

The Solo Piano Music of Selected Contemporary Canadian

Women Composers: Database, Audio Samples,

and Annotated Bibliography

by

Joo Yeon Tarina Kim

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Graduate Supervisory Committee:

Janice Meyer Thompson, Chair
Walter Cosand
Robert Hamilton
Jere T. Humphreys
Rodney Rogers

ARIZONA STATE UNIVERSITY

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ABSTRACT

Women's contributions to the history of Canadian music can be traced back to the late nineteenth century. However, women's achievements then, and still somewhat now, are often overlooked and as a result, piano solo works by Canadian women composers are largely unknown.

The purpose of this study is to promote the wealth of solo piano repertoire composed by Canadian women, and to report the results in an accessible and comprehensible format for students, teachers, and performers at all levels. The research focuses on the most recent piano music by female composers born in or after 1950 whose compositions are available through the *Canadian Music Centre* (CMC) library. Brief biographies of included composers note their accomplishments, compositional output, and style characteristics. Annotations for the 103 works studied, written by twenty-six composers, include information about harmonic schemes, meters, tempos, durations, dates of the composition, CMC call number, level of difficulty, commissions, musical excerpts, premieres, and style characteristics. The style characteristics section includes composer's notes, technical challenges, musical characteristics, pedagogical values, and other pertinent information about a given piece.

Since the goal of this project is to stimulate the awareness of music composed by Canadian women in a truly global sense, the research paper is supplemented by a website—www.canadianwomencomposers.com—that contains all the information found in the written portion of the annotations. This website also offers short audio samples of the compositions. The writer wishes to

encourage all students, performers, and teachers to explore this resource, which reveals the richness of solo piano repertoire written by Canadian women composers.

I would like to dedicate this essay to
my husband, Hoyoung Chung, and God
in gratitude for their loving support and encouragement.

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CHAPTER ONE: INTRODUCTION

Growing up in Canada, I had much exposure to a number of piano works written by various Canadian composers through my participation in competitions, festivals, and recitals. I have fond memories of learning powerful and effective works by Canadian composers, especially those by female composers, including *In Memoriam to the Victims of Chernobyl* by Larysa Kuzmenko and *Scenes from a Jade Terrace* by Alexina Louie. My performances of the two mentioned works had an immediate appeal to the audience and as a result I won many prizes. Following this event, I was invited to meet and work with Alexina Louie on her composition in person.

However, since coming to the United States in 2004, I realized how seldom Canadian music was being performed, studied, and taught. I was surprised by this lack of recognition beyond the border but at the same time, I discovered that I, myself, was not equipped to share Canada's richness of piano music. As a piano teacher, I had taught only a handful of Canadian works and I know even this would not have been possible without the Canadian pieces conveniently available through *Celebration Series*. The *Celebration Series* is a result of the long association between Canada's largest print music publisher, the *Frederick Harris Music* (FHM) and the *Royal Conservatory of Music* (RCM), an institution dedicated to training musicians in Canada.¹ Since the FHM and the RCM share the same intention of serving Canadian teachers and students with excellent music and education, eleven graded piano albums from preparatory to grade ten were

¹ *Frederick Harris*, <http://www.frederickharrismusic.com> (accessed August 22, 2010).

created under the title, *Celebration Series*. Each of these eleven anthologies includes carefully selected pieces of all musical periods as well as at least one composition written by a Canadian composer. The *Celebration Series* is used as a main anthology in fulfilling the requirements for the RCM Examinations Certificate Program, a curriculum available across North America, and therefore functions as an important vessel in promoting the learning of Canadian music.

Since I am a Canadian woman pursuing a career in music, I was inspired by the effort of the FHM and the RCM and decided to compile an annotated bibliography on Canadian women composers. In summary, two primary purposes of this study are: first, to pursue my desire to expand my knowledge of Canadian solo repertoire written by women composers, and second, to present this music in a practicable guide for students, teachers, and performers so they can understand and enjoy the richness of Canadian music.

Need for the Study

Women's contributions to the history of Canadian music can be traced back to the late nineteenth century. However, it is evident that women's achievements then, and still somewhat now, are largely overlooked. For example, Susan Frances Harrison (1859-1935) is one of the first and few women composers who achieved recognition prior to World War I. She was an expert on French-Canadian folk music but much of her music was published under the male pseudonyms of Seranus and Gilbert King.² Another very successful Canadian

² Linda K. Kivi, *Canadian Women Making Music* (Toronto: Green Dragon Press, 1992), 24.

woman composer in the twentieth century is Barbara Pentland (1912- 2000) who described her life, according to her biography, as a “fight against accepting her place [as a woman]... and it began at home with her parents and continued virtually uninterrupted until recent years.”³ In 1980, several women composers including Alexina Louie and Mary Gardiner formed the *Association of Canadian Women Composers* (ACWC) in order to support one another and to promote their works. Carolyn Lomax, one of the ACWC founding members, felt that “there were a few [women composers’] names that people recognized... but generally speaking, when people were asked to name composers, they were all men.” As a result, she felt it was necessary to create an organization for “women to communicate with each other, to form a network, to get to know each other and make the rest of the world aware of our numbers.”⁴ Based on what is mentioned above, one can see the continuous struggle of Canadian women composers in the past and well into the twentieth century. Therefore, studies acknowledging women’s role in the compositional world in music are essential.

At the moment, aside from ACWC, there are several books written specifically on Canadian composers or women composers. These include Bradley’s *Twentieth Century Canadian Composers*, Cohen’s *International Encyclopedia of Women Composers*, *Contemporary Canadian Composers* by Macmillan and Beckwith, *The New Grove Dictionary of Women Composers* by

³ Sheila Eastman and Timothy J. McGee, *Barbara Pentland* (Toronto: University of Toronto, Press. 1983), 7.

⁴ Linda K. Kivi, *Canadian Women Making Music* (Toronto: Green Dragon Press, 1992), 57.

Sadie and Samuel, Dee's *A Guide to Piano Music by Women Composers: Composers Born After 1900*, and *Encyclopedia of Music in Canada* by Kallmann, Potvin, and Winters.⁵ These books note the composers' biographical information, recognize musical accomplishments, and list compositional output, but each book has some limitations which leave a need for further study.

For example, the first three sources mentioned above were published before 1990 and are therefore outdated. In addition to the need for an updated list of works, little to no descriptive information about these piano solo works exists. Except for Bradley's and Dee's books, none of the previously mentioned literature contains a description of the works but instead provides a mere list of composer's selected works. Bradley's *Twentieth Century Canadian Composers* is quite informative and contains detailed analysis of the pieces, but it is limited to just ten pieces in each of the two volumes. Dee's *A Guide to Piano Music by Women Composers: Composers Born After 1900* offers more selections but only a small portion of the listed works is discussed.

Most importantly, there is no annotated bibliography specifically concentrating on Canadian women composers of the latter twentieth century. As a result, this study examines Canadian women composers born since 1950. It follows a similar format used by the above mentioned authors but compiles all the valuable and necessary information into a single annotated bibliography. My hope is that this work encourages future research and performance of the compositions by Canadian women composers.

⁵ See bibliography for complete citations.

Significance of the Study

As claimed by Maurice Hinson, annotated bibliography “is a necessity for student, performer, and teacher,” and for that reason this study will be beneficial and significant to a variety of musicians.⁶ First, performers and students who seek a new source for the most recent piano solo works written by Canadian women composers will find this work useful because the descriptive information provides familiarity with the little-known repertoire, and helps to expand one’s knowledge. Second, this study will ease teachers’ daunting task of finding new and interesting pieces outside the realm of standard literature. Moreover, different pieces of all levels available through this resource will allow instructors to introduce young pianists to and prepare them for the contemporary music repertoire.

Since the goal of this project is to increase the awareness of music composed by Canadian women, the written document is supplemented with a website to increase accessibility of content. The website contains all the information found in the written portion of the annotations. Opening the door to a more global audience, website users can take a further step by being able to quickly narrow the information using name of composer, title of the composition, and level of difficulty. The database also offers a short audio sample of each composition, an insight which a written description may not provide.

In sum, both the annotated bibliography and website will guide teachers, performers, and students to a quick and efficient way to learn about, locate, and explore these lesser-known pieces. In the next chapter, composers’ biographical

⁶ Maurice Hinson, *Guide to the Pianist’s Repertoire* (Bloomington, IN: Indiana University Press, 2000), XV.

information is discussed. For a number of composers, their compositional styles are briefly described based on the analysis of their several piano pieces available through the *Canadian Music Centre* library which holds the majority of the works written by the composers included in this study. Chapter Three will be the annotated bibliography followed by a conclusion in the subsequent chapter.

Delimitations

In consideration of the challenge in keeping up with the continuously expanding piano repertoire written by Canadian women composers, this study is limited to piano solo works composed by those who were born in or after 1950 and who are associates of the *Canadian Music Centre* (CMC). The CMC associate composers are carefully selected twice a year by a committee of the existing associate composer members. Some of the basic requirements in applying to become an associate composer include holding a Master's degree in composition or equivalent independent study, completion of five independent works, and a minimum of five performances or broadcasts by professional performers and organizations.⁷ Therefore, piano solo works chosen for this study are the most recent compositions written by accomplished Canadian composers. Music accepted by the CMC after December of 2010 has not been included in this project, nor has music that, although registered in the CMC system, could not be found by the CMC library.

⁷ *The Canadian Music Centre*, <http://www.musiccentre.ca> (accessed August 22, 2010).

