For unspecified voice and piano.

English words.

Text by McKellar.

István Anhalt, 1919

Winthrop (Part II:6)

MV 7110 A596wi

1986

For solo voices (SATTBarB), chorus

(SMzATBarB), boy's chorus/3(picc)1(Eng hn)3

(bass cl) (E-flat cl, contrabass cl, sop. sax, alto

sax)2(cbsn)/2321/3 perc, 2 kybd, harp/strings.

English words by the composer.

Ms. (photocopy); transparency of score and piano score in CMC Toronto.

Subtitle: Events and commentaries related to the life and times of John Winthrop, Governor of the Massachusetts Bay Co. at their emigration to New England and several times thereafter: a musical pageant in two parts.

Premiere: Sept. 6, 1986, Centre in the Square,

Kitchener, Ont.; Winthrop: Glyn Evans (ten),

Theodore Baerg (Bar), Giulio Kukurugya (Bass);

Margaret: Carol Ann Feldstein (Mz); Anne Hutchinson: Rosemarie Landry (Sop); Elmer Iseler Singers, Stratford Boys'
Duration: ca. 2:15:00.

Part I: 1. Pilgrimage and discovery -- 2. Young John -- 3. John & Margaret -- 4. Famous Brittany -- 5. Call & response -- Part II: 6. Covenant and lesson (The voyage) -- 7. Boston...a city -- 8. A Crisis -- 9. Interlude -- 10. Stocktaking.

AR 968-970: Glynn Evans, tenor; Theodore Baerg, baritone; Giulio Kukurugya, bass; Carol Ann Feldstein, mezzo-soprano; Martin Chambers, tenor; Rosemarie Landry, soprano; Elmer Iseler Singers, Stratford Boys Choir, Kitchener-Waterloo Symphony conducted by Raffi Armenian

Louis Applebaum, 1918-2000

Inunit: from the Eskimo

MV 1400 A648in

1977

Solo voice/2(picc)222/2220/timp, perc, harp/strings.

Inuit words with English and French translation provided.

Traditional Inuit texts.

Ms. (photocopy); transparencies of score, piano reduction with corrections, and orchestra parts in CMC Toronto.

Commissioned by the International Institute of Music of Canada for the 12th Montréal International Competition.

Duration: ca. 10:00

AR396: Montreal Symphony Orchestra conducted by Franz-Paul Decker; Wiera Baniewicz, soprano; June 14, 1977, Place des Arts, Montreal.

AR1038: CBC studio session in 1988.

Violet Archer, 1913-2000

Divertimento for piano and strings

MI 1661 A672di

1985

For piano and strings.

Ms. (photocopy); transparencies of score and parts in CMC Toronto.

Commissioned by Margaret Bruce and the Divertimenti Strings, London, England.

Premiere: April 7, 1986, St. John's Smith Square, London; Margaret Bruce, piano, Divertimenti Strings, Peter Gellhorn, director. 2nd movement based on tune of Tsimshian Indians of B.C.

Violet Archer, 1913-2000

Ikpakhuag: a sketch for violin, cello and piano based on a weather incantation of the Copper Eskimos

MI 3233 A672ik

1984

For violin, violoncello and piano.

Ms. (photocopy); transparencies of score and parts in CMC Toronto.

Commissioned by Luba Zuk, piano, Eva Svenson, violin, Karen Shaffer Baskin, cello.

Premiere: Jan. 14, 1985, Pollack Hall, McGill University, McGill Women's Centennial Concert.

AR688: Luba Zuk, piano; Eva Svensson, violin; Karen Baskin, cello; premiere performance, Jan. 14, 1985, Pollack Hall, Montreal.

Violet Archer, 1913-2000

Improvisation

MI 7110 A672im

1990

Photocopy; master copy in CMC Toronto.

For solo snare drum.

Violet Archer, 1913-2000

Primeval: a song cycle for tenor voice and piano

MV 1101 A672pr

1980

For tenor and piano.

English words.

Duration: ca. 12:00.

Texts for nos. I-IV are by Frances Densmore from Chippewa Music, I, II: Songs of the Viikita ceremony, and text of no. V is from John G. Neihardt's Black Elk speaks: a song of the Heyoka ceremony.

I. Great ocean -- II. In the sky -- III. Oh, I am thinking -- IV. Love song -- V. Ceremonial.

Violet Archer, 1913-2000

Ten folk songs: for four hands: vol. 2

MI 2120 A672t2

1960

VIII. Eskimo prayer

Violet Archer, 1913-2000

Three sketches

MI 1100 A672th

1961

Duration: ca. 9:00

I. Ritual: larghetto mistico -- II. Dance: allegro -- III. Salutation: Largo molto maestoso.

AR054: Oklahoma City Symphony conducted by Guy Fraser Hamilton, November 1961.

Violet Archer, 1913-2000

If the stars are burning: a song cycle for mezzo-soprano, clarinet and piano

MV 1211 A672if

1987

Commissioned by Suzanne Summerville through the University of Alaska.

Premiere: April 16, 1987; S. Summerville, mezzo; T. DeCorso, clarinet and W. Stofer, piano.

English words.

For mezzo-soprano, clarinet and piano.

texts by Frank E. Buske

I. The woman who crossed the plains -- II. The lady who lived near the mountains -- III.

Autumn: Kantishna.

Violet Archer, 1913-2000

Primeval: a song cycle for tenor voice and piano

MV 1101 A672pr

1980

Duration: ca. 12:00.

Texts for nos. I-IV are by Frances Densmore from Chippewa Music, I, II: Songs of the Viikita ceremony, and text of no. V is from John G. Neihardt's Black Elk speaks: a song of the Heyoka ceremony.

I. Great ocean -- II. In the sky -- III. Oh, I am thinking -- IV. Love song -- V. Ceremonial

Violet Archer, 1913-2000

Evocations: for two pianos and orchestra

MI 1461 A672ev

1987

2 pianos/2(picc)222/4231/timp, perc(3)/strings. Inspired by native melodies.

Ms. (photocopy); transparency in CMC Toronto. Commissioned by the CBC.

Premiere: March 11, 1988; Edmonton

Symphony Orchestra, Alexis Hauser, cond.;

Douglas Nesmith and Dominique Morel, pianists.

1. Fantasy -- 2. Nocturne -- 3. Primeval dance.

Based on two Inuit tunes and one Tsimshian tune.

AR1048: World premiere, from a concert in the Northern Alberta Jubilee Auditorium, 11 March 1988. Alexis Hauser conducts the Edmonton Symphony Orchestra, with Nemish and Moral as piano soloists. Broadcast on the CBC Stereo programme MOSTLY MUSIC, 25 March 1988.

AR1154: On track #1 of this CD: a performance of Archer's EVOCATIONS for two pianos and orchestra, with Douglas Nemish and Domenic Morel, pianists, and Alexis Hauser conducting the Edmonton Symphony Orchestra. Date of performance was unknown at the time of this catalogue entry. Commentary pertaining to this work is found on track #5 of the preceding disc in the series, AR1153. The two discs together encompass the 1990 special presentation on the life of Violet Archer by the producers of the CBC radio programme TWO NEW HOURS.

Violet Archer, 1913-2000

The great spirit: A North American Indian legend

MV 1101 A672gr

Words in English.

For soprano and piano.

Violet Archer ; text by Inge Israel.

Violet Archer, 1913-2000

The moon at wintertime: Huron Indian carol

MV 6101 A672moo

1987

For SA chorus and piano.

Words in English.

Ms (photocopy); original score in CMC Toronto.

music by Violet Archer; text by J.E. Middleton.

Edward Arteaga, 1950

Echoes of the land

MV 6000 A786ec

1980

For SATB chorus.

English words translated from North American Indian languages by Frances Densmore.

Texts are based on traditional North American native songs.

Ms. (photocopy); transparency in CMC Toronto.

Duration: ca. 10:00

I. Listen listen -- II. In a sacred manner -- III.

Look at that young man.

Milton Barnes, 1931-2001

Anerca I: for solo bassoon

MI 5114 B261an

1979

For bassoon.

Also exists in a version for double bass.

2 English poems translated from Inuit may be read as part of the performance.

Ms. (photocopy); transparency sent to Jaymar Music for publication?.

Duration: ca. 6 min.

AR654: James McKay, bassoon; 1979, York University, Toronto; includes recitation of the poem "The great sea" between movements by the performer.

AR657: David Carrol, bassoon; June 4, 1982, Centre in the Square, Kitchener.

Milton Barnes.

AR967: John Feldberg, bassoon; July 20, 1986, Banff Centre.

Milton Barnes.

Milton Barnes, 1931-2001

Anerca I: for solo string bass

MI 3114 B261an

1979

For double bass.

Also in a version for bassoon.

2 English poems translated from Inuit may be read as part of the performance.

Ms. (photocopy); original of score in CMC Toronto.
Duration: ca. 7 min.

Milton Barnes, 1931-2001
Anerca II: the raven and the children
MV 1210 B261an
1980
For clarinet, bassoon, and optional narrator.
Narration may also be done by instrumentalists.
English words.
Ms. (photocopy); transparency in CMC Toronto.
Duration: ca. 8:00

Milton Barnes, 1931-2001
Anerca III: The origin of the winds
MV 1102 B261an
1981
For narrator and harp.
Text adaptation by Jackie Henninger.
Ms. (photocopy); original of score in CMC Toronto.
Commissioned by Jackie Henninger.
Duration: ca. 14 min.

AR973: Erica Goodman, harp; Thom Bennett, narrator; Aug. 3, 1986, Parry Sound, Ont.; includes introductory comments.

AR999: Erica Goodman, harp; Thom Bennett, narrator; premiere performance, Aug. 3, 1986, Festival of the Sound, Parry Sound, Ont.

Milton Barnes, 1931-2001
Indian suite: for cello & guitar
MI 8206 B261in
1982
For guitar and violoncello.
Ms. (photocopy); transparency of score in CMC Toronto.
Duration: ca. 8 min.
Composed for the documentary film, Spirit of the hunt.
I. François' theme -- II. Skinning the buffalo -- III. Albert Lightening -- IV. The English.

Milton Barnes, 1931-2001
Two Eskimo songs
MV 6000 B261tw
1968
For baritone and male chorus.
English words from Inuit poetry.
Formerly titled Two songs for solo bass and bass choir on Eskimo poems.
I. The great sea -- II. I walked on the ice.

Milton Barnes, 1931-2001
Legend of the wind
MI 4111 B261le
1977

For guitar solo.
Holograph (photocopy); original of score in CMC Toronto.
Commissioned for Liona Boyd by the Ontario Arts Council.
"A ballad style telling of Eskimo moods."

Milton Barnes, 1931-2001
Themes from "Maid of the mist" - symphonic poem: An Indian legend
MI 8312 B261th
1981
For clarinet, bassoon and guitar.
Ms. (photocopy); master of score in CMC Toronto.
Transcribed from the composer's symphonic poem for orchestra.
Also exists a version for two guitars.
On the river -- Chief Eagle -- Tribal life.