The above parameters have limited this study to twenty-six composers and 103 pieces. Because many compositions are collections of several miniatures which can be performed independently, this annotated bibliography contains over 250 pieces of all levels. After examining the biographical background of each composer in the CMC website, I have defined Canadian composers as those who were born in Canada, or those who now reside in Canada with landed immigrant status.

Each annotation includes information on pitch content, meter, tempo, date, duration, *Canadian Music Centre* call number, level of difficulty, commission and/or premiere, and style characteristics of the composition. All the mentioned information was collected through personal examination of the scores and the CMC website. Biographical information on each composer was gathered exclusively from the website of the composer, the online editions of *The Encyclopedia of Music in Canada*, and the CMC. All piano solo works included in this annotated bibliography are catalogued in the CMC; this allows easy access to the scores by interested parties through the free-loan service offered by the CMC library.

Source of Music: Canadian Music Centre

An important vehicle in the dissemination of Canadian music, the *Canadian Music Centre* (CMC) “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.”⁸ The CMC was officially created in 1959 as a project of the Canadian Music Council and now there are five branches located in Calgary, Montreal, Sackville, Toronto, and Vancouver. These regional offices are funded by Canadian Heritage, the Canada Council for the Arts, as well as by Provincial and Municipal governments, the SOCAN Foundation and several other foundations, and individual donors.⁹

Currently the CMC holds more than 500 associate composers’ works including over 15,000 unpublished scores, 4000 published scores, 1000 commercial recordings, and nearly 9000 archival recordings available through audio streaming.¹⁰ Both the published scores and unpublished manuscript copies are available for loan or for purchase directly from the five available offices or through the CMC website. The CMC provides an excellent library loan service in Canada and abroad. Within Canada, the loan service is free and includes the cost of shipping. International loans are also free but the borrower is responsible for the return shipping cost. Loans are available for a two-month period within Canada and for three months abroad. CDs cannot be borrowed but are available for purchase at the five regional offices or through their online boutique. These CDs can also be played at listening stations within the libraries.

⁸ *The Canadian Music Centre*, <http://www.musiccentre.ca/> (accessed August 22, 2010).

⁹ Ibid.

¹⁰ Ibid.

Description of the Annotation Format

The annotations have been organized alphabetically by the composer's last name. When there is more than one piece by a given composer the entries are alphabetized by the title of the composition.¹¹ Blank spaces in the annotations indicate information that is not available or not applicable. If the composition is a collection of several pieces, each annotated entry includes short musical excerpts of selected movements or miniatures that exemplify the diversity of the album as a whole. The annotations have been organized with the following information and format:

Composer: first and last name of the composer and the date of birth.

Title: title in English, French, or Spanish. If the title is in French or Spanish, a bracketed English translation is provided. Descriptive titles of miniatures or initial tempo indications of the movements, if applicable, are also included under the main title of the collection.

Meter: indication found in the beginning of the piece is provided. If the meter changes throughout the piece, it is mentioned in the style characteristics section.

Tempo: divided into three broad categories. Slow, moderate, and fast.

Pitch Content: used rather than "key" since the pieces in this study are all modern compositions. Pitch content informs whether the piece is tonal, atonal, bitonal, or modal. The term tonal, for example, should be taken as "primarily tonal" or as a piece with central tonality. In contrast, if the piece lacks any central tonality and therefore "primarily atonal," then the work is labeled atonal.

¹¹ Refer to appendix A for a list of compositions consulted in this annotated bibliography.

If the title is a collection of several miniatures or movements in which more than one pitch content is used, then this will be specified according to individual piece.

Date of Composition: completion date of the work. This is included for both published and unpublished pieces if information is available.

Canadian Music Centre Call Number: the call number corresponding to each piece available at the CMC.

Date & Publisher: listed as found. If the piece has not been published, it is listed as “MS” for manuscript without the published date.

Duration: approximate length of the piece. Both the number of pages and the approximate timing are provided. If the work is in multiple movements or pieces, an approximate range between the shortest and the longest pieces is given in a bracket. The timing has been determined by the time written on the score by the composer or from the CMC catalogue. When the duration was not provided on the score, it was determined by reading the work.

Level of difficulty: determined by consulting a number of published guides and syllabi including the *Royal Conservatory of Music of Toronto (RCM)* syllabi for piano, *Arizona Study Program (ASP)* syllabi for piano, *Intermediate Piano Repertoire: A Guide for Teaching* by Albergo and Reid, Magrath’s *Pianist’s Guide to Standard Teaching and Performance Literature*, and Hinson’s *Guide to the Pianist’s Repertoire*. Several criteria such as key signatures, meters, tempi, rhythms, dynamics, articulations, range, textures, and techniques were considered for an overall assessment of each composition. The rating should be used as a general reference for guidance when selecting the repertoire. The subjective

nature of these ratings should be kept in mind. Four broad levels—*Easy*, *Intermediate*, *Moderately Difficult*, and *Difficult*— used in this annotation were adopted from Hinson’s *Guide to the Pianist’s Repertoire*. *Easy* is appropriate for students with four or less years of private instruction, equivalent up to the RCM Grade 3 or ASP Level 4. *Intermediate* is suitable for students with five to eight years of private instruction, equivalent to the RCM Grades 4-7 or ASP Level 5-8. *Moderately Difficult* is for students with more than eight years of private instruction equivalent to the RCM Grades 8-10 or ASP Level 9-11. Finally, *Difficult* is appropriate for university students or professional pianists equivalent to the Associate of the Royal Conservatory of Toronto (ARCT) and higher or ASP Level 12 and above. The following descriptions will serve as a general guide to assessing the level of difficulty:

Easy

5-finger position
Occasional scale passages up to one octave
Melodic skips in fifths or less
Melody in one hand, accompaniment in the other hand
Little or no ornamentation
Mainly consistent articulation between the hands
Chords less than an octave span
Consistent tempi
Some pedal
Small dynamic range
Meter changes periodically

Intermediate

Elaborate passagework using scales, arpeggios, and chords
Melodic skips up to an octave
Two voices in one hand
Some ornamentation
Contrasting articulations between the hands
Chords up to an octave span
Use of *una corda* and damper pedals
Large dynamic range

Meter changes frequently
Complex rhythm

Moderately Difficult

Two or more voices in both hands
Frequent usage of ornamentation
Chords beyond an octave span
Mastery of pedal technique (e.g., half pedal, quarter pedal, sostenuto)
Extreme dynamic range, abrupt changes in dynamic
Subtle changes of tone color
Extremely complex rhythm

Difficult

Similar to Moderately Difficult
Combination of several techniques mentioned above
Greater musical maturity is required to fully understand the composition

Commissions/Premieres: includes information on the commissioner, date of the commission and any information on financial support. Premiere date, location, and name of the performer are provided when available.

Style Characteristics: contains program notes, composer's comments, pedagogical values, musical contents, and any other additional information obtained from the score, CMC website, and composer's homepage. Program notes and composer's comments help to illuminate the inspirations behind the creation of each work. Similarly, discussed musical elements such as contemporary idiom, formal scheme, articulation, dynamic, meter, rhythm, and others provide insight into the composer's compositional craftsmanship.

The Website and Audio Samples

The website—www.canadianwomencomposers.com—contains all the information found in the written portion of the annotations. There are three main pages titled “Browse,” “Search,” and “Composers.” The “Browse” page allows the user to quickly view all 103 pieces by level of difficulty, and by alphabetical

order of the composer's last name and title of the composition. The "Search" page helps to quickly refine the choices by allowing users to select a composer's name from the given list, type in a specific title of the composition, or choose a level of difficulty from the list. Lastly, the "Composers" page includes the same biographical information of all the composers found in Chapter Two of this research paper. Below are exemplary images of the pages found on the website. Once a particular composer is chosen, the webpage will provide all the works written by the selected composer (see Figure 1). Once a particular composition is chosen, the description page will show detailed information, musical excerpts as well as short audio samples of all the movements within each multi-movement collection (see Figure 2).

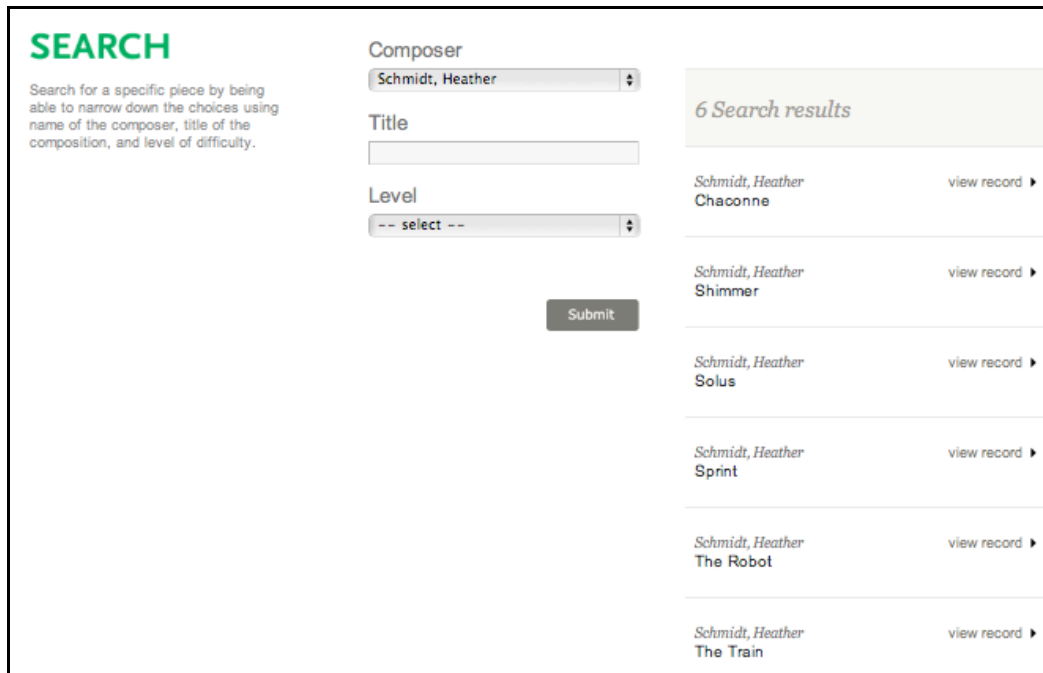



Figure 1. Website results from the Search page.

VIEW PIECE

The annotation provides detailed description of the musical content embedded in each composition. In order to support the written description, short audio samples and musical excerpts of all the movements are found on the left column.

Schmidt, Heather (b. 1974)



Heather Schmidt, *Shimmer*, mm. 1-2.

Title
Shimmer

Time Signature
4/4

Tempo
Slow

Composition Date
2003, misprint corrected in 2004

Harmonic Scheme
Atonal

CMC Call Number
MI 2110 S351shi 2003

Date & Publisher
MS

Duration
ca. 3', 5 pages

Level of Difficulty
Moderately Difficult

Commissions / Premieres
premiered by the composer Heather Schmidt on April 19, 2004 on WFMT Radio recording studio in Chicago, Illinois.

Musical Style
According to the composer, the title *Shimmer* captures "the essence of this short piano piece with its rapid runs, graceful arpeggios, and crystalline sonorities." With gentle and delicate scales and arpeggios in the upper register, magical sounds and colors predominate until a brief climax is reached where a full range of the keyboard is explored.

Figure 2. Website description page.

Short audio samples of more than 200 movements or miniatures are recorded using the Macintosh *GarageBand* software program. The majority of the works were recorded using a Casio XP-800 keyboard that was connected directly into the Macintosh computer reducing atmospheric noise. Selected pieces requiring extended techniques such as strumming and plucking the strings were recorded separately on a Steinway and Sons grand piano using a USB condenser microphone. The length of each audio sample ranges from 10 seconds to 30 seconds based on its proportional relation to the duration of the entire composition. Since audio samples are intended to capture each composition's unique musical characteristics and contents, a small portion, not necessarily the opening, of the work was thoughtfully selected.

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CHAPTER 2: BIOGRAPHIES OF THE COMPOSERS

This chapter provides short biographies as well as brief descriptions of composers' style characteristics. The latter portion is omitted when there was not enough information to determine the compositional style. More extensive information on each composer can be found on the CMC website, on the online format of *The Encyclopedia of Music in Canada*, and on the composer's homepage.¹²

Michelle Boudreau (b. 1956)

A composer who is interested in various art forms such as literature, painting, theatre as well as photography, Michelle Boudreau strives to integrate visual arts, theatrical elements, and gestures in her compositions. She has written approximately fifty works for solo instruments, large ensembles, and musical theatre. Boudreau's music has been performed in Canada, Europe, and the United States by various ensembles and soloists including the Société de musique contemporaine du Québec, the Vancouver Symphony, the Ensemble Modern in Frankfurt. She is also a founding artistic director of the Musiques Itinérantes MIltée.

Allison Cameron (b. 1963)

A native of Edmonton, Alberta, Allison Cameron studied at the University of Victoria, York University, and in Europe where she worked with Louis Andriessen, Gilius van Bergeijk, Frederic Rzewski, Rudolf Komorous, Michael

¹² Not all included composers had a homepage at the time of this writing. See Appendix D for a complete listing of composers' websites.

Longton, and James Tenney. An active performer of free improvisation and experimental music, Cameron co-founded the Drystone Orchestra in 1989, founded the Arcana Ensemble in 1992 and created Scratch? Festival in 2000, all dedicated to performances of experimental music in Toronto. She has been a guest artist at Bang On a Can festivals in New York and many other festivals in Europe, the United States, and Canada. Recordings of her pieces have been released on CRI, Experimental Intermedia, Donemus, Slovak Radio, and Musicworks. Currently an Artistic Director of the Arraymusic Ensemble and also a member of the Association of Improvising Musicians of Toronto (AIMT), Cameron performs frequently in improvised music scenes in Toronto.

Her solo piano work entitled *Corals of Valais*, an extensive single-movement work for prepared piano, reflects her primary interest in experimental music.

Nicole Carignan (b. 1952)

Nicole Carignan is a professor in Intercultural Education at the Université du Québec à Montréal (UQÀM). Previously, she taught at the Cleveland State University in Ohio, Akademi Musik Indonesia in Yogyakarta, Java, and also at the Commission Scolaire des Mille-Îles in Montréal.

Carignan participated in many professional development projects, seminars, and workshops in composition across South Africa, Eastern and Western Europe, Russia, and the United States. She gave more than twenty lectures on the national and international scenes, premiered over fifty musical works all over the world, and published twelve articles. Carignan worked on a

CD-ROM Series, exploring the diversity of Western and Non-Western musical cultures suitable for young people between the ages of 3 to 19. The project, called *Music Box of Productions Pandore Inc.*, was nominated for the Award of Excellence in 1997.

Carignan continues to pursue various research at the Laboratoire de Recherche et d'Intervention sur le Changement Social, l'Analyse des Politiques et des Professionnalités en Éducation (Université de Montréal), Pluriethnicité en Éducation (Université du Québec à Montréal), and also at Cleveland State University.

All three advanced piano solo works— *Catorze Miniaturas* “*Pour le Plaisir*,” *Motivations*, and *Quiembra*—included in this annotated bibliography are collections of short pieces with twentieth-century compositional techniques. In *Catorze Miniatura*, Carignan incorporates her own unique terms, symbols, systems, and drawings into the score.

Emily Doolittle (b. 1972)

Currently an assistant professor of Music Theory and Composition at the Cornish College of the Arts in Seattle, Emily Doolittle studied composition at Dalhousie University (BMus), Koninklijk Conservatorium in Hague (Eerste Fase), Indiana University (MMus), and at Princeton University (Ph.D.).

Doolittle has produced over forty compositions for various ensembles and genres including music for orchestra, chamber, chamber with voice, and various solo instruments (e.g., voice, flute, clarinet, piano). Many of these works were written for such ensembles and performers as Ensemble Contemporain de

Montreal, Tafelmusik Baroque Orchestra, viola d'amorist Thomas Georgi, soprano Janice Jackson, pianist Eve Egoyan, Entropy, the New York University New Music Ensemble, Meduse, Alizé, and Orchestre Métropolitain du Grand Montréal.

Doolittle composed two books of etudes called *Minute Etudes* suitable for advanced students. She has also written piano solo works for children including *I Am...*, published by Oceanna Music, as well as *Turning* and *Tranquil*, both found in the *Northern Lights: An Exploration of Canadian Piano Music* anthologies.

Martha Hill Duncan (b. 1955)

A native of Houston, Texas, Martha Hill Duncan earned a Bachelor of Music in Composition from the University of Texas in Austin. In 1982, she immigrated to Canada and continued her musical studies with Samuel Dolin in Toronto.

Duncan's compositional output largely divides into four genres—piano, chamber, choral, vocal—and several of them reflect her interest and recognition of her adopted country, Canada. Moreover, Duncan's earlier musical style presents her “admiration and appreciation for serialism and minimalism” which later developed into “richer and more complex rhythmic and harmonic vocabulary.”¹³

Duncan's additional inspiration in writing music includes her piano students. Based on teaching piano for over twenty-five years, Duncan wrote several solo and duet pieces suitable for young performers of varying difficulties.

¹³ Martha Hill Duncan, “Biography,” <http://www.marthahillduncan.com> (accessed December 29, 2010).

Some of these pedagogical compositions include *Cottage Days*, *The Sunken Garden* and *Angular Measures: 4 Studies in Black and White*. These are all included in the annotated bibliography.

Barbara Monk Feldman (b. 1950)

Born in Québec, Feldman completed a Master's degree in composition from McGill University and a Ph.D. from the State University of New York at Buffalo. A composer of mostly chamber works, Feldman's compositions have been performed in Asia, Europe, and North America by various artists and ensembles including Arditti String Quarter, Roger Heaton, Yvar Mikhashoff, Ursula Oppens, Frederic Rzewski, Frances-Marie Uitti, and Aki Takahashi. In addition, her music has been recorded for radio by the BBC in Ireland, BRT in Belgium, the CBC in Canada, and WDR and HR in Germany.

She served on the faculty at Darmstadt in 1988, 1990, and 1994, guest-lectured at the Hochschule der Künste in Berlin, and taught at universities in Canada and the USA. In addition, Feldman founded the "Time Shards Music Series" at the Georgia O'Keeffe Museum in Santa Fe in 2001 and has since served as its artistic director.

Four piano solo works— *Clear Edge*, *In the Small Time of a Desert Flower*, *Sixty Notes for Walter Zimmerman's Sixtieth*, and *The I and Thou*— included in this annotated bibliography are mainly improvisatory in nature and almost hypnotic in sound. The Canadian Music Centre and Frog Peak distribute her music.