John Beckwith, 1927
The sun dance
MV 5701 B397su
1968
For 6 solo singers (SSATBB), male speaker (may be prerecorded), SATB chorus (divisi), and organ. Singers also play percussion.
English words, translated from Plains Cree and from Chinese.
Text is from Plains Cree Texts, trans. Bloomfield; Jubilate Agno, Christopher Smart (1722-1771); and The Blind Musicians, Chou Dynasty (1112 - 249 B. C.), translated by Payne.
Ms. (photocopy).
Commissioned by the choirs of St. George's United Church, Toronto for the installation of the new organ, Dec. 1968.
Duration: ca. 17:00

AR401: University of Toronto Concert Choir

AR207: St. George's Church choir conducted by Lloyd Bradshaw; George Brough, organ; premiere performance, Oct. 26 1969.
T 1006: April 7, 1976, concert, Walter Hall, Toronto.

University of Toronto Concert Choir, University Singers; John Beckwith, conductor; Dawn Schwartz, Shawna Farrell, sopranos; Irena Welhasch, mezzo-soprano; Les Dobbin, tenor; Gordon Wright, Peter Wall, baritones; David Keeling, narrator; Randolph Seaby.

John Beckwith, 1927
4 love songs from Canadian folk music collections
MV 1101 B397fou
1969
For baritone and piano.
Composed in 1969.
Commissioned by the Canadian Broadcasting Corporation

Drimindown (Irish-Gaelic, Nova Scotia) -- **Nass River dance song (Tsimshian, B.C.)** -- L'amant malheureux (French, Québec) -- The St. John's girl (English, Labrador).

John Beckwith, 1927

Arctic dances: for oboe and piano

MI 5212 B397ar

1984

For oboe and piano, in 5 untitled movements. Ms. (photocopy); original of score and part in CMC Toronto.

Based on dance-song transcriptions in Music of the Netsilik Eskimo by Beverley Cavanagh. Commissioned by Lawrence Cherney and William Aide through the Ontario Arts Council. Duration: ca. 15 min.

AR719: David Sussman, oboe; Jamie Syer, piano; CBC broadcast Feb. 23, 1986.

Norma Beecroft, 1934

Three impressions

MV 6231 B414th

1973

For SATB chorus (divisi), piano (also playing percussion). English words.

Text is from Sweetgrass (a modern anthology of Indian poetry) by Orville, Wayne, and Ronald Keon.

Ms. (photocopy); transparency in CMC Toronto. Commissioned by the Ontario Youth Choir.

Duration: ca. 7:00

Shell -- Sundown -- Fall.

Allan Gordon Bell, 1953

"Old coyotes' Saturday night!": for piano

MI 2110 B433ol 1992

1992

Old Coyote's Saturday Night is a one-movement work which contains four stylized dances that one might encounter attending an old-time dance in rural Western Canada. It begins with a short introduction in which a stylized coyote howl is juxtaposed with a 'blues-derived' fragment. This is followed by a 'two-step' a 'butterfly' (in which a trio of dancers move arm-in-arm to a waltz and then, with a sudden change to tempo and metre, perform an arm-swinging docey-do), a 'western swing,' and a 'breakdown.' The last dance does indeed break down (pun intended) as fragments of earlier material are reintroduced leading to the conclusion of the piece.

In the old stories of the native people of North America plains, the coyote is the trickster figure, a shape-changer who is ultimately a guide and ally to the People.

The work was composed at the request of pianist Marilyn Engle and was commissioned art for art, by designer and visual artist Douglas

McCullough.

[from the score]

John Kim Bell

In the Land of the Spirits

1988

CD 813: 6th work

CD 711: 3rd work

Keith Bissell, 1912

How the loon got its necklace: for string quartet, bass and percussion, with narration

MV 1233 B623ho

1971

For 2 violins, viola, violoncello, double bass, percussion, and narrator.

English text.

Text is an adaptation of a legend of the Salish tribe of Indians from British Columbia.

Ms. (photocopy); transparency of score and parts in CMC Toronto.

Commissioned by the Dundas (Ontario) Public Library Board through the Canada Council.

Duration: ca. 20 min.

I. Prelude -- II. Kelora dreams -- III. The scolding wife -- IV. Kelora talks with the loon -- V. The wolves -- VI. Kelora's mystical song -- VII. Killing the wolf -- VIII. The city of the loon -- IX. Kelora tosses the shells -- X. Postlude.

Keith Bissell, 1912

Song for fine weather

MV 6000 B623so

1974

For SATB chorus (divisi).

English words.

Text is from a traditional Haida Indian song translated by Constance L. Skinner.

Duration: ca. 5:45

AR320: Ontario Youth Choir conducted by Albert Greer; Oct. 4, 1974.

Keith Bissell, 1912

Song of Longing

1975

(No CMC holdings)

Dean Blair, 1932

Stubblegold

MV 1101 B635st

1987

Words in English by William Latta.

Premiere: Jan. 14, 1992, Recital Hall, University of Lethbridge, Lethbridge, Alta; David Mikuliak, baritone; Nikki Herbst, piano.

Duration: 14:00

Song cycle for baritone and piano.

Dean Blair.

1. Morning - 2. Genesis - 3. Chee-pay-tha-Qua-Ka-Soon - 4. Number Facts - 5. Prayer - 6. What I see - 7. Landscape: Gathering.

Rolf Boon

Voices of the spirits

MV 6000 B724vo

1995

For unaccompanied SATB chorus.

Text in English and Ojibway.

Duration: 5:00

Photocopy ; master copy in CMC Toronto.

Wolfgang Bottenberg, 1930

Inook: opera in two acts

MV 7110 B751in

1986

Ms. (photocopy); originals of score, vocal score and libretto in CMC Toronto.

Libretto in English.

SATBarB soloists, SATB choir/1(picc)

111/2000/synth, piano, perc, timp/strings (min. 4-4-3-3-2).

Videotape of performance of Act 1 available from composer.

Wolfgang Bottenberg; libretto by Henry Beissel.

AR1011: Music Theatre Studio ensemble, Banff Centre, Ece. 14, 1985; prologue and episode 1 only.

Wolfgang Bottenberg, 1930

Three Amerindian songs: version 1

MV 1212 B751th

1961

For tenor, 2 recorders (alto and tenor), and guitar.

Eskimo song / Tatilgaek ;W.E. Calvert, translator -- Peruvian dance-song / Margot Astrov, translator -- Korosta katzina song (Hopi Indians).

Three Amerindian songs : Version 2

MV 1211 B751th

1961

For baritone (or mezzo), flute, clarinet and harpsichord (or piano).

Three Amerindian songs : Version 3

MV 1212 B751thr

1979

For voice, flute and guitar.

Linda Bouchard, 1957

Ocamow: The ghosts in me

MV 1236 B7515gh

1993

For male voice, guitar, violoncello and percussion.

Words in English and Cree.

Ms (photocopy); original in CMC Montréal.

Commissioned by the Theatre of Voices, University of California at Davis with the help of the Ministère des affaires culturelles du Québec.

Duration: 40:00

Text by Shirley Cheechoo.

Alexander Brott, 1915

From sea to sea

MI 1100 B874fr

1947

ACM 20

1985

AR080: Performed July, 1964.

CD 791

2003

Duration: ca. 35:00

Commissioned by the CBC's International Service in 1947.

"The title *From Sea to Sea* is taken from the inscription on Canada's Coat-of-Arms : 'A mari usque ad mare'. The International Service of the Canadian Broadcasting Corporation commissioned Brott to write a symphonic suite which would have as its inspiration the varied nature of Canadian regional growth. Brott has attempted to describe the country in all its regionalism, taking into account the ethnic, geographic and spiritual factors predominant in each region."

Alexander Brott, 1915

Indian legends

MV 2000 B874in

1972

For soprano and bass (both playing percussion).

Ms (photocopy); master copy in CMC Toronto.

I. Passamgoddy Dance-song -- II. Maliset love-song -- III. Penobscot Medicine song -- Songs of the Central Eskimos : I. Ititaujang's song -- II. The raven sings -- III. The fox and the woman -- IV. Playing at ball -- Song of the totem pole & Cradle song.

Alexander Brott, 1915

Thunder and lightning

MV 3500 B874th

1973

For soprano (or female narrator), bass (or male narrator), speaker, and unison chorus (children).

English words.

Ms. (photocopy); original in CMC Toronto.

Duration: ca. 20:00

Text by the composer based on an Inuit legend.

Walter Buczynski, 1933

The tales of Nanabozho: for narrator and woodwind quintet

MV 1210 B926ta

1976

For narrator and woodwind quintet.
English words.
Text by Dorothy Reid, based on Indian legends.
Ms. (photocopy); transparencies of score and parts in CMC Toronto.
Commissioned by the York Winds through Wintario.
Duration: ca. 11:00
I. The coming of Nanabozho -- II. Nanabozho and the raccoon.

Walter Buczynski, 1933
The tales of Nanabozho: the partridge and the great sturgeon
MV 1210 B926ta2
1992
Duration: 15:00
Commissioned by the Langlet Air Force Quintet.
Ms (photocopy); original in CMC Toronto.
Words in English.
For the narrator and wind quintet.
Nanabozho and the partridge -- Nanabozho and the great Sturgeon.

Patrick Cardy, 1953-2005
Qilakitsoq: the sky hangs low
MI 8441 C269qi
1988
Premiere: July 21, 1988, Parry Sound, ON:
James Campbell, clarinet; James McKay, bassoon; Miles Hearne, horn; Valerie Tryon, piano.
For clarinet, bassoon, horn and piano.
Holograph (photocopy); master copy of score and parts in CMC Toronto.
Commissioned by James Campbell and the Festival of the Sound through the OAC.

AR1121: Concert 11 April 1991 in the recital hall of the John Aird Centre, Wilfrid Laurier University, Waterloo ON. Broadcast 24 April 1991 on the CBC Stereo programme MOSTLY MUSIC.

Frederick R. Charles Clarke, 1931
Saugeenia: two pastorales for choir and piano
MV 6101 C597sa
1980
For SATB choir with accompaniment arranged for piano.
Ms. (photocopy); original of score in CMC Toronto.
Duration: ca. 10:00.
words, Wilfred Campbell; music, F.R.C. Clarke.
I. Sunrise on the Saugeen: Hymn to native (6:00) -- II. Indian summer (2:30).

Claude Champagne, 1891-1965
Altitude
MV 6980 C449aL
1949

Texte de St.-François d'Assise; traduction anglaise de Harold Heiberg.
Inspirée du spectacle des montagnes rocheuses.
Durée: env. 19:00
Époque primitive -- Méditation -- Époque moderne.

AR017: CBC Chorus and orchestra ; Charles Houdret, conductor.
Inspired by the spectacle of the Rocky Mountain.

Donald Coakley, 1934
Songs for the morning band
MI 1800 C652son
1980
1. The answered question -- 2. An Eskimo lullaby -- 3. Entrance of the colourful clowns.