Yvonne Gillespie (b. 1961)

Gillespie first began her musical career as a pianist after receiving a Bachelor of Music from the University of Alberta. She later embarked on music composition and completed a Bachelor's degree in composition from the University of Victoria and a Master's degree from the University of British Columbia. Her teachers include Christopher Butterfield, Stephen Chatman, Keith Hamel, and Malcolm Forsyth. Gillespie has written numerous works in various genres including orchestra, chamber ensembles, and solo piano and these compositions were heard throughout Canada and the United States. Interested in sharing her music with young audiences, she has created unique orchestral works which consist of composer's original stories and music. These works are now frequently performed in the children's series of Canadian orchestras including Vancouver, Kamloops, and Calgary Symphony Orchestras.

Emily Hall (b.1976)

A native of New Brunswick, Emily Hall completed undergraduate studies in both piano performance and composition at Mount Allison University and a Master's degree in composition from McGill University.

Hall received national acclaim for her vocal music, which was also her graduate thesis, entitled *Inside is the Sky* for chamber orchestra and mezzo-soprano. This work received a second prize in the Godfrey Ridout Awards of the SOCAN Foundation in 2005 and in the following year, she won in the same category for *Curious Rêve*, a work for SATB choir, a cappella, with multilingual text written by her.

Amongst several works written for various ensembles and solo instruments, she composed one piece for solo piano titled *From Stillness*.

Melissa Hui (b.1966)

Born in Hong Kong but raised in Vancouver, Melissa Hui received her Master of Music from the California Institute of the Arts and a Doctor of Music from Yale University.

A composer who strives to create “a personal music of ethereal beauty, intimate lyricism, and raucous violence,” Hui’s compositions received international recognition and have been frequently performed throughout North America, Europe, Australia, and Asia.¹⁴ In addition, she was awarded several prizes from the Guggenheim Foundation, Fromm Music Foundation at Harvard University, Aaron Copland Fund, Meet the Composer, Opera.ca, ASCAP, and Canada Council. Moreover, Hui won the Grand Prize of the CBC Young Composers' Competition and du Maurier/WSO Canadian Composers Competition, first prizes at SOCAN and ProCAN competitions, and was a finalist of the International Gaudeamus Music Competition.

Veronika Krausas (b. 1963)

Currently an assistant professor of composition at the Thornton School of Music at the University of Southern California, Krausas was born in Sydney, Australia and raised in Canada. Krausas has written a wide range of works from an opera, *The Mortal Thoughts of Lady Macbeth*, to seven short films, 7

¹⁴ Melissa Hui, “Biography,” <https://ccrma.stanford.edu/~mhui/bio.html> (accessed December 29, 2010).

Intermezzi for Film and her music was described by the Globe & Mail newspaper in Toronto as an "organic, lyrical sense of storytelling [which is] supported by a rigid formal elegance, [giving] her audiences a sense that nature's frozen objects are springing to life". Recently, *Midaregami*, work for string quartet and mezzo-soprano, was performed by Penderecki String Quartet at the REDCAT Theatre in Walt Disney Hall and her chamber orchestra piece, *Analemma*, by Esprit Orchestra (Toronto) and the North/South Chamber Orchestra (New York). Since 1998, Krausas has been a director, composer, and a producer for multi-media events in Los Angeles where her works are incorporated with dance, acrobatics, and video.

Krausas has written a collection of children's piano pieces called *The Bestiary* in which each miniature contains unique sound and texture to vividly portray each animal.

Rachel Laurin (b. 1961)

Pursuing a successful dual career as an organist and composer, Québec-born Rachel Laurin started piano lessons with her mother and continued musical studies at the Montréal Conservatory. Active as an organist, Laurin has performed major organ works of all musical periods, rarely-played masterpieces, Canadian music, and her own transcriptions of various compositions. In 2000, Laurin became one of few organists to perform all six *Organ Symphonies* of Louis Vierne in a concert setting. In addition, she has made more than eleven recordings and performed in major cities across Canada, the United States, and Europe. As a composer, she has composed over fifty works for various solo instruments, choir,

ensembles, and orchestra. These works have been performed and recorded in the United States, Europe, Asia, and South Africa. Laurin is also a founding member of *Les Mélodistes Indépendants*, a group of composers who strive to create music that is both modern and accessible to audiences.

Her piano solo work, *Dix Petites Pieces pour piano*, contains ten neo-romantic pieces under four separate opus numbers embodying the characteristics and techniques of the Romantic period.

Hope Ann Lee (b.1953)

As a Canadian composer of Chinese origin, Lee seeks for endless exploration since she believes “things change constantly and continuously. Therefore each work should be approached from a fresh angle. Growth is a natural phenomenon reflected in my compositional technique.”¹⁵ She received formal music training from McGill University (Montréal) and Staatliche Hochschule für Musik Freiburg (Germany) as a recipient of a DAAD scholarship and a Canada Council Grant. Moreover, she studied Chinese traditional music and poetry, as well as computer music in Berkeley, California.

Lee's works have been presented at international music festivals in Europe, Asia, Canada, and the United States. Her works have also won many awards, including first prize in the Scotia Festival of Music Boulez Year Composers' Competition in 1991. Lee has written pieces for solo piano of all levels from a collection of multiple pieces, *Flake upon flake upon* suitable for

¹⁵ The Canadian Music Centre, “Hope Lee: Biography,” http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=3063&by=L (accessed December 29, 2010).

beginners and intermediates, to an extensive piece, *Dindle*, for advanced performers. The complete catalogue of Lee's works is published by Furore-Verlag in Germany.

Nicole Lizée (b.1973)

Born in Saskatchewan, Nicole Lizée received a Bachelor of Music in piano and composition from Brandon University and a Master of Music in composition from McGill University in Montréal. Lizée has written various works for unorthodox instrument combinations which integrate DJs, turntables, and karaoke tapes. She has received commissions from several artists and ensembles such as the Victoria Symphony Orchestra, CBC, and l'Orchestre Métropolitain du Grand Montréal. Lizée's works were also performed in festivals across Canada, the United States, and Europe.

Ramona Luengen (b. 1960)

Born in Vancouver, Ramona Luengen received both her Bachelor and Master of Music from the University of British Columbia where she studied composition with Cortland Hultberg and piano with Jane Coop. She then went on to complete the Doctor of Music in Composition from the University of Toronto with Derek Holman and Harry Freedman.

Primarily a composer of choral music, Luengen's music has been commissioned, performed, and recorded across North America, Europe, Australia, New Zealand, and Japan by artists and ensembles such as Judith Forst, Jane Coop, the CBC Radio Orchestra, Phoenix Chamber Choir, and Vancouver Cantata Singers. Her large-scale works include *Stabat Mater* for choir, mezzo-soprano,

and orchestra as well as a 45-minute opera *Naomi's Road* for young audiences.

Luengen's works are published by Cypress Publishing, Gordon V. Thompon, and Rhythmic Trident Publishing.

Elma Miller (b.1956)

A composer, music typographer, writer, and a teacher, Elma Miller earned both Bachelor and Master of Music degrees from the University of Toronto. Her teachers include Walter Buczynski, John Beckwith, Lothar Klein, John Weinzweig, Gustav Ciamaga, and William Buxton.

Described as “expressionistic and colorful using at times some freedom in notation to allow for more spontaneous interpretation,” Miller's works reflect her last thirty years of exploration and inspiration in astronomy, archeology, Buddhist meditation, language, ecology, and her ancestral heritage.¹⁶ She has written works for orchestra, chamber and small ensembles, voice, various solo instruments, and electroacoustic combinations.

Maria Molinari (b. 1965)

After completing a *Graduate Certificate in Scoring for Motion Pictures and Television* from the University of Southern California, Toronto-based composer Maria Molinari actively writes music for two different mediums: film and television; and the concert stage. Having composed for various genres such as chamber, orchestra, ballet, and choral, some of her concert works to note are *The Dance Lesson* (ballet), *Four Sketches for Chamber Orchestra*, and *Tre Pezzi per*

¹⁶ The Canadian Music Centre, “Elma Miller: Biography,” http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=9440&by=M (accessed December 29, 2010).

Violino e Pianoforte. For film and television music, Molinari is credited for her animated series *Freaky Stories*, science fiction series *Mutant X*, and independent film *The Dog*.

In addition to her busy career as a composer, Molinari is dedicated to teaching. As a result, she is currently an advisor for the Alliance for Canadian New Music Project (ACNMP) and has conducted workshops for the Chamber Music Society of Mississauga's *Composer in the Classroom* project.

Kelly-Marie Murphy (b. 1964)

Born in Italy but raised in Canada, Kelly-Marie Murphy began her formal training in composition at the University of Calgary and later received a Ph.D. in composition from the University of Leeds in England. Murphy has written works for solo, chamber, choir, band, orchestra, and also compositions using a digital tape. The composer has received numerous awards including first prizes in the International Horn Society's Composer's Competition, Bradford Young Composer's Competition for Electro-Acoustic Music in Dance, and Maryland Composer's Competition as well as a fifth place at the International Rostrum of Composers. Murphy's success led to radio broadcasts of her works in twenty-two different countries and to performances in England, Poland, Spain, Japan, Russia, and North America by outstanding soloists and ensembles.

Truly testing the technical and musical limits of the performers, Murphy's three solo piano pieces—*Aural Tectonics*, *Let Hands Speak* and *Star Burning Blues*—are beautifully crafted with a dazzling display of pianistic colors.