Michael Colgrass, 1932
Apache Lullaby: for young band
(No call number)
"Apache Lullaby for fifth grade band, is based on a melody I heard an Apache Indian mother singing to her child. I liked the simplicity of the melody, but wanted to add to it the quality of the supernatural, which I feel is in the nature of native North American Indian music. So I altered the melody from the usual pentatonic scale of five notes and made it modal, which suggests to me a feeling of timelessness. Also at times a "dark" tone appears, suggesting an ominous element in keeping with Indian beliefs in Shamans and contact with the spirits."
- from the liner notes

Michael Colgrass, 1932
Snow walker: for organ and orchestra
MI 1364 C695sn
1990
Solo organ/2(picc)22(bass cl, E-fl clar)2(cbsn)/2221/timp, perc(3), piano (celesta), harp/strings.
Ms (photocopy). Inspired by the Arctic and by the lives and legends of the Inuit people.
Commissioned by the Calgary Philharmonic.
Premiere: 14 Oct. 1990, Singer Hall, Calgary; Calgary Philharmonic, Mario Bernardi, cond.
Duration: 19:00
I. Polar landscape -- ii. Throat singing, with laughter --III. The whispering voices of the Spirits who ride with the lights in the sky -- IV. Ice and Light -- V. Snow walker.

Michael Colgrass, 1932
Wild riot of the shaman's dreams
MI 5111 C695wi
1991
For solo flute.

Michael Colgrass, 1932

Wolf

MI 3113 C695wo

1975

Duration: 17:00

For unaccompanied cello.

Written in 1975?

Premiere: Feb. 17, 1976, New York City; Ronald Thomas, cello.

Commissioned by Young Concert Artists, Inc. through the New York State Council on the Arts for the US Bicentennial.

AR820: Peter Schenkman, cello; March 13, 1978, St. Andrew's Presbyterian Church, Toronto; includes introductory comments.

Jean Coulthard, 1908-2000

Canada mosaic

MI 1100 C855ca

1974

3 (picc)3(eng hn)3(bass cl)3(cbsn)/4331/timp, perc, harp, piano, celesta/strings.

Duration: 20:00.

Lullaby for a snowy night -- Mam'zelle Quebecoise -- D'sonoqua's song -- Harbour sounds -- Contented house -- Billowing fields of golden wheat -- Happy new year.

AR472: Vancouver Symphony Orchestra conducted by Kazuyoshi Akiyama; Oct. 23, 1974 CBC broadcast.

AR950: Phyllis Mailing, mezzo-soprano; CBC Vancouver Chamber Orchestra conducted by Mario Bernardi; recorded Jan. 30, 1986.

Jean Coulthard, 1908-2000

Love song

MV 1101 C855so

1942

For unspecified voice and piano.

English words translated from Haida.

Text is from traditional Haida Indian poems; translated by Constance Skinner.

Ms. (photocopy); transparency of score in CMC Toronto.

From the composer's Songs of the Haida Indians.

Duration: ca. 3:00.

Jean Coulthard, 1908-2000

Love song of the Haida Indians

MV 1400 C855Lo

1944

1942, orchestrated 1944

Soprano/1121/2210/timp/strings.

English words translated from Haida.

Haida Indian text translated by Constance Skinner.

Jean Coulthard, 1908-2000

Music of our time. Book 3

MI 2110 C855mu3

1977

Eskimo song (Chesterfield inlet) / David Duke

Jean Coulthard, 1908-2000

Song for fine weather: of the Haida Indians

MV 1400 C855so

1981

Soprano/1121/2210/timp, perc/strings.

English words, translated from the Haida.

Text is from Haida poems, translated by Constance Skinner.

Jean Coulthard, 1908-2000

Song for fine weather

MV 1101 C855sof

1942

For soprano and piano.

English words translated from Haida.

Text is from the Haida Indians, Queen Charlotte Islands; translated by Constance Skinner.

From the composer's Songs of the Haida Indians.

Paul Crawford, 1947

Six Canadian folk songs

MV 1101 C899si

1979

For soprano and piano.

English and French words.

Ms. (photocopy); transparency of score in CMC Toronto.

Commissioned for Mary Morrison by the Canadian Music Centre through the Canada Council.

Duration: ca. 24:00.

Clifford Crawley, 1929

Songs of Duke Redbird

MV 1101 C911so

1982

For medium voice and piano in 10 untitled movements.

English words.

Ms. (photocopy); original of score in CMC Toronto.

Duration: ca. 20:00.

Clifford Crawley, 1929

Tyendinaga: legend for concert band

MI 1800 C911ty

1978

Also in a version for orchestra.

Ms. (photocopy); original of score and parts in CMC Toronto.

Based on Ho, ho, Watanay, a lullaby of the Iroquois Indians.

Duration: ca. 8:00

A pedagogical discussion of this work can be

found on page 48 of Guidelist of unpublished Canadian band music suitable for student performers by Patricia Martin Shand. For concert band.

Clifford Crawley, 1929
Tyendinaga: legend for orchestra
MI 1100 C911ty
1982
2(picc)222/4331/timp, 3-4 perc, harp, celesta (or piano)/strings.
Originally composed for band (1978).
Ms. (photocopy); originals of score and parts in CMC Toronto.
Duration: ca. 9:00

AR621: Kingston Symphony Orchestra conducted by Brian Jackson; Feb. 13, 1983, Grand Theatre.

Robert Daigneault, 1940
Indian land: for piano op.299
MI 2110 D132in
2002
For solo piano.
Photocopy; master of score in CMC Toronto.

David Dahlgren, 1947
Caribou hunt (an Eskimo song): piano solo
MI 2110 D131car 1999
1999
For piano.

David Dahlgren, 1947
I am remembering something in winter : Paopa (Eskimo): piano solo
MI 2110 D131iar 1999
1999
For piano.

Victor Davies, 1939
Anerca: three Eskimo chants
MV 1235 D257an
1969
For soprano, violin, 2 or 3 percussion, and piano or piano(celesta).
Text consists of phonic sounds.
Ms. (photocopy); transparencies of score and parts in CMC Toronto.
Duration: ca. 11:00
I. Hunt -- II. Morning -- III. Old song.

AR562

Roger Deegan
The death song of Long Lance: for SAB chorus and piano
MV 6101 D311de
1986

Text by Chief Buffalo Child Long Lance.
For SAB chorus and piano.

Robert Farnon
Canadian Impressions: Pow wow
For orchestra

Alfred Fisher, 1942
Cry wolf: a comedy based on a Cree legend
MV 1213 F533cr
1977
For countertenor, flute, viola, and violoncello in 12 untitled sections.
English words.
Written in 1977.
Duration: ca. 25 min.

Alfred Fisher, 1942
Fantasy pieces
MI 2110 F533fa
For piano.
Ms. (photocopy); original in CMC Toronto.
Duration: ca. 22:00
Arik -- Reminiscences de Turandot -- There is my people sleeping -- An etude of Chopin -- Quicksilver -- Fallen angel.

AR997: Joachim Seeger, piano; premiere performance, Jan. 26, 1984, University of Alberta, Edmonton; track 2 includes introductory comments.

Robert Fleming, 1921-1976
Folk lullabies
MV 1101 F598fo
1970
For medium voice and piano.
English words.
Written in 1970.
Commissioned by the Canadian Broadcasting Corp.
Duration: ca. 15:00.
Still now and hear my singing/Canadian Eskimo (2:00).

Robert Fleming, 1921-1976
Four fantasias on Canadian folk themes
MI 1800 F598fo
1966

I. Out of our Indian heritage (3:40) -- II. Out of old Quebec (3:50) -- III. Out of Newfoundland (4:20) -- IV. Out of the prairies (3:30).

Robert Fleming, 1921-1976
Indian legend: why there are no frogs on the Queen Charlotte Islands
MI 9251 F598in
1967

For flute, oboe, bassoon, percussion, piano, and puppets in 8 untitled sections.
Ms. (photocopy); transparencies of score and parts are in CMC Toronto.
Commissioned by Dora and Leo Velleman for Expo '67.
Duration: ca. 45 min.

Daniel Foley, 1952

The seventh fire

MI 2410 F663se
1991

Ms (photocopy); original in CMC Toronto.

Duration: 14:00

Commissioned by the Church of St. John the Divine, Victoria, B.C.

For organ, based on North American Indian themes.

Malcolm Forsyth, 1936

Atayoskewin: suite for orchestra

MI 1100 F735at
1984

2(picc)222/4231/timp, 2 perc, piano (or 3rd perc), harp/strings.

Originals of score and parts sent to BMG Ariola (Rome) for publication, August 1989.

Commissioned by Shell Canada for the

Edmonton Symphony. Composed in 1984.

Premiere: Nov. 16, 1984, Northern Alberta

Jubilee Auditorium, Edmonton, Alberta;

Edmonton Symphony Orchestra; Uri Mayer, conductor.

Duration: ca. 19:00.

The spirits (8:40) -- The dream (6:00) -- The dance (4:00).

AR681: Edmonton Symphony Orchestra conducted by Uri Mayer; premiere performance, November 1984, Jubilee Auditorium.

Malcolm Forsyth, 1936

Three Métis songs from Saskatchewan

MV 1101 F735th
1975

For mezzo soprano and piano.

Also exists in version for mezzo and orchestra.

Duration : 9 min.

Composed in 1975.

"Commissioned by the Canadian Broadcasting Corporation for the great Canadian mezzo-soprano Maureen Forrester, on the occasion of the meeting of the International Music Council in Canada in 1975."

1. Chanson du petit cordonnier = Song of the little shoemaker (2:25) -- 2. Adieu de la mariée = A bride's farewell (4:05) -- 3. Chanson de la grenouillère = Song of the Frog Plain (1:55).

Chanson du petit cordonnier (Song of the Little Shoemaker)

A folk song that exists in many variants in Canada, Belgium and France, and known also as 'Lisette O Ma Lisette' and 'Galant Retirez Vous' in this setting it is as sung by Joseph Gaspard Jeannotte of Lebret, Saskatchewan.

It relates the tale of an impetuous young man who falls in love and goes to his sweetheart's father for permission to marry her. As he is penniless he is accused of trying to marry her for her wealth and his suit is refused. The young woman's brother, hearing the story, pleads the lovers' case, but to no avail. The lovers are grief stricken; tears are shed, for which a handkerchief is found in the young girl's bedside table, but only the farewell remains. The final stanza finds the little shoemaker on horseback, composing his song.

'L'adieu de la mariée' Here we find a young bride lamenting to the birds at the riverside of her impending marriage. Was it an arranged marriage or was she the victim of amorous dalliance with her betrothed? We are not told, but the cares of marriage and household chores that go with it weigh heavily as her mother comforts her in her preparations.

Finally, a real Canadian song (the first two are Canadian versions of very old folk songs from France and Belgium). Pierre Faloon, 'the Singer of the Plains', penned this one, 'Chanson de Grenouillère', the night after the Battle of Seven Oaks between the Métis of the Northwest Company and the British of the Hudson's Bay Company in 1816. He tells of the brave warriors of the Bois Brulés who drove off the cocky British, who's Governor, was "behaving like an emperor" that day, the nineteenth of June. Not only the Governor, but nineteen of his men were killed. The song soon became known as the 'Chant National of the Métis', sung far and wide on important occasions.

MV 1400 F735th

1976

French words.

Text is from traditional Saskatchewan folk songs.

Commissioned by the Canadian Broadcasting Corp. for Maureen Forrester.

Duration: ca. 9:00

Mezzo-soprano/2021/0000/harp/strings.

Composed for voice and piano in 1975 and orchestrated in 1976.

I. Chanson du petit cordonnier = Song of the little shoemaker -- II. Adieu de la mariée = A Bride's farewell -- III. Chansons de la grenouillère = Song of the frog plain.

AR520: Voice and piano version; Maureen Forrester, contralto; Yehudi Wyner, piano; premiere performance, Sept. 25, 1975, Calgary International Music Council.

AR521: Voice and orchestra version; CBC orchestra conducted by Michael Kymlicka;

Maureen Forrester, contralto; premiere performance, Feb. 1976.

AR551: Maureen Forrester, contralto; John Newmark, piano; March 17, 1980, CBC Festival concert, Church of the Holy Trinity, Toronto.

AR949: Phyllis Mailing, mezzo-soprano; CBC Vancouver Chamber Orchestra conducted by Mario Bernardi; recorded Jan. 30, 1986.

Malcolm Forsyth, 1936

Canzona: for voice and orchestra
MV 1400 F735ca
1985

Vocalise for high or low voice/3(picc)23(bass cl)
2/4331/timp, 2 perc, harp/strings.

Commissioned by Concours internationale de musique de Montréal.

Duration: ca. 8:45.

Ms. (photocopy); transparency of score, originals of vocal score and parts sent to Counterpoint Musical Services, Oct. 98.

AR698: Erica Northcott, soprano; Montreal Symphony Orchestra conducted by Franz Paul Decker; premiere performance, June, 1985, Montreal International Vocal Competition.

Harry Freedman, 1922

Anerca: three Eskimo poems
MV 1101 F853an
1966

For soprano and piano.

Commissioned by Lois Marshall with the collaboration of the Canadian Music Centre through a grant from the Centennial Commission.

Harry Freedman, 1922

Anerca
MV 1234 F853an
1992

For soprano, vibraphone, harp and piano.

Words in English from Inuit poetry.

Original version for voice and piano written in 1966.

AR149: Lois Marshall, soprano; Weldon Kilburn, piano; CBC broadcast February 1967.

Harry Freedman, 1922

Keewaydin
MV 6900 F853ke
1971

For women's chorus and tape.

For S.S.A. and tape.

Level: D.

For Barbara and Bill.

'Keewaydin' was commissioned for the Bishop Strachan School Choir of Toronto.

The purpose of the piece is to prepare young

people for contemporary musical experiences by stressing intervals and interval relationships rather than notes of a scale. It is, in this respect, an ear training piece, requiring as it does the development of a fair degree of pitch memory as well as the ability to sing any interval -- particularly major and minor 2nds and 3rds -- regardless of what other notes are sounding.

Vertical lines represent beats of a bar, the thick lines representing the down beat of each bar. Dotted lines indicate two things: the pitch from which an entry is derived, and the interval (higher or lower, indicated by arrow) between the sounding pitch and the entry. For instance, the designation [up arrow] + 2 indicates that the given entry is a major 2nd above the pitch to which it is connected. The horizontal lines are of course the melodic lines. Each new note is indicated by a dot above or below the previous note, the size of the interval being indicated by a number adjacent to the dot. The thickness of the line indicates loudness and softness.

The text is made up Ontario place names taken from the language of the Ojibway Indian nation. The use of the words is purely on the basis of sound, not meaning.
(programme notes from the score)

AR317: Festival Singers of Canada conducted by Elmer Iseler; MacPherson Playhouse, Victoria B.C.; CBC broadcast Sept. 4, 1974.

AR318: Ontario Youth Choir conducted by Albert Greer; Woburn Collegiate, Scarborough; Oct. 4, 1974.

AR869: Organum Vocale conducted by Andras Feher; April 13, 1979, Hungarian Radio concert, Budapest.

Harry Freedman, 1922

Klee wyck: the laughing one
MI 1100 F853kL
1970

2(picc)222/4331/timp, 2 perc/strings.

Ms. (photocopy); transparencies of score and parts in CMC Toronto.

Commissioned by the Victoria Symphony Orchestra through the Canada Council on the occasion of British Columbia's centennial celebration.

Inspired by the paintings of Emily Carr.

R310: Performed by the Victoria Symphony Orchestra, Paul Freeman, cond. 1983

T 921: October 31 and November 1, 1975, Centennial Concert Hall, Winnipeg. Winnipeg Symphony Orchestra; Piero Gamba, conductor.

AR224: Victoria Symphony Orchestra conducted by Laszlo Gati; premiere performance, January 1971.

AR360: Winnipeg Symphony Orchestra conducted by Piero Gamba; Oct. 31-Nov. 1, 1975, Centennial Concert Hall.

AR719: Edmonton Symphony Orchestra conducted by Simon Streatfield; premiere of revised version, Feb. 28, 1986.

Harry Freedman, 1922

Pastorale

MV 6110 F853pa

1977

For SATB chorus (divisi) and english horn.

Text consists of phonic sounds.

Holograph (photocopy); originals of score and part in CMC Toronto.

Commissioned by the University of Prince Edward Island Choir through the Canada Council.

Duration: ca. 12:00

"Pastorale was written in 1977, and commissioned by the Department of Music of the University of Prince Edward Island through a grant from the Canada Council. As Freedman himself has said of the work, "It's in one movement, and uses a text I made up myself, in a language that has no meaning. I don't like texts; I find that you can't clearly hear of understand words when they are sung by a chorus, so why bother set words? So I use my own 'words', like 'Tadachika', 'Weondahsay' and 'Kawish'. Many of them are similar to words in the Ojibway language, place names in Ontario, which I use for texts in *Keewaydin*, *Pan* and *Graphic II*. For *Pastorale*, some words, like 'Kasaganammiss' are retained in their original form, but I have no idea what it, or any of the words, means. I just like the way they sound!"

Serge Garant, 1929-1986

Anerca

MV 1256 G212an

1961

Pour soprano, flûte, clarinette, basson, violon, alto, violoncelle, harpe, et percussion en 3 sections sans titres.

Paroles en anglais.

Texte des poèmes Inuit, traduit par Knud Rasmussen .

Écrit en 1961 et révisée en 1963.

J.J. Gagnier, 1885-1949

Journey

AR138

For string orchestra and English horn

Mary Gardiner, 1932

A Long time ago in the future

MI 2110 G223Lo

1986

For piano.

Ms (photocopy); master copy of score in CMC Toronto.

Duration: 10:00

Based on the Dene Dogrib Prayer Song.

Mary Gardiner

A Long Time Ago In the Future, 1986/rev. 1997

Commissioned by: Mary Kenedi

Premiered by: Elaine Keillor, Ottawa, 1988

"The title is an Amerindian saying which confirms belief in the continuity of all things. In this composition, Gardiner also draws upon a Native-Canadian Dene Dogrib Prayer Song, recorded by [Elaine] Keillor during field work at Rae-Edzo in NWT in 1984. Women in indigenous cultures of Canada have participated in music-making and in creation since time immemorial and in part Gardiner through her composition and title comments that this is continuing today."

CD 453 Mary Kenedi, piano. Recorded: Dec. 1 & 3, 1997, Humbercrest United Church.

Mary Gardiner, 1932

The legend of the first rabbit: a Canadian

Indian legend

MV 1215 G223Le

1987

For narrator, flute, piano and 'cello.

Words in English.

Holograph (photocopy); original in CMC Toronto.

Commissioned by the Ardeleana Trio.

Premiere: December 4, 1987, St. Andrew's Church, Toronto; Ardeleana Trio, Eric Donkin, narrator.

Duration: 19:00

Mary Gardiner

Legend of the First Rabbit, 1987

Commissioned by: Ardeleana Chamber Trio

Premiered by: Ardeleana Chamber Trio, Eric Donkin, narrator, Toronto 1987

"I was asked to compose a work for the trio and a narrator, 'suitable for children of all ages.' It seemed a daunting task – finding the right story and setting it to appropriate music. But once I discovered the imaginary legend explaining the rabbit's appearance, setting it to music became an exciting challenge: a drum would be necessary to help frame the story; the cello would have a native-like theme and the flute, of course, would be the rabbit. It all fell into place. The resulting work has happily exceeded all my expectations and I am delighted that there is now a French version as well."

CD 597: Robert Cram, flute ; Julian Armour, cello ; Elaine Keillor, piano ; Jim Bradford, narrator.

"A joint project between Studea Musica and Galerie Jeannine Blais, includes this compact disc, with English and French narration and an illustrated story book. The accompanying book can be obtained from Studea Musica or Galerie Jeanine Blais."

Dr. Graham Elias George, 1912

Songs of the Salish: Canadian West Coast Indians

MI 1100 G347so

1961

2222/2220/timp, perc, harp/strings.

Ms. (photocopy); original of score and transparencies of score and parts in CMC Toronto.

Duration: ca. 10:00

AR800: 14th annual Conference of the International Folk Music Council, Québec, Sept. 1961.

Srul Irving Glick, 1934-2002

I breathe a new song: 3 Eskimo songs

MV 6000 G559ib

1981

For SATB chorus (divisi).

English words translated from traditional Inuit song texts.

Holograph (photocopy); transparency in CMC Toronto.

Commissioned by Robert Cooper for the Mendelssohn Youth Choir through the Ontario Arts Council.

1. Dance song -- 2. Sung by a little girl to soothe a crying baby (lullaby) -- 3. Improvised song of joy.

Srul Irving Glick, 1934-2002

Lullaby: sung by a little girl to soothe a crying baby

MV 6000 G559Lu

1977

For SATB chorus.

Inuit and English words.

Ms. (photocopy); original in CMC Toronto.

Theo Goldberg, 1921

Songs of the Loon and the Raven

Peter Hannan, 1953

Trinkets of little value

MV 1200 H2435tr

1986

For voice and 4 instruments.

Text consists on native Indian words as collected by Jacques Cartier.

Holograph original in CMC Toronto.

Premiere: November, 1986, Vancouver East

Cultural Centre; New World Consort.

Duration: 30:00

1. Thequehoaca -- 2. Assomaha -- 3. Thegoaca -- 4. Honnesca -- 5. Canada undagneny.

Peter Hannan

Trinkets of Little Value, 1986

Commissioned by: new World Consort

Premiered by: Vancouver New Music Society, November 1986

"The texts for these songs are taken from a 'dictionary' of about 200 native words found at the end of Jacques Cartier's account of his second voyage to Canada in 1535 – the language of the newly 'discovered' land. The words are not arranged alphabetically, but rather by association or subject. The title refers to Cartier's own description of the currency he used to win over the people of this new land. As he described in the 'Voyages', gifts of these trinkets provoked ecstatic singing and dancing among the 'savages'. 'We gave them knives, glass beads, combs and other articles of little value, which greatly pleased them: they lifted their hands to heaven as they sang and danced in their canoes.'"