Juliet Kiri Palmer (b. 1967)

Moving from New Zealand to New York in 1990 to work with composer-performer Meredith Monk, Juliet Palmer completed her Ph.D. at Princeton University in 1999. Based in Toronto, she now works in diverse media, from chamber music to multimedia installations, dance, music theatre, opera, and symphonic works. Performed by world-renowned musicians including the Penderecki String Quartet, the Gryphon Trio, Trio Fiboncci, Patricia O'Callaghan, and the NZ Symphony Orchestra, Palmer's music has been featured in a number of festivals across the world: Bang On a Can Festival (New York); Angelica Festival and Festival Nuovi Spazi Musicali (Bologna & Rome, Italy); the Huddersfield and Bath Festivals (UK); Ars Electronica (Austria); Royaumont's Voix Nouvelles and Décadanse's Electrolune (France); Tot En Met XXII (Amsterdam); SoundCulture (Japan); VOICE++ and Open Ears (Canada).

Isabelle Panneton (b. 1955)

Born in Québec, Panneton received her musical training from the Conservatoire de Musique du Québec à Montréal and the IRCAM (Institute for Research and Coordination Acoustic/Music) in Paris. Formerly on the faculty at Concordia University, Panneton currently divides her time between composing and teaching at l'Université de Montréal.

Her compositional output consists of more than twenty works and they have been heard most notably in Paris, Vienna, Geneva, London, and Brussels. Being interpreted by such performers and ensembles as Lise Daoust, Louise Bessette, Julie-Anne Derome, Marc Courroux, Ensemble Contemporain de

Montréal, the Orchestre Métropolitain, and The Continuum Ensemble of London, Panneton's music is described as having "a vibrant sensibility and evocative gestures wrought from an abstract lyricism."¹⁷

Anita D. Perry (b. 1960)

Being fascinated by sounds at an early age, Perry pursued a career in music and received training in piano with Lee Kum Sing and composition with Cortland Hultberg at the University of British Columbia. Perry has written over one hundred solo and ensemble works in which diverse musical styles ranging from simple Renaissance modality to complex harmonies and aleatoric elements are explored. As a result, some of her works are "composed in a traditional mode while others show an Impressionistic influence and a fondness for whole tone modalities."¹⁸

A composer, piano instructor, and theory teacher for twenty-five years, Perry is also a founding member of WIM (Women In Music), an organization dedicated to promoting women in the musical field since 1985.

Wendy Prezament (b. 1955)

Born in Montréal, Wendy Prezament studied theory and composition with Brian Cherney and John Rea at McGill University as well as with Alexina Louie and Wes Wragget at the Royal Conservatory of Music in Toronto. She has written

¹⁷ Société de Music Contemporaine du Québec, "Isabelle Panneton: Biography," http://www.smcq.qc.ca/smcq/en/artistes/p/panneton_is (accessed December 29, 2010).

¹⁸ The Canadian Music Centre, "Anita D. Perry: Biography," http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=10725&by=P (accessed December 29, 2010).

several works commissioned by l'Ensemble Pentaedre, harpsichordist Vivienne Spiteri, the Hemispheres Orchestra, and l'Ensemble Daedelus. Prezament is an active member of the Continuum Contemporary Music group for which she once served as an artistic director.

Heather Schmidt (b. 1974)

Noted as one of most talented musicians of her generation, Schmidt received all three degrees—Bachelors, Masters, and D.M.A.—in both composition and piano performance from Indiana University. She then completed two years of professional studies at Juilliard.

Since then, she has been enjoying a successful career as a pianist and composer. As a pianist, she has performed with several orchestras such as the Montreal Chamber Orchestra, the Aguascalientes Symphony Orchestra (Mexico), Orchestra London Canada, the Hamilton Philharmonic Orchestra, the Windsor Symphony Orchestra, the Edmonton Symphony Orchestra, the Newfoundland Symphony Orchestra, the Red Deer Symphony, and the Kingston Symphony. Schmidt also collaborated with fine artists including cellist Shauna Rolston and soprano Measha Bruggersman.

Schmidt's accomplishments as a composer include a Juno nomination in the category of "Best Classical Composition" (2003), prizewinner of the Polytech Choir's 100th Anniversary Composition Competition (Finland, 2003), BMI Awards (1993, 1994, 1995), SOCAN Composer Awards (1994, 1997), Fleck Fellow from the Banff Centre (2001), the Zwilich Prize in the International League of Women Composers Competition (1994, 1996), the Dean's Composition

Prize at Indiana University (1993, 1994), and the 1994 Robert Fleming Prize from Canada Council. Schmidt's music has been featured in the CMC Centrediscs label, Marquis label (EMI Canada), and CBC Records.

"Neo-romantic, expansive, lushly textured, elegant" are just a few words to describe Schmidt's solo piano compositions which effectively explore a variety of timbres and sonorities of the instrument.¹⁹

Jana Skarecky (b. 1957)

Since emigrating to Canada from Czech Republic in 1968, Skarecky obtained a Bachelor of Music in composition from Wilfred Laurier University and a Master of Music in composition from the University of Sydney, Australia.

Referred to as music with "expressive lyricism," Skarecky's compositions show a wide spectrum of instrumental and vocal resources.²⁰ Her music is not only influenced by Czech folksongs, traditional melodies of her origin, but also by Gregorian chants and English modal tradition. Truly passionate about writing for the voice, Skarecky composed various commissioned works including *Green and Gold* for soprano and piano for the Wider Boundaries of Daring poetry conference (Windsor) and the choral work *Song of Life* for Then, Now, & Beyond... a Festival of Music by Women (Ottawa).

¹⁹ Pamela Y. Dees, *Piano Music by Women Composers: Women Born Since 1900* (Westport, CT: Praeger, 2002), 204.

²⁰ Jana Skarecky, "Biography," <http://www.janaskarecky.com/biocomposer.htm> (accessed December 29, 2010).

Skarecky translated *The Foundations of Modern Harmony* by Karel Janacek from Czech into English. In addition to composing, she teaches theory and piano at the *Royal Conservatory of Music*.

Ana Sokolovic (b. 1968)

Originally from Serbia but now residing in Montreal, Sokolovic's composition teachers include Dusan Radic, Zoran Eric, José Evangelista, Tristan Murail, and Denys Boulianne. Several works from Sokolovic's wide range of compositions for orchestra, solo piano, and chamber ensemble have been performed in Canada, France, the Netherlands, Switzerland, Germany, Italy, Iceland, Belgium, Great Britain, and Ukraine. She also received commissions from the Esprit Orchestra, Société de Musique Contemporaine du Québec, the dance companies Brune and Cas Public, the Molinari String Quartet, the Orchestre Baroque de Montréal, the Ensemble Contemporain de Montréal, the Orchestre Symphonique de Montréal, the Queen of Puddings Music Theatre Co., the Soundstreams, the Manitoba Chamber Orchestra, the Fibonacci trio, the Phoenix Trio, the Manitoba Chamber Orchestra, Arraymusic, and the Evergreen Gamelan among many others.

Sokolovic's exceptional talent in composing has been recognized with many national and international prizes. These include the Competition for Young Composers of SOCAN (1995, 1998), representative of Canada for the UNESCO's International Rostrum of Composers (Paris, 1996), Grand Prix from CBC Radio National Competition for Young Composers (1999), Joseph S. Stauffer Prize (2005), and Prix Opus Prize (2008) from the Canada Council for the Arts.

In addition, Sokolovic's first opera, *The Midnight Court*, written for Queen of Puddings Music Theatre Co. in 2005, was performed at the Royal Opera House, London, England the following year.

Evelyn Stroobach (b. 1978)

Since obtaining a Master of Music degree from Indiana University, Stroobach has won regional, national, and international awards for her works. Her compositions have been performed throughout Canada, the United States, and Europe by the Czech Philharmonic (Prague), the Ukrainian State Symphony Orchestra (Ukraine), the Kharkov Philharmonic Orchestra (Ukraine), the Oradea Philharmonic Orchestra (Romania), the Ploiesti State Philharmonic (Romania), the Ottawa Symphony Orchestra, the National Opera Chorus (Ukraine), and Harmonia Choir (Ottawa) among many others.

Stroobach's works have also been aired on radio stations across Canada on CBC radio, CKWR radio, in Europe on Radio Monalisa as well as in the United States on WPRB, WOMR radio, KWAX radio, KMFA radio, and KGNU radio.

A compact disc entitled *Aurora Borealis* contains eleven of Stroobach's compositions performed by some of Canada's leading musicians. This disc was funded by the FACTOR (Foundation to Assist Canadian Talent on Records), the Council for the Arts in Ottawa, and the Corel Endowment for the Arts.

Nancy Telfer (b. 1950)

Born in Brampton, Ontario, Telfer earned a Bachelor of Arts in Music Education as well as a Bachelor of Music in Theory and Composition from the University of Western Ontario where her teachers included Jack Behrens,

Kenneth Bray, Alan Heard, Deral Johnson, Peter Paul Koprowski, and Gerhard Wuensch. She was also a recipient of an Honorary Licentiate from Canadian National Conservatory of Music. Since becoming a full-time composer in 1979, she produced more than 300 works for soloists, chamber ensembles, orchestras, bands, and choirs ranging from pieces for beginning students to works for virtuoso musicians. Over 150 of her works were published in Canada, United States, and Europe and many were commissioned and performed by fine performers in a number of different countries.

For piano, Telfer's compositions are largely collections of short and descriptive character pieces suitable for elementary and intermediate students. Some of the albums are simple arrangements of Canadian folksongs including *Land of the Silver Birch*, *My Bark Canoe*, and *She's Like a Swallow* and some are related to a specific theme, for example, *Space Travel* and *Planets and Stars* on a space theme.

Her works are found in various anthologies including the *Celebration Series* and the *Northern Lights: An Exploration of Canadian Piano Music*.