Peter Haworth

MacMillan and Barbeau on the Nass River

AR318: A documentary retracing the journeys in Northern British Columbia by Marius Barbeau and Sir Ernest MacMillan to collect the songs of the native tribes of the area.

Christos Hatzis, 1953

LIGHT (Arctic Dreams 2)

LIGHT (Arctic Dreams 2) is a palimpsest: a work composed on top of a pre-existing work, which in turn is based on a yet earlier work. The original source is *Voices of the Land*, the third movement of *Footprints In New Snow*, a radio documentary/composition about the Inuit and their culture that CBC Radio producer Keith Horner and I created in 1995 with the support from the Canadian Broadcasting Corporation and the Ontario Arts Council. *Voices of the Land* employs the same audio as the present work with the addition of the haunting voice of Winston White, an Inuit Elder and broadcaster from Nunavut, in the foreground speaking about the north and its inhabitants. During one of the mixing sessions of *Footprints* at the Toronto CBC Broadcast Centre, I asked the engineers if they could also make a separate mix of the *Voices of the Land* without the speaking voice. They did, and this was the starting point for the *Arctic Dreams* series.

It was my intention all along that this separate mix would become the audio part of a completely different composition. The opportunity did not present itself until seven years later, in the spring of 2002, when my wife Beverly Johnston and flutist Susan Hoepfner

asked me for a work for the two of them to perform as a duo. The result of that request was Arctic Dreams 1 for flute vibraphone and audio playback. At the time that I was engaged with the composition of that work, Jean Ashworth-Battle, the Music Director of the Toronto Children's Chorus, invited me to be the Canadian composer-in-residence for the UNESCO Songbridge Project, an international gathering of several children's choirs from around the world which was to take place in Newfoundland in the summer of 2003. The project guidelines recommended that the composition was written in such a manner that at some point, the audience could actively participate in the performance and that it had a theme particular to the country of the choir's (and corresponding composer's) residence. It immediately occurred to me that a further evolution of Arctic Dreams 1 might be the ideal piece for this occasion. It has a central, constantly repeating melody that can be easily learned by an audience and it is imbued by a New-Age-like optimism and hope that is very appropriate for the mandate of the Songbridge project and for children's voices in general. It also features predominately Inuit throat singers and ayaya singers in the audio playback that establishes a strong connection with the Canadian northern experience. A short text was added to the main melody referring to the northern lights: "Disturbing the darkness, the endless night: a miracle of light" as well as iterations of the word "light" in various languages reflecting the kaleidoscopic makeup of the participating choirs.

The rich vocal and voice-like synthetic textures of the work, the rather dense, but at the same time soft, layering of the various musical components, its New-Age and/or pop overall sound and, last but not least, its constant reference to the northern lights, both literally and in terms of the visual imagery that is evoked by the music, make LIGHT a work that can be presented in a multimedia context and to a considerably larger audience than that of classical music. While composing it, I was imagining choreography of children skating on an ice rink and a light show simulating the colour modulations of the northern lights. LIGHT is about optimism, hope, and the purity and innocence of a child's heart without which we shall "in no way enter the Kingdom". C.H.

Premiere performance: June 2 2003. The Toronto Children's Chorus and other participating choirs; Susan Hoepfner, flute; Beverley Johnston, vibraphone. Songbridge, Festival 500, St. John's, Newfoundland.

Christos Hatzis, 1953
Footprints in New Snow
 CD 760

Footprints in New Snow is the name of a 1995 documentary in which the character of Nunavut,

the new Inuit homeland, is discussed. The throatsongs were recorded on location in Iqaluit and Cape Dorset from June 15 to 26, 1995, along with interviews with throat singers, respected elders of the Inuit community and various environmental sounds of the north. In addition to the recorded and sampled sounds, synthesized sounds were also used to achieve a richer and more flexible texture. The throat singers Angela Atagootak and Pauline Kyak, two high school students who learned to throat sing with the help of their grade school teacher. In addition to throat singing they are responsible for the wonderful *ayaya* song in the third and last section of the work. The remaining throat singers are Elisha Kilabuk and Koomoo Noveyak, professional singers with extensive international touring experience (used only in the opening *Welcoming Song*) and four elders from Cape Dorset: Eligah Maggitak, Napachie Pootoogook (also an acclaimed visual artist whose print "My New Accordion" appears on the cover of this CD), Timagiak White, a broadcaster with CBC North and an unofficial cultural clearing house in Iqaluit at that time; Elisapee Davidee, the communications liaison of the Nunavut Implementation Commission, Johan Kelly, a broadcaster and respected elder of the Iqaluit community and the Rt. Rev. Robert Williams, bishop of the Anglican church of the Northwest Territories. They speak from the heart about the north, its people and their culture, and particularly about throat singing which is the connecting theme of this multi-theme work. The section *In the Name of God* contains excerpts from the Anglican mass in Inuktitut recorded on location in Iqaluit.

- From the liner notes

Christos Hatzis, 1953
Hunter's Dream
 CD 760

Christos Hatzis, 1953
Nunavut
 MI 9203 H367nu
 2000
 Photocopy; master of score and parts in CMC Toronto.
 For string quartet and computer generated tape.

Derek Healey, 1936
Arctic images: a suite for orchestra
 MI 1100 H434ar
 1971
 2picc22(bass cl)2/2220/timp, 2 perc, piano (celesta)/strings.
 Holograph (photocopy).
 Ms. (photocopy).
 Duration: ca. 17:00

1. Bear hunter -- 2. Caribou, winter light -- 3. Mosquito dream -- 4. Cliff dwellers -- 5. The arrival of the sun.

AR270: CBC Vancouver Chamber Orchestra conducted by John Avison; CBC Vancouver Festival, Sept. 21, 1971.

Derek Healey, 1936

Gabriola: op. 70 : A west coast Canadian set
MI 1100 H434ga
1988

2(picc)222/2210/perc(3), piano/strings.
Based on folk melodies from the Nootka, Cowichan, Salish, Kwakiutl and Tsimshian Native American peoples.
Holograph (photocopy); originals of score and parts in CMC Toronto.
Duration: 21:00
Gabriola (3:40) -- 2. The raven (4:45) -- 3. Petroglyph (4:15) -- 4. Sick joke (3:30) -- 5. The killer whale's song (4:45).

Derek Healey, 1936

Salal: an idyll for orchestra : op. 71
MI 1200 H434sa
1990

2122/2000/timp(perc), piano (or harp)/strings.
Holograph (photocopy); originals of score and parts in CMC Toronto.
Based on Salish and Kwakiutl melodies.
"Inspired by the discovery of [the evergreen shrub] Salal...at the Savill Gardens, Windsor, England."
Duration: 8:00

Derek Healey, 1936

Salish song: from Six Canadian folk songs
MV 6101 H434sa
1973

For SATB chorus and piano.
English words.
Commissioned by the University of Guelph Choir through the Canada Council.
Duration: ca. 3:30

AR1012: Feb. 19, 1986, Roy Thomson Hall.
T 1040 B: Centennial Meistersingers; Nikolaus Kaethler, conductor.

Derek Healey, 1936

Eskimo hunting song: from Six Canadian folk songs
MV 6101 H434es
1973

For SATB chorus and optional piano.
Inuit words.
Commissioned by the University of Guelph Choir through the Canada Council.
Duration: ca. 3:15

Derek Healey, 1936

Three quiet pieces for organ

MI 2410 H434th
1974

For organ.
Holograph (photocopy); transparency in CMC Toronto.
1. Preludio -- 2. Canto -- 3. Pastorale.

Derek Healey, 1936

Seabird island: an opera in two acts : op. 46
MV 7110 H434se
1976

Duration: 1:40:00
Ms (photocopy); original of score and parts in CMC Toronto.
Text in English by Norman Newton, after a Tsimshian story.
For 2 soprano, mezzo soprano, tenor, bass baritone, bass/ 2(picc)011/20000/perc(3), harp, piano, free bass accordion/strings.
Commissioned by the Edward Johnson Music Foundation for the 1977 Guelph Spring Festival under grants from Canada Council and Floyd S. Chalmers.
[libretto] Norman Newton

"The opera is set in the country of the Tsimshian, on the northern coast of British Columbia near the mouth of the Skeena River, in mythical times" – notes taken from the score

AR493-494: Chorus: Roxolana Roslak, Garnet Brooks, Barbara Ianni, Donald Bell, Ingmar Korjus; Stratford Ensemble and additional musicians conducted by Nicholas Goldschmidt; June 27, 1977 CBC broadcast; continued on AR494.

AR822-823: Ingemar Korjus, Phyllis Mailing, Roxolana Roslak, Donald Bell, Barbara Ianni, Garnet Brooks, vocalists; Stratford Ensemble conducted by Nicholas Goldschmidt; premiere performance, May 7, 1977, Guelph Spring Festival; continued

Ruth Watson Henderson, 1932

Clear sky and thunder: an Inuit song battle cantata for children lyrics by Leonard Peterson; music by Ruth Watson Henderson

MV 6251 H497cl
1983
For children's chorus, flute, piano and percussion, performed either as concert piece, staged cantata or opera.
English words.
Ms. (photocopy); original of score in CMC Toronto.
Commissioned by the Toronto Children's Chorus through the Floyd Chalmers Foundation.
Premiere: Oct. 1984, Toronto; Toronto Children's Chorus, Jean Ashworth Bartle, dir.

Ruth Watson Henderson, 1932

The song my paddle sings

MV 6101 H497son

1992

For SATB chorus and piano.

Words in English.

Commissioned by the Ontario Choral Federation through the OAC.

Ms (photocopy); masters returned to composer for publication.

Ruth Watson Henderson ; [words] E. Pauline Johnson.

Jan Jarvlepp, 1953

Earth song

MV 6000 J38ea

1998

For SATB choir

Photocopy; master of score in CMC Toronto.

Words in English inspired by a speech by U.S. Indian Chief Seattle.

Premiere: May 13, 2000, St. Anne's Church, Ottawa; Canadian Centennial Choir, James Caswell, cond.

words by Ted Perry ; music by Jan Jarvlepp.

Udo Kasemets, 1919

Recitative and rondino.: on songs of the Copper Eskimos

MI 1500 K19re

1954

For string orchestra.

Duration: ca. 8:00

Talivaldis Kenins, 1919

Ojibway song

MV 6000 K33oj

1962

For SATB chorus (divisi).

English words.

Text is from a traditional Ojibway song.

AR309: Het Omroepoor van B.R.T. conducted by Vic Nees; Feb. 16, 1974, Brussels.

Talivaldis Kenins, 1919

Lagalaï: Legend of the stone

MV 6170 K33La

1970

A chamber drama for SATB choir, flute, horn, and percussion.

Words in English by Uldis Fogels after an Indian legend by E. Pauline Johnson.

Ms (photocopy); original in CMC Toronto.

Commissioned by the CBC.

Duration: 14:00

AR217: Festival Singers of Canada conducted by Elmer Iseler; Eugene Rittich, horn; Robert Aitken, flute; Paul Caston, percussion; CBC broadcast Sept. 3, 1970.

Talivaldis Kenins, 1919

Naacnaaca (trance): ballade for orchestra

MI 1100 K33na

197

3picc23bass cl2/4331/timp, 3 perc/strings.

Ms. (photocopy); transparencies of score and parts in CMC Toronto.

Commissioned by the Senior Orchestra of the Inter-Provincial Music Camp of Manitou-wabing through the Ontario Arts Council.

Based on a trance song of the Nootka Indians from West Vancouver Island.

Duration: ca. 10:00

Talivaldis Kenins, 1919

Sawan-oong: the spirit of the wind

MV 3500 K33sa

1973

Baritone, male narrator, female narrator, SATB chorus/2(picc)2(Eng horn)2(bass cl)

2/2221/timp, 3 perc/strings.

English words.

Text is by Uldis Fogels based on an Ojibway-Cree Indian legend.

Ms. (photocopy); original in CMC Toronto.

Composed for the 1973 Courtenay Youth Music Camp, B. C. through the Canada Council.

Duration: ca. 15:00

AR276: Courtenay Youth Music Camp Orchestra and Chorus, conducted by Simon Streatfield; Ray Nurse, baritone; Courtenay, B.C., Aug. 25, 1973.

Talivaldis Kenins, 1919

Fantasy-variations on an Eskimo lullaby

MI 8213 K33fa

1967

AR150 Suzanne Shulman, flute; Margot Burton, viola; March 1967, Edward Johnson Building concert hall, Toronto.

Talivaldis Kenins, 1919

Suite in D for organ: suite en ré pour orgue

MI 2410 K33su

1978

For organ.

Ms. (photocopy); transparency in CMC Toronto.

Duration: ca. 19:00

Prelude -- Variations on an Indian lullaby --

Toccata.

Gary Kulesha, 1954

Image: Uvavnuk is struck by a meteor and becomes a shaman

MI 3134 K96im

1990

For string quartet.

Excerpt from the composer's "Shaman songs", commissioned by the CBC.

Ms (photocopy); original of score and parts in CMC Toronto.
Duration: 4:30

Gary Kulesha, 1954

Shaman songs

MV 6215 K96sh

1990

For SATB chorus, clarinet and string quartet.
Words in English.

I. Orpingalik speaks of singing -- II. Invocation -- III. Incantation -- IV. Uvavnuk is struck by a meteor and becomes a shaman (string quartet only) -- V. Uvavnuk's song -- VI. Ancient song.

Alfred Kunz, 1929

Eskimo lullaby: two piece suite, no. I

MI 1800 K965es

1981

For concert band.

Intended for Grade 1 1/2 level.

Alfred Kunz, 1929

The sleeping giant: a short folk-lore sequence for two-part children's chorus

MV 6000 K965sL

1981

For SA children's chorus (divisi) with optional soprano solo.
English words.

Robert Lemay, 1960

Kamigluk's inukshuit

MI 8250 L549ka 2000

Pour flûte et marimba.

Photocopie; l'original se trouve au CMC Montréal.

2000Raymond Luedeke, 1944

Tales of the Netsilik: contes et légendes

Netsilik

MV 1400 L948ta

1988

Words collected by Knud Rasmussen; English version by Edward Field; French version by Hélène Filion.

Ms. (photocopy); originals of score, orch. parts (narrator version and suite) and scripts in CMC Toronto.

Commissioned by the Toronto Symphony, Montreal Symphony Orchestra, Edmonton Symphony, Orchestra London, Orch. symphonique de Québec, and the Calgary Phil. through The Canada Council.

Also playable as an instrumental suite (20 min.).

Duration: 41:00

Narrator/2(picc)2(eng hn)2(bass cl)2(cbsn)/4231/timp, 2 percussion/ piano(celeste), harp/strings.

AR1082: Andrew Davis, Toronto Symphony Orchestra

World Premiere 23 February 1989 in Roy Thompson Hall, Toronto, with CBC personality Peter Gzowski as narrator. Broadcast 13 March 1989 on the CBC Stereo programme

Raymond Luedeke, 1944

Prayers, poems and incantations for the Earth: for chamber choir (SATB and SSATTBB) and treble choir

MV 6000 L948pra 2001

2001

For chamber choir and treble choir.

Photocopy; master of score in CMC Toronto.

Words in English.

Various texts:

Traditional native North American prayers.

The Song of Solomon 22: 10-14 (Rise up my love).

Glory be to God, Gerard Manley Hopkins.

i thank you God, e.e. cummings.

'You ask', Li Po.

'The force', Dylan Thomas.

'The beauty of the trees', Chief Dan George.

To Jessie Iseler.

Incantation 1 / (traditional) -- Wild Air / (Gerard Manley Hopkins) -- Incantation 2 / (traditional)

-- Rise Up, My Love / (the Song of Solomon) --

Incantation 3 / traditional -- Glory be to God /

(Gerard Manley Hopkins) -- Incantation 4 /

(traditional) -- i thank you God / (e.e.

cummings) -- Incantation 5 / (traditional) -- You

Ask Why / (Li Po, trans. James Cryer) --

Incantation 6 / (traditional) -- The Force /

(Dylan Thomas) -- Incantation 7 / (traditional)

-- The Beauty of the Trees / (Chief Dan

George).

Premiere 3 June, 2002, St. James Cathedral, Toronto; Elmer Iseler Singers, Amabile Youth Singers, Lydia Adams, conductor.

Sir Ernest MacMillan, 1893-1973

Three songs of the west coast

MV 1101 M167th

1928

For unspecified voice and piano.

Words translated into English, and in the original Tsimshian.

Text is from Nass river tribes, translated into

English by Duncan Campbell Scott.

Arranged by Ernest Macmillan in 1927.

recorded from singers of Nass river tribes,

Canada, by Marius Barbeau; English version by

Duncan Campbell Scott; transcribed & arranged

by Ernest MacMillan.

Outsiders, behold Geedararits (a spirit song) --

Na du - na du du (lullaby) -- Stop all this idle

chatter! = Aguhlen hagweeyaha.

Ian McDougall, 1938
Three Canadian folk songs
MV 6600 M137th
1989
Duration: ca. 15:00.
Words in English.
For SATB chorus with string orchestra and/or electric guitar.
Photocopy; master copy in CMC Toronto.

The stormy scenes of winter -- She's like the swallow -- An Eskimo lullaby (Sleep through the night).

Quentin MacLean
Algonquin legend
(1940s)

AR160: Toronto Symphony conducted by Sir Ernest MacMillan, February 1953.

Diana McIntosh
Kiviug: an Inuit legend
MI 1200 M152ki
1985
For 1(picc)1(Eng hn)1tenor sax(baritone)
1/0000/perc(2)/strings (1-1-1-1).
Ms. (photocopy); original of score and parts in CMC Toronto.
Commissioned by the CBC.

Diana McIntosh
Nanuk
MI 3212 M152na
1991
For viola and piano.
Ms (photocopy); original of score and parts in CMC Toronto.
Duration: 15:00
Commissioned by Rivka Golani through the Manitoba Arts Council.

"*Nanuk* (Inuit for White Bear) was written in 1991 for Rivka Golani through a grant from the Manitoba Arts Council. The work is scored for viola and piano (using both the keyboard and the interior of the instrument) and is intended to express the vast, lonely Arctic region of snow and ice. The music could be heard as a day in the life of a polar bear. It begins in eerie silence that [is meant to] suggest soundless footprints in the snow."

Paul McIntyre, 1931
Fantasy on an Eskimo song
MI 5151 M1525fa
1962

AR061 Anchorage quintet recorded in performance in Alaska.

Commissioned by the Alaska Festival of Music, 1962 for the Westwood wind quintet.
Duration: ca. 10:00

Moisse, S.
Variations sur un theme huron
Piano
published by BMIC (1955).

Glen Morley, 1912-1996
Salish lullaby
MI 1200 M864sa
1995
Ms (photocopy); master copies of score and parts in CMC Toronto.
11(Eng hn)11/2211/timp, perc, piano/strings.
Duration: 4:00
Based on a tune from the Okanagan (B.C.) Salish Indians.

Frank Morrison
Tzinquaw: The Thunderbird and the Killer Whale
1952
"An Indian opera, Tzinquaw, a musical dramatization of the Salish Indian legend of Tzinquaw the thunderbird and Quannis the killer whale, was performed in 1951 by the Cowichan Indian Players in New Westminster, BC. A large cast of dancers and singers performed to a piano transcription by Frank Morrison. Derek Healey's opera Seabird Island is based on a legend of the Tsimshian. Arthur Honegger's Le chant de Nigamon for orchestra (1917) is based on Huron and/or Iroquois themes found in Tiersot's Ethnographie musicale (1905) which may have been collected in Canada." – Canadian Encyclopedia, 2005

<http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1SEC792504>

Oskar Morawetz, 1917
The song my paddle sings
MV 6000 M831so
1975
For SATB chorus (TB divisi).
English words.
Text is by Pauline Johnson.
Ms. (photocopy); transparency in CMC Toronto.
Commissioned by the Leslie Bell Scholarship Foundation through the Canada Council.

Diane Morgan Morley, 1929
The song my paddle sings
MV 6000 M8475s
1900
For SATB divisi chorus a cappella.
English words.
Ms. (photocopy); transparency of score in CMC

Toronto.
words, Pauline Johnson;

McPhee, Colin 1900-1964
Four Iroquois Dances for orchestra

Donald Patriquin, 1938
Karéna: for 17 strings, harp & soprano
MV 1306 P314ka
1979
For soprano, harp, string orchestra (4-4-4-3-2).
Words in English by E. Pauline Johnson from the
poem Autumn' orchestra.
Ms. (photocopy); original of score in CMC
Montréal.
D. Patriquin.
I. Prelude -- 2. Overture -- 3. Muses -- 4. The
vine -- 5. The maple -- 6. Hare-bell -- 7. The
giant oak -- 8. Aspens -- 9. Finale.

Donald Patriquin, 1938
Innorria: Huron dance carol
MV 6101 P314in
1992
One of the composer's Six songs of early
Canada.
Words in Mohawk.
For SSAA chorus and piano (with optional
percussion).
Also a version for SATB, piano and optional
percussion.

Donald Patriquin, 1938
Inuit weather chant: from Canadian mosaic
MV 6000 P314in 2001
2001
Mixed chorus

Donald Patriquin, 1938
Tsimshian Welcome Chant: from Canadian
mosaic
MV 6130 P314tsi
Pour choeur SATB et drum.
Partition éditée.
Program Note:
In 1920 Canadian musicologist Marius Barbeau
wrote of the West Coast Indians:
“(Their) songs still conjure up tribal
recollections...Singing reached out for greater
things and larger spaces.”
This song of welcome comes from the Tsimshian
Indians who live along the Nass River in British
Columbia. It was performed during ‘potlatches’
– lavish feasts which became almost
competitive in their endeavor to outdo their
neighbour.
This song was sung as the robed chief
appeared.
It roughly translates as ‘The people of
Gidaranitzeh welcome the chief.’

Alex Pauk, 1945
Legend of the raven (Haida)
MI 2110 P323Le
1981
For piano, in 16 sections.
Ms. (photocopy); original in CMC Toronto.
Commissioned by Frankish Styles through the
Ontario Arts Council.
Duration: ca. 16:00

AR974: Christina Petrowska, piano; CBC
broadcast Jan. 4, 1987.