Gayle Young (b. 1950)

Described as “a Canadian treasure,” Gayle Young is a performer, composer, writer, and also interestingly an inventor of musical instruments and notational systems. In the literary world, Young is most noted for the article describing her music, *The Amaranth and Columbine*, published in *Musicworks*

magazine.²¹ In 1987, she in fact became the Managing Editor of this publication. Additionally, Young has authored a biography of Hugh LeCaine, the foremost Canadian inventor of electronic instruments.

As a composer, Young searches for “connections and relationship among sounds” in order to discover “un-heard and un-noticed worlds of sound” by “listening outside [her] previous experience.”²² Therefore, Young strives to push the boundaries of the possibilities by incorporating distinctly unique ingredients in her music. For example, she has written chamber music in alternative tuning as well as pieces using newly invented instruments. Recently, Young composed pieces which include texts, all written by the composer, to determine the rhythm and phrasing. Based on each performer’s difference in the speed and style of speaking the given text, tempo, and rhythm will also change. *Forest Ephemerals: Four Flowers* for solo piano is a representative work of this genre.

²¹ Gayle Young, “Biography,” <http://www.gayleyoung.net/Biography.html> (accessed December 30, 2010).

²² Ibid.

CHAPTER 3: ANNOTATIONS

BOUDREAU, Michelle (b. 1956)

Title: Pièces Pour Piano

Meter: I. 2/4; II. 4/4; III. 3/4

Tempo: I. Moderate; II. Slow; III. Fast

Pitch Content: Atonal

Date of Composition: 1976

CMC Call Number: MI 2110 B7555pi 1976

Date & Publisher: MS

Duration: ca. 5', 7 pages (Between 1'30" to 2' or 2 to 3 pages for each piece)

Level of Difficulty: Moderately Difficult

Commissions/Premieres:

A musical score for the first movement of Michelle Boudreau's *Pièces Pour Piano*, measures 1-5. The score is written for piano and consists of two staves. The first staff is in treble clef and the second in bass clef. The music is atonal and features a simple single-note melody in the right hand, with a dramatic crescendo. The left hand provides harmonic support with chords and single notes. Dynamic markings include *p* and *sf*. The tempo is moderate.

Example 1. Michelle Boudreau, *Pièces Pour Piano*, movement 1, mm. 1-5.

A musical score for the second movement of Michelle Boudreau's *Pièces Pour Piano*, measures 1-3. The score is written for piano and consists of two staves. The first staff is in treble clef and the second in bass clef. The music is atonal and features a simple single-note melody in the right hand, with a dramatic crescendo. The left hand provides harmonic support with chords and single notes. Dynamic markings include *p* and *sf*. The tempo is slow. The instruction "sans pédale" is written below the first staff.

Example 2. Michelle Boudreau, *Pièces Pour Piano*, movement 2, mm. 1-3.

A musical score for the third movement of Michelle Boudreau's *Pièces Pour Piano*, measures 1-4. The score is written for piano and consists of two staves. The first staff is in bass clef and the second in bass clef. The music is atonal and features a simple single-note melody in the right hand, with a dramatic crescendo. The left hand provides harmonic support with chords and single notes. Dynamic markings include *p* and *sf*. The tempo is fast.

Example 3. Michelle Boudreau, *Pièces Pour Piano*, movement 3, mm. 1-4.

Style Characteristics:

Pièces Pour Piano consists of three short movements. The first movement, lyrical and expressive in character, begins with a simple single-note melody where a dramatic *crescendo* gives a sense of forward motion. On the score, the composer provides detailed markings, such as “retenir” and “un peu retenu,” which help the performer to effectively pace each phrase. Occasionally, this

movement uses seventh chords moving in a sequential or parallel motion. The second movement displays two contrasting sections in a ternary (ABA) form: outer A sections with an expressively gentle and *legato* melody initiated in the right hand and then imitated in the left hand; and a fast-moving B section with a *forte, staccato* motive. When the opening theme reappears in the return of the A section, it is transposed up a fifth. The last movement immediately compels one's attention as it opens with intensely dissonant chords in a syncopated rhythm. Shortly after this dramatic *fortissimo* opening, it abruptly shifts to a *piano* melody but the dissonant chords soon interrupt. The tension created through the frequent alternation between these two sharply contrasting motivic ideas takes the final movement to its last note.

CAMERON, Allison (b. 1963)

Title: Corals of Valais

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1997

CMC Call Number: MI 2110 C182co 1997

Date & Publisher: MS

Duration: ca. 6', 14 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered on May 5, 2000 at The Music Gallery, Toronto, Ontario by a Canadian pianist Eve Egoyan.



Example 4. Allison Cameron, *Coral of Valais*, mm. 186-187.

Style Characteristics:

Dedicated to a pianist Eve Egoyan and partly to Stravinsky, *Coral of Valais* is written for a prepared piano in which the strings are prepared with metal

screws and foils. According to the composer, the title is “not a reference to any particular place, only what might be.”²³ Although a lengthy piece, there are relatively few notes as it largely consists of long-sustained notes and rests creating almost a hypnotic effect. The composer gives some freedom to the performer by indicating, for example, dynamics as “*pp-mf* throughout” and the pedaling as “use little or no pedal.” The meter frequently changes to enhance the improvisatory nature of this piece.

CARIGNAN, Nicole (b. 1952)

Title: Catorze Miniaturas “Pour le Plaisir” (Fourteen Miniatures “For Pleasure”)

- I. Miniatura #10
- II. Miniatura #9
- III. Miniatura #8
- IV. Miniatura #7
- V. Miniatura #6
- VI. Miniatura #5
- VII. Miniatura #4a
- VIII. Miniatura #3a
- IX. Miniatura #2a
- X. Miniatura #1
- XI. Miniatura #2b
- XII. Miniatura #3b
- XIII. Miniatura #4b
- XIV. Miniatura #5b

Meter: I. 7/4; II. 3/8; III. 8/8; IV. 2/4; V. 2/8; VI. 6/8; VII. N/A; VIII. 3/4; IX. 5/4; X. 4/4; XI. 7/8; XII. 3/4; XIII. N/A; XIV. 4/4

Tempo: I. Fast; II. Slow; III. Fast; IV. Moderate; V. Fast; VI. Slow; VII. Slow; VIII. Slow; IX. Slow; X. Slow; XI. Fast; XII. Slow; XIII. Slow; XIV. Moderate

Pitch Content: Atonal

Date of Composition: 1991

CMC Call Number: MI 2110 C277ca 1991

Date & Publisher: MS

Duration: ca. 12', 28 pages (Between 30" to 2' or 1 to 4 pages for each piece)

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered on December 21, 1991 in Algarve, Portugal by Portuguese pianist Maria Raquel Correia.

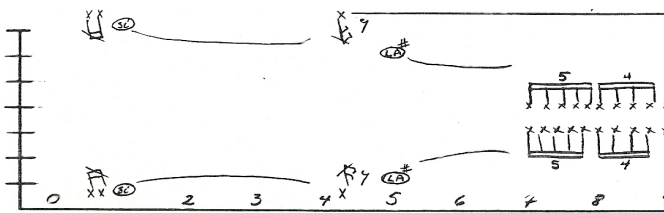
²³ Eve Egoyan, “Coral of Valais: Allison Cameron,” <http://eveegoyan.com/EveEgoyan/cameron.html> (accessed March 13, 2011).



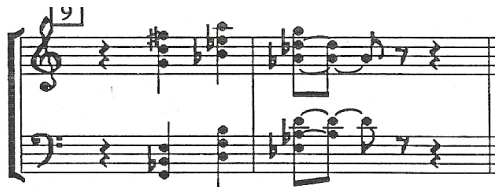
Example 5. Nicole Carignan, *Catorze Miniaturas*, Miniatura #10, mm. 18-20.



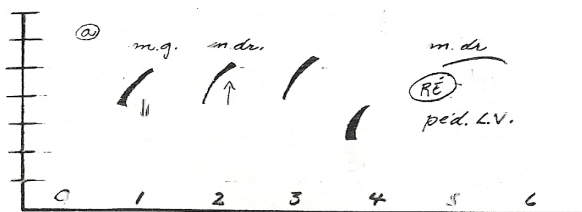
Example 6. Nicole Carignan, *Catorze Miniaturas*, Miniatura #8, mm. 1-2.



Example 7. Nicole Carignan, *Catorze Miniaturas*, Miniatura #4a.



Example 8. Nicole Carignan, *Catorze Miniaturas*, Miniatura #3a, mm. 9-10.



Example 9. Nicole Carignan, *Catorze Miniaturas*, Miniatura #4b.

Style Characteristics:

Dedicated to her friend Maria Raquel Godinho Correia, *Catorze Miniaturas* is a set of fourteen brief pieces which the composer wishes to be

“savored one by one like fine chocolates meticulously laid in a decorative box.”²⁴ Interestingly, the order of the performance as a collection differs from the number given to each miniature which, in fact, is the actual order the pieces were composed.

Primarily a minimalist work, there are “numerous exact repetitions of dissonant motivic fragments.”²⁵ Miniature #1 uses just one note (F) while Miniatura #2a and #2b consist of two notes (in #2a, F-flat and E-flat; in #2b, F-sharp and G), exploring all registers of the piano. #2a uses repeated notes and wide leaps while #2b challenges with complex rhythm such as 2 against 3 and 3 against 4. The general motion of #2b accelerates from eighth notes to sixteenth notes to finally *tremolos* near the end. #3a and #3b focus on chords: each chord in #3a is played by striking the notes and then releasing them one by one; chords in #3b are rolled. Chords in these two miniatures are almost always made up of two superimposed fourths. #4a and #4b are written using non-traditional musical notation, without staves or clefs. They are governed by a system with two axes: vertical axis and a horizontal axis. The vertical axis is numbered from 0 to 7, referring to the octaves of the piano and zero being the lowest. The horizontal axis determines the temporal organization of the music. Time is divided into seconds, corresponding to a metronome marking of 60.²⁶ #4a contains extended techniques

²⁴ Nicole Carignan, “Catorze Miniaturas,” score, 1991, CMC, Toronto.