Kenneth Peacock, 1922-2000
Songs of the cedar: The whip; the basket
MV 1215 P356so
1950
For voice, flute, piano, violoncello and string
bass.
Words in English from traditional West Coast
Indian texts trans. by Constance Skinner.
I. The Whip. -- II. The Basket.

Paul Pedersen, 1935
**An old song of the sun and the moon and
the fear of loneliness**
MV 1211 P371ol
1973
For soprano, flute and piano.

Barbara Pentland, 1912
The lake: one act chamber opera for stage,
radio, or television
MV 7700 P419la
1952
For soprano, contralto, tenor, bass, flute, oboe,
trumpet, 6 violins, 2 violas, 2 cellos, and double
bass.
Text by Dorothy Livesay; music by Barbara
Pentland.

Tibor Polgar, 1907-1993
The last words of Louis Riel
MV 2500 P765La
1967
Contralto, baritone, SATB chorus/2(picc)2(Eng
horn)2(bass cl)2(cbsn) /4331/timp, 3 perc,
harp, piano (celesta)/strings.
English words.
Text is an adaptation by John Robert Colombo
of Louis Riel's last speech.
Ms. (photocopy); transparencies of score and
vocal score in CMC Toronto.
Composed as a Centennial Project while on a
Senior Arts Fellowship from the Canada Council.
Duration: ca. 17:00

Allan Rae, 1942
Kiwani owapi: Dakotah: "awakening of earth"
MI 8551 R134ki

1981

For clarinet, 2 pianos, and 2 percussion.
Holograph (photocopy); transparency of score
and parts in CMC Toronto.
Commissioned by Fusion 5 through the Arts
Council of Alberta.
Duration: ca. 13:00.

Allan Rae, 1942

Poems for trio

MI 3233 R134po

1974

For piano trio.

Holograph (photocopy); transparency of score
in CMC Toronto.

Commissioned by the Canadian Broadcasting
Corp. for performance by One Third Ninth.

Duration: ca. 15:00.

Ghost dance: Paiute (5:10) -- Spring song:
Ojibwa (4:30) -- The rock: Omaha (6:30).

T 1013: CBC-FM, "Music Alive" 1975, CBC
Alberta Festival concert, Edmonton.
One Third Ninth Trio: Moshe Hammer, violin;
Gloria Saarinen, piano; John Kadz, cello.

AR404: same as T 1013

Imant Raminsh, 1943

Along the frontier trail: earth chants

MV 6000 R137al

1982

For unaccompanied SSAATTBB chorus.

Words in English from traditional Eskimo,
Chippewa, Sioux, Nahuatl, Winnegago, Tewa
and Wintu songs.

Holograph (photocopy); original in CMC Toronto.

Commissioned by the Vancouver Bach Choir.

Premiere: 1983, Ontario tour of the Vancouver
Bach Choir, Bruce Pullan, cond.

The lands around my dwelling (Eskimo) -- 2. As
my eyes search -- 3. War song (Sioux) --4.
Love song (Nahuatl) -- 5. Pleasant it looked
(Winnegago) -- 6. Upward going (Tewa) -- 7.
Two dream songs (Wintu)

CD 735 Various soloists ; Vancouver Chamber
Choir ; Vancouver Children's Choir ; CBC
Vancouver Orchestra ; Jon Washburn,
conductor.

Imant Raminsh, 1943

Firefly song

MV 6101 R137fir

1991

For 4-part treble chorus and piano.

Words in English translated from the Ojibway.
From the composer's Songs of the Lights, Set
II.

Imant Raminsh, 1943

Imant Raminsh: songs of the lights

CD 102

1992

Choral music.

CBC Records: SMCD 5116.

Songs of the lights -- Song ("And I think over
again) -- The great sea -- Come, my light -- Ave
Maria -- Ave, verum corpus -- Magnificat.

Imant Raminsh, 1943

Song (Copper Eskimo)

MV 6000 R137so

1987

Duration: 5:00

Holograph (photocopy); originals returned 1992
to composer for publication by Jaymar.

Words in English trans. from the Inuit.

For SATB divisi chorus.

Imant Raminsh, 1943

Song: and I think over again

MV 6000 R137son

1987

Composed in 1987.

Words in English from a Copper Eskimo text.

For SSAATTBB chorus.

Imant Raminsh, 1943

Surrounded with great joy

MV 6255 R137su

1995

For SATB chorus, flute, oboe, viola, violoncello,
percussion and piano.

Words in English from Poems of the Inuit, ed. by
John Robert Columbo.

Ms (photocopy) ; master copy of score and
parts in CMC Toronto.

Duration: 21:00

Commissioned by the Elora Festival.

Premiere: July, 1995, Elora, Ont. ; Elora Festival
Singers, Noel Edison.

1. Arise (Aria) -- 2. Glorious it is -- 3. The
mother's song -- 4. The old man's song -- 5.
Longing for loneliness -- 6. Surrounded with
great joy.

Imant Raminsh, 1943

Song of the stars

MV 6101 R137so

1985

For 2-part treble voices and keyboard. "An
accompaniment for string ensemble is available
from the publisher."

English words trans. from the Algonquin by
Nellie Barnes.

From the composer's Song of the lights.

Duration: ca. 4:15

Imant Raminsh, 1943

The great sea

MV 6600 R137gre
1972
Piano reduction of the work for SATB chorus and string orchestra.
String parts available on hire from the publisher.
May be performed with piano in the absence of strings only.

Imant Raminsh, 1943
The great sea
MV 6600 R137gr
1972
For SATB chorus and string orchestra.
Iglulik Eskimo text translated into English by W.E. Calvert.
Premiere (Canadian): 1980, Vancouver;
Vancouver City College Choir, Jon Washburn, dir.
Duration: 8:00
Holograph (photocopy); masters returned to composer. Pub. by Jaymar 1997.

Imant Raminsh, 1943
The lands around my dwelling
MV 6000 R137ea1
1997
For soprano and SATB (div) chorus a cappella.
Duration: ca. 4:00
No. 1 of the composer's Earth chants.
Words in English based on an Inuit text.
Commissioned by the Vancouver Bach Choir.

Sylvia Rickard, 1937
Four Indian songs
MV 1101 R539fo
1984
AR 1133 (for soprano and orchestra)
AR 2218
For soprano and piano.
Composed in 1974.
Words in English.
Also exists in version for soprano and orchestra.
Premiere: 1974, Women's Musical Club,
Vancouver; Joanne Dorenfeld, soprano, Gail O'Riordan, piano.
Duration: 10:00
Nootka love song -- Prayer to the young cedar (Kwakiutl) -- Chant to the firefly (Chippewa) -- Drums of my father (Ojibway) / Shirley Daniels.

Sylvia Rickard, 1937
Fletcher's challenge: A fantasy in allegory
MV 7700 R539fL
1993
Photocopy; master copy in CMC Toronto.
Duration: ca. 75 min.
An allegorical opera/pageant for 2 narrators, 19 singers (each with hand-held instruments), accordion, harmonica, wood flute, native Indian frame drum, 2 rattles, small Indian rattle drum,

violoncello, double bass and 2 birch-bark pieces.
music and libretto by Sylvia Rickard.

Roy, Léo
Chant de joie
For piano

Jeffrey Ryan
First there was light
MV 1101 R988fi
1994
Photocopy; master copy in CMC Toronto.
Duration: 25:00
Words in English by Barbara Goldowsky.
A song cycle for mezzo-soprano and piano.
Premiere: June 26, 1996, Cleveland Museum of Art, Cleveland, OH; Joanne Uniatowski, mezzo; Michael Borowit, piano.
Los Alamos -- Chemistry -- Solstice -- Morning prayer -- Inventory -- Love letter -- Count my bones -- Watermill -- Fires in the desert.

Micheline Coulombe Saint-Marcoux, 1938-1985
Ishuma: d'après des textes Esquimaux et des poèmes de Paul Chamberland
MV 1965 S146is
1974
Pour soprano ou mezzo-soprano, trombone, violon, contrebasse, 3 percussion, Ondes martenot, synthétiseur, et orgue Hammond type B3. Tous les instruments sont amplifiés.
Partition de chef.
Paroles en français et esquimaux, transcrits selon les normes de l'alphabet phonétique international.
Ms. (photocopie); l'original se trouve au CMC Montréal.
Durée : env. 15:00.

RCI 422: Performed by the Ensemble de la SMCQ, Serge Garant, dir., Marthe Forget, soprano, Jean-Luc Morin, cello, Pauline Vaillancourt, soprano, Jocelyne Coulu, mezzo-soprano, Roland Richard, baritone.
Chamber and vocal music.

R. Murray Schafer, 1933
Miniwanka: or, The moments of water
MV 6000 S296min
1971
For unaccompanied SA or SATB chorus.
Words in English.
Duration: ca 5:00
A pedagogical discussion of this work can be found on page 72 of Canadian music: A selective guidelist for teachers by Patricia Martin Shand.

R368: Performed by the Powell River Boys' Choir, Don James, cond. with the Academy Strings, and Donna Epp, piano.

T 1135: May 20, 1977, Guelph Spring Festival concert, Guelph Centennial Collegiate and Vocational Institute, Guelph, Ontario. Ontario Youth Choir, John Washburn, dir.

AR406: Vancouver Bach Choir conducted by John Washburn; CBC broadcast May 31, 1976.

AR459: Ontario Youth Choir conducted by Jon Washburn; May 20, 1977, Guelph Spring Festival.

T 1018: A Vancouver Bach Choir, John Washburn, conductor. CBC-FM, "CBC Monday Evening"

R. Murray Schafer, 1933

Patria. The prologue: The princess of the stars

MV 7700 S296pr
1981

A ritual for performance at dawn on an autumn morning on a lake.

For 4 sound poets/actors, 6 dancers, soprano, double SATB chorus, flute, clarinet, horn, trumpet, trombone, tuba, 4 percussion.

Composed in 1981, revised in 1984.

Duration: ca. 78:00.

R. Murray Schafer, 1933

Snowforms

MV 6000 S296sn
1983

For treble voices.

Text consists of various Inuit words for snow.

Composed in 1983.

Graphic notation.

Duration: 7:00

Ernst Schneider, 1939

Angakoo, The Shaman

MI 3211 S358ang

For violin and piano

Of Olden times – Dreams and Visions – The Shaman Dances

Leo Smith

Indian Romance

Cello, piano (arrangements of west coast Amerindian songs)

CD 678 – "Romance: early Canadian chamber music"

Edvard Skerjanc, violin ; Rosalind Sartori, cello ; Elaine Keillor, piano.

Harry Somers

Kuya

For voice, flute and percussion

MV 1250 S694ku

1967

AR221, AR174, AR156, R316

Commissioned by the International Institute of Music of Canada

Notes:

The basic motivic ideas, presented in the opening of the piece, were taken from the song of Skateen, the Wolfhead chief of a Nass River tribe, as collected and notated by Dr. Marius C. Barbeau and Sir Ernest MacMillan. The original was a Lament and used the opening syllables of this piece to voice it. The Nass River people live in British Columbia, Canada's most western province.

The words of the song are Cree Indian, a people living to the east of British Columbia on the Prairies of Canada. The words were selected by the composer from the Cree Grammar by the Rev. H.E. Hives, and the English-Cree Primer and Vocabulary by Rev. F.G. Stevens. The words in the last section, #4, were taken from a story told by an Indian on Sweetgrass reserve, whose name was Coming Day, to Leonard Bloomfield.

The composer was assisted in ascertaining pronunciation and feeling for the language by Mrs. Lou Waller, who herself is a Cree Indian from Alberta and to whom this work is dedicated.

Because of the language of the Cree has many subtle nuances, the composer has used a phonetic approximation, as taken from the Grammar and Primer, which he felt to be most easily adaptable to persons unfamiliar with the language.

- Harry Somers, note in score.

Harry Somers, 1925-1999

Louis Riel: music drama in three acts

MV 7700 S694lo

1967

Description: This powerful national drama focuses on the tragedy of a man caught in the web of French-English-Indian rivalry as well as the religious and social bigotry of the early settlements of the Canadian West, but it is also a story of human tragedy which transcends time and nation. Librettist Mavor Moore states: "he (Riel) is an immensely colourful personification of some of the great liturgical themes of mankind. One is that of the idealist driven mad by continued betrayal by ruthless realists in whom he mistakenly trusts. Another is that of the thinker paralyzed by his thinking, the Hamlet syndrome. Another is that of the half-breed, the schizophrenic outsider who belongs to no people. Still another is that of the leader of a small nation standing in the way of "progress": is he hero or fool? And what of a mad-man unjustly hung?" *Louis Riel* is filled with dramatic irony directed at the problems of the Canadian political and social arena, problems for which solutions have become no simpler with the passage of time. Somers uses four different

stylistic approaches - folk, atonal-abstract, diatonic, and various mixtures of the three. The texture of the work is generally lean and melodies often revolve around one tone with or without embellishments. Another significant stylistic feature is the way in which Somers uses the cumulative principle, both within a phrase and over a complete act of the opera. A melody often results from what appears to be a series of false starts. Musical event is piled upon musical event in a long, line until tension at the climax reaches the breaking point.

Harry Somers, 1925-1999
A midwinter night's dream

MV 7110 S694mi
1988

For baritone, tenor, mezzo (or contralto), 3 young singers, children's chorus and piano (4 hands).

Photocopy; masters of full score, choral score and libretto in CMC Toronto.

Words in English.

Commissioned by the Canadian Children's Opera Chorus through the Canada Council, the Laidlaw Foundation and the McLean Foundation.

Duration: 75:00

composed by Harry Somers ; libretto by Tim Wynne-Jones. -- 1991

AR1093: Performance either 25 or 26 July 1989 at Young People's Theatre, Toronto. Presented by Chamber Concerts Canada. Broadcast 21 October 1989 on the CBC Stereo programme SATURDAY AFTERNOON AT THE OPERA.

AR1071: World Premiere of Harry Somer's children's opera, 23 May 1988 at Du Maurier Theatre, Harbourfront, Toronto. Interesting to hear Heppner in fine voice, before he became an international superstar. NOTE: there is a brief gap in the master tape, around 45:

Harry Somers, 1925-1999

Shaman's song

MV 1101 S694sm
1983

English words translated from Inuit and phonetic texts.

Words of Uvavnok, a Netsilik Inuit woman.

Ms. (photocopy); original of score in CMC Toronto.

Commissioned by the S.C. Eckhardt-Gramatté National Competition for the performance of Canadian music, through the Canada Council. Duration: ca. 9:00.

Harry Somers, 1925-1999

Shaman's song

MV 1101 S694ss
1983

For soprano or tenor and prepared piano.

English words translated from Inuit, and phonetic texts.

Words of Uvavnok, a Netsilik Inuit woman. Also in a version for baritone.

Ms. (photocopy); original of score in CMC Toronto.

Commissioned by the S.C. Eckhardt-Gramatté National Competition for the performance of Canadian music, through the Canada Council. Duration: ca. 9:00.

Program Note:

Harry Somers

Shaman's Song, 1983

Commissioned by: S.C. Eckhardt-Gramatté National Competition for the performance of Canadian Music with the assistance of the Canada Council

Premiered by: Debra Parker, soprano, James Manson, piano, EGRÉ Competition, Winnipeg, January 1984

Shaman's Song, for voice and prepared piano, is Somers' musical setting of the "words of Uvavnok, a Netsilik Inuit woman, as told to Rasmussen. (Across Arctic America):

"The great sea has set me in motion

Set me adrift,

Moving me as the reed moves in a river.

The arch of sky and mightiness of storms

Have moved the spirit within me,

Till I am carried away

Trembling with joy."

AR673: Debra Parker, soprano; James Manson, piano; Eckhardt-Gramatté competition, Jan. 1984.

CD 634 – second work

Morris Surdin, 1914-1979

A big bear

MV 6000 S961Bi
1977

For SA chorus (children).

English words.

Text from *The great hunger: a play about the Eskimo*, by Len Peterson.

Ms. (photocopy).

Timothy Sullivan, 1954

Five Indian songs

MV 1212 S952fi
1978

For medium or high voice, flute, and guitar.

English words translated from North American Indian.

Texts are from *In the trail of the wind:*

American Indian poems and ritual orations, ed. by John Bierhorst.

Ms. (photocopy); transparency of score in CMC Toronto.

Duration: ca. 20:00.

1. The moon and the year -- 2. Whence does he spring? -- 3. Dream song -- 4. Love song -- 5. Ya-hiyé.

AR579: Carol Essex, voice; Claude Cobert, flute; Steven Wingfield, guitar; Jan. 23, 1979, Walter Hall, Toronto.

James Tenney, 1934

Hey when I sing these 4 songs hey look what happens

MV 6000 T298he

1971

For unaccompanied SATB chorus.

Composed in 1971.

Words in English translated from the Iroquois by Jerome Rothenberg.

James Tenney, 1934

Three indigenous songs

MI 8650 T298th

1979

For 2 piccolos, alto flute, bassoon (or tuba) and 2 percussion.

Composed in 1979.

Commissioned by New Music Concerts, Toronto.

Commissioned by New Music Concerts, Toronto.

Based on the acoustical properties of three texts.

No more good water / Jaybird Coleman -- 2.

Kosmos / Walt Whitman -- 3. Hey when I sing

these 4 songs Hey look what happens / a

translation from the Iroquois by Jerome

Rothenberg.

Peter Ware, 1951

Tsankawi

MI 1100 W271t

1978

2(picc)222/4231/timp, perc(4)/strings.

Duration: ca. 7:00.

Commissioned by the Queen's Chamber Orchestra.

Premiere: April 5, 1978, St. George's Cathedral,

Kingston, Ontario: the Queen's Chamber

Orchestra, composer cond.

Ms. (photocopy); master of score in CMC Toronto.

Parts available from composer.

Written in 1978, revised 1982.

Tsankawi was inspired by an Indian ruin

situated at the top of a mesa located in the

Rocky Mountains of New Mexico, U.S.A.

AR684: University Chamber Orchestra conducted by Paul Martin Zonn; Nov. 6, 1981.

Carol Ann Weaver, 1948

Algonquin dawn

MI 9204 W363aL

1989

For mandolin, guitar, 1 keyboardist (DX7 and DX11).

Photocopy; original in CMC Toronto.

Premiere: May 4, 1989, Aird Hall, Waterloo,

Ont. ; Lyle Friesen, mandolin, Robert Norris,

guitar, Carol Ann Weaver, synthesizers.

Duration: 15 :00

AR1143: On track #3 of this CD, a performance of Weaver's Algonquin Dawn. The original notes tell us: "performed by Noris, Friesen and Weaver"

John Weinzweig, 1913

Arctic shadows

MI 5212 W4245ar

1993

For oboe and piano.

An abridgement of the composer's Edge of the world.

John Weinzweig, 1913

Edge of the world

MI 1100 W4245ed

1946

One movement symphonic poem based on characteristics of Eskimo dance songs.

AR292: CJRT Festival Orchestra conducted by John Weinzweig.

AR044: Winnipeg Symphony Orchestra conducted by Victor Feldbrill. CBC TV recording, Feb. 1962.

John Weinzweig, 1913

Improvisation on an Indian tune

MI 2410 W4245im

1942

Based on a Dogrib Indian melody.

Commissioned by Temple Emanu-el in New York

for its Three Choir Festival and premiered in

March, 1942.

For organ solo.

AR770: Karen Rymal, organ; March 28, 1990.

John Weinzweig, 1913

The Red ear of corn

MI 1100 W4245re

1949

MI 2175 W4245re

1949 (reduction for piano solo)

MI 1100 W4245red

1949 (reference only)

AR045 (CBC Symphony Orchestra conducted by Alfredo Antonin, 1959)

AR109 (Toronto Symphony Orchestra conducted by Ettore Mazzoleni; February 1965)

AR404 (CBC Vancouver Chamber Orchestra conducted by John Avison; CBC broadcast May 3, 1976)

AR921 (Volkoff Canadian Ballet Orchestra conducted by Samuel Hersenhoren; premiere performance, March 2, 1949).

Program note:

Commissioned by the Volkoff Canadian Ballet for performance during the Canadian Ballet Festival held at the Royal Alexandra Theatre on March 2, 1949. The music was created out of a blending of phrases and rhythms of both Indian and French-Canadian dance-song styles. Anatol Chujoy, the New York ballet critic, who attended the premiere in Toronto, wrote: "Mr. Weinzweig's score will take its place among the talented compositions based on North American folklore.

The story: Every once in a while, corn huskers in rural Quebec come across an ear of corn which is not yellow, but red. There is an Indian legend that explains this phenomenon, a story that links it with the first Iroquois maiden to be converted to Christianity. It seems that she was betrothed, against her will, to the chief of the tribe, but because she chanced to offend him, he angrily stabbed her. Her blood spilled onto the ground, and in the corn that later grew on the spot, there was found a red ear. In later years, when the French-Canadian inhabitants would harvest their corn, if anyone discovered a

red ear, he had the privilege of choosing whichever girl he wanted for his bride.

Tribal Dance – The warrior and his braves join in a dance of vengeance against the wounded Indian maiden. The music, built around the complex rhythms of timpani and tom-tom, works up to an angry explosion.

Ceremonial Dance – It is springtime. The young corn is beginning to stir. The Indian maidens move in a slow graceful dance in dedication to the Spirits of the Corn.

Barn Dance – The time is the present. The place, a French-Canadian village. The people are celebrating the legend of the Red Ear of Corn with a Corn-Husking Bee. But first the young men must seek out a red ear of corn from the field, and the one who finds it can choose the girl he desires for the dancing bee. The final dance is lively and gay.

John Weinzweig, 1913

To the lands over yonder

MV 6000 W4245to

1953

For unaccompanied SATB chorus.

Words in English based on a Coppermine Eskimo hunting song.

Duration: 5:00

AR044: Native folk song arrangement.