²⁵ Pamela Y. Dees, *Piano Music by Women Composers: Women Born Since 1900* (Westport, CT: Praeger, 2002), 38.

²⁶ Claudine Caron, “Solo Piano Music by Québec Composers,” score, 2000, CMC, Toronto.

of knocking on the wooden part of the piano as well as clapping (see Example 7). #5a is similar to #3a since notes in each chord are added one by one. This piece comes to an end with long chromatic descent in the left hand and parallel chords rising in the right hand. #5b, the last piece in performance, unifies this collection as a whole through fragmenting the elements presented in the previous miniatures (e.g., quartal harmony, harmonic seconds with dotted rhythm, hands moving in a mirror image). #6 flows entirely in an eighth-note pulse with intervals of second and seventh exploring the extreme range of the registers. Meter shifts quite frequently in this piece. #7 uses minor seconds and augmented fourths in a dotted rhythm, with constant changes of octave. #8 is made of only a few notes that repeat alternately in the right hand and the left hand in a frequently changing meter. #9 centers around two notes, F and A, decorated with grace notes. This ninth miniature is improvisatory in nature with “Ad Libitum” marked in the beginning of the piece. The entire #10 is based on the opening motive first presented in the right hand. Later, the left hand joins with different notes but in a mirror image to the right hand until it finally takes over the principal material.

CARIGNAN, Nicole (b. 1952)

Title: Motivations

Meter: I. 2/4; II. 2/4; III. 2/4

Tempo: I. Moderate; II. Fast; III. Fast

Pitch Content: Atonal

Date of Composition: 1983

CMC Call Number: MI 2110 C277mo 1983

Date & Publisher: MS

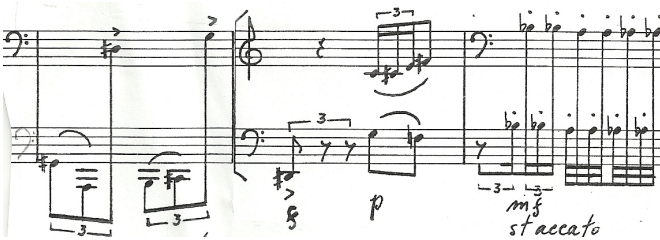
Duration: ca. 10', 22 pages (Between 2' to 6' or 6 to 10 pages for each piece)

Level of Difficulty: Difficult

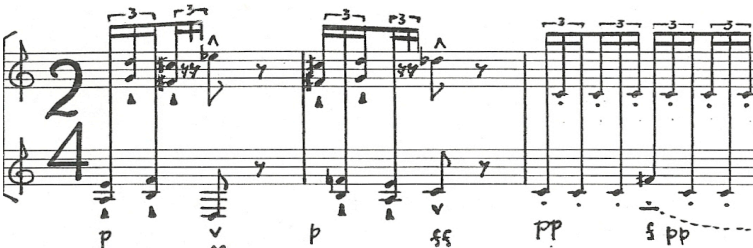
Commissions/Premieres:



Example 10. Nicole Carignan, *Motivations*, movement 1, mm. 1-5.



Example 11. Nicole Carignan, *Motivations*, movement 2, mm. 80-83.



Example 12. Nicole Carignan, *Motivations*, movement 3, mm. 1-3.

Style Characteristics:

Motivations consists of three movements which present exciting contrasts of dynamics, registers, colors, and sound layers. The first movement, longest of the three, explores extreme ranges of the registers and dynamics (*ppp-ff*), quick changes of the dynamics (e.g., *p* in one beat followed by *f* in the next beat), quintal harmonies, and frequent usage of seventh and ninth chords. Seventh and ninth chords continue to be prominent in the subsequent second movement where repeated notes in alternating hands as well as syncopated rhythm are primarily used. The toccata-like, final movement largely explores repeated *staccato* notes rapidly alternating from hand to hand. *Staccato* and dynamic markings highlight particular notes amidst the busy passagework.

CARIGNAN, Nicole (b. 1952)

Title: Quiebra (Rupture)

I. Triángulo (Triangle)

II. Circulo (Circle)

III. Rombo (Rhombus)

IV. Circula (Circle)

V. Triángulo (Triangle)

VI. Cuadrado (Squared)

VII. Rombo (Rhombus)

VIII. Contrapunto (Counterpoint)

IX. Círculos, Rombos y Triángulos (Circles, Rhombus and Triangles)

Meter: I. 5/8; II. 4/4; III. 5/8; IV. 3/4; V. 4/4; VI. 5/8; VII. 5/4; VIII. 3/4; IX. 4/4

Tempo: I. Slow; II. Moderate; III. Fast; IV. Slow; V. Moderate; VI. Moderate; VII. Fast; VIII. Slow; IX. Moderate

Pitch Content: Atonal

Date of Composition: 1994

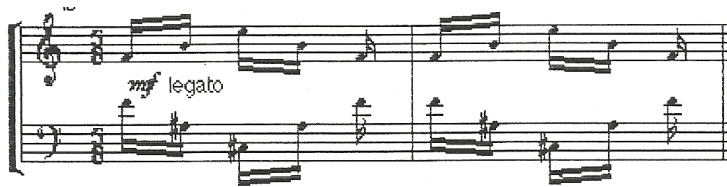
CMC Call Number: MI 2110 C277qu 1994

Date/ Publisher: MS

Duration: ca. 7', 18 pages (Between 30" to 2' or 1 page to 7 pages for each piece)

Level of Difficulty: Moderately Difficult

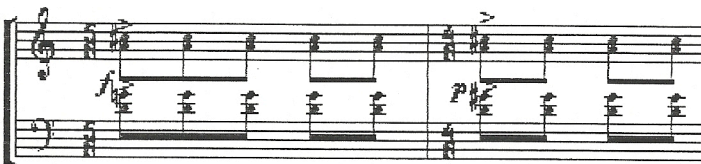
Commissions/Premieres: commissioned by Centro de Estudios Avanzados en Música Contemporánea de Buenos Aires.



Example 13. Nicole Carignan, *Quiebra*, Rombo, mm. 1-2.



Example 14. Nicole Carignan, *Quiebra*, Triángulo, mm. 6-7.



Example 15. Nicole Carignan, *Quiebra*, Cuadrado, mm. 1-2.

Style Characteristics:

A set of nine imaginative miniatures, each of the pieces is “concerned with the creation of a sound equivalent for certain mathematical concepts such as lines, circles, parallelograms.”²⁷ In addition, each miniature concentrates on a few motivic ideas which seem to coincide with the visual shape of the individual title.

Following is composer’s description of the *Quiebra*:

Palisade, escarpment, rage, pain, breakage...gap to bridge...Quiebra expresses this geometrically variable pain. Geometry of titles. Geometry of parts. Geometry of gesture. Geometry of sounds.²⁸

Two pieces titled *Rombo* (No. 3 and No. 7) display single notes moving in a contrary motion between the hands and thus parallel the diamond shape of the rhombus (see Example 13). In addition, intensely dissonant four-note chords steadily moving in a quarter-note pulse appear to represent four equal sides of the square in *Cuadrado* (see Example 15).

Since identical titles are used for two or three movements, some of the prominent materials are shared between two or three miniatures. For example, the fifth piece presents three ideas: alternating hands, long *glissandi*, and tied chords where the notes are added one by one. The long *glissandi* are also used in the eighth piece, tied chords in the first and ninth movements, and alternating hands in the ninth miniature.

Seventh chords are predominant in this set as they are presented in the first, sixth, and eighth pieces. In addition, frequent meter change occurs in various

²⁷ Elaine Keillor, *By a Canadian Lady: Piano Music 1841-1997*, Carlton Sound, CSCD 1006, 2005, liner notes, Compact Disc, 1999.

²⁸ Nicole Carignan, “Quiebra,” score, 1994, CMC, Toronto.

movements including the first, sixth, and seventh miniatures. In the sixth piece, the meter change is highlighted with an accent on the first beat of each measure. The fourth piece is unique in the collection since it is the only movement with simple ascent of single notes slowly rising from the lowest G up to the highest D.

DOOLITTLE, Emily (b. 1972)

Title: Minute Etudes (Bk. 1)

- I. Furtive
- II. Languid
- III. Lively
- IV. Lonely
- V. Playful

Meter: I. 16/16; II. 6/8; III. 8/8; IV. 5/8; V. 2/4

Tempo: I. Fast; II. Slow; III. Fast; IV. Slow; V. Fast

Pitch Content: Atonal

Date of Composition: 1998

CMC Call Number: MI 2110 D691mi 1998

Date & Publisher: MS

Duration: ca. 6', 13 pages, (Between 30" to 2' or 1 to 3 pages for each piece)

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



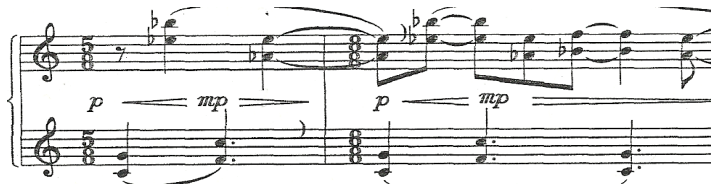
Example 16. Emily Doolittle, *Minute Etudes (Bk. 1)*, Furtive, mm. 1-2.



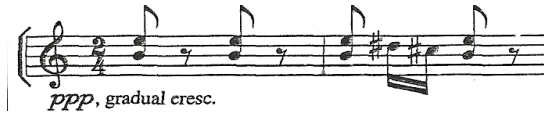
Example 17. Emily Doolittle, *Minute Etudes (Bk. 1)*, Languid, mm. 22-23.



Example 18. Emily Doolittle, *Minute Etudes (Bk. 1)*, Lively, mm. 54-55.



Example 19. Emily Doolittle, *Minute Etudes (Bk. 1)*, Lonely, mm. 1-2.



Example 20. Emily Doolittle, *Minute Etudes (Bk. 1)*, Playful, mm. 1-2.

Style Characteristics:

A set of five brief studies, each etude displays one or two technical challenges and motivic ideas. These thematic materials along with tempo, textural color, and sound vividly evoke the descriptive title given to each study. The first piece, *Furtive*, consists of complex rhythm in a shifting meter while accents are placed on different, and occasionally unexpected, beats of the measure. Hands largely move in parallel motion and they are rhythmically in unison. The dark timbre of the low register and its soft dynamic certainly capture the sneaky character suggested by the title. With swinging *ostinato* bass in a compound meter, the composer describes the second etude as a “silly passacaglia.” The large expansion of the repeated left hand pattern is quite challenging in maintaining smooth and soft control. “Sort of a tribute to Scarlatti and his conception of sonata form,” *Lively* follows the overall structural scheme of a sonata: exposition of the theme, development of the theme, and return of the theme.²⁹ The development fragments and transposes the principal thematic materials presented in the exposition while the recapitulation shortens the return by omitting several measures of the exposition. Style characteristics included are frequent meter

²⁹ Emily Doolittle, “Minute Etude,” score, 1998, CMC, Toronto.

changes, syncopation, and grace notes. The following *Lonely* is a study of fifths since the entire piece is constructed solely with open fifths. Expressive *rubato* and effective pedaling are essential in portraying the intricate and calm mood of this piece. The final etude *Playful* is interesting since both hands share one treble staff. The composer clarifies each hand's part by writing all the right hand notes with stems up and left hand notes with stems down. This etude helps to develop good coordination between the hands as they alternate quickly and frequently throughout.

DOOLITTLE, Emily (b. 1972)

Title: Minute Etudes (Bk. 2)

- I. Fleeting
- II. Tranquil
- III. Frenzied
- IV. Steadfast
- V. Glassy
- VI. Hearty

Meter: I. 10/16; II. 4/2; III. 6/16; IV. 4/4; V. 2/4; VI. 2/4

Tempo: I. Fast; II. Slow; III. Fast; IV. Slow; V. Moderate; VI. Fast

Pitch Content: Atonal

Date of Composition: 2002

CMC Call Number: MI 1210 D691mi 2002

Date & Publisher: MS

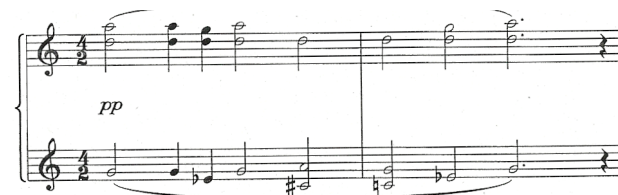
Duration: ca. 5', 13 pages (Between 1' to 1'30" or 1 to 3 pages for each piece)

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



Example 21. Emily Doolittle, *Minute Etudes* (Bk. 2), Fleeting, mm. 1-2.



Example 22. Emily Doolittle, *Minute Etudes* (Bk. 2), Tranquil, mm. 1-2.



Example 23. Emily Doolittle, *Minute Etudes (Bk. 2)*, Frenzied, mm. 12-14.



Example 24. Emily Doolittle, *Minute Etudes (Bk. 2)*, Steadfast, mm. 1-2.



Example 25. Emily Doolittle, *Minute Etudes (Bk. 2)*, Glassy, mm. 1-2.



Example 26. Emily Doolittle, *Minute Etudes (Bk. 2)*, Hearty, mm. 1-2.

Style Characteristics:

This second book of etudes follows similar concepts to Doolittle's previous volume: a set of several brief studies in which each vividly depicts its descriptive title with distinctive texture, color, and sound.

The first piece, *Fleeting*, is a fast moving, exciting miniature where hands play rhythmically in unison throughout. The prevailing fragmentary phrases challenge with frequent meter change and complex rhythm. A contrasting subsequent etude, *Tranquil*, is a gentle and slow piece recalling the sound of bells

while hands are again rhythmically in unison. *Frenzied* flows nervously with a relentless sixteenth-note motion initiated as a chromatic-triplet *ostinato* bass and then doubled by the right hand. Also moving in chromatics, but slowly and expressively, *Steadfast* requires sensitive control of the gradual *crescendo* and *decrescendo*. A study of developing good coordination, the right hand always leads by a sixteenth-note in *Glassy*. The off-beat “leader” and the closely chasing “follower” create urgency (see Example 25). The final etude contains similar challenges as the first study with complex rhythm played hands in unison. However, this playful piece explores middle to high registers while the first study uses middle to low registers.

DOOLITTLE, Emily (b. 1972)

Title: Turning

Meter: 2/2

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no6 2007

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 1', 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 27. Emily Doolittle, *Turning*, mm.1-2.

Style Characteristics:

“A worried or fretful character,” this folksong-like piece is in a clear ternary form (ABA) with two contrasting sections.³⁰ The melody in the A sections largely consists of two-note slurs and *legato* phrasing while the middle B section is distinguished with grace notes and *poco marcato* touch. However, the piece has a sense of continuity with long, continual *crescendo* from the opening *pianissimo* to the final *forte*.

DUNCAN, Martha Hill (b. 1955)

Title: Angular Measures: Four Studies in Black and White

I. Quadrangle

II. Pentangle

III. Triangle

IV. Tangle

Meter: I. 4/4; II. 3/4; III. 6/4; IV. 4/4

Tempo: I. Slow; II. Fast; III. Moderate; IV. Slow

Pitch Content: Bitonal

Date of Composition: 1995

CMC Call Number: MI 2110 D923an 1995

Date & Publisher: 1995, www.marthahillduncan.com

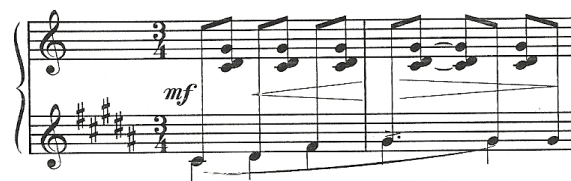
Duration: ca. 5' 30", 9 pages (Between 1' to 2' or 1 to 3 pages for each piece)

Level of Difficulty: Intermediate

Commissions/Premieres:

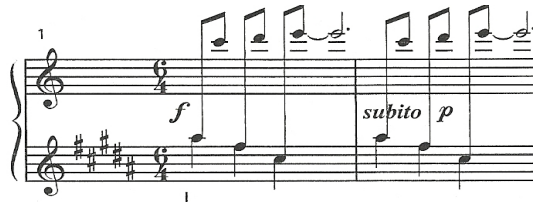


Example 28. Martha Hill Duncan, *Angular Measures*, Quadrangle, mm. 1-2.



Example 29. Martha Hill Duncan, *Angular Measures*, Pentangle, mm. 1-2.

³⁰ Emily Doolittle, “Turning,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2007).



Example 30. Martha Hill Duncan, *Angular Measures*, Triangle, mm. 1-2.



Example 31. Martha Hill Duncan, *Angular Measures*, Tangle, mm. 3-5.

Style Characteristics:

Angular Measures is a set of four studies exploring black keys in one hand and white keys in the other hand. As a result, each etude is bitonal, using two different keys simultaneously. This is more apparent in the second and third pieces since two separate key signatures are provided between the hands.

The first etude, *Quadrangle*, consists of a perpetual quarter-note pulse in the right hand with “angular” and expansive melody in the left hand. In the second etude, the two key signatures—one with five sharps and the other with no sharps—alternate between the hands. The hand that has five sharps always presents the melody. At the outset, rapid alternation between the left hand’s syncopated melodic notes and the accompanying right hand’s tone clusters create tension and agitation. Hands exchanging the two separate key signatures continue into the subsequent etude, *Triangle*, in which the thematic materials are primarily repetitive and sequential. Characteristics in this third study include alternating hands, arpeggiated *ostinato* pattern in the right hand, trills, and sudden changes of the dynamics. In the opening of the last etude, the right hand accompaniment

presents an *ostinato* pattern using harmonic thirds and fifths while the left hand sings the melody. In the middle section, the right hand repeats the opening *legato* melody as the left hand accompanies with an arpeggiated pattern.

DUNCAN, Martha Hill (b. 1955)

Title: Misty Morning

Meter: 6/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no6 2007

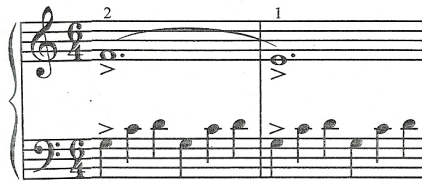
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 32. Martha Hill Duncan, *Misty Morning*, mm. 3-4.

Style Characteristics:

“*Misty morning*, where the sun rises out of the mist, throws sparkles on the water with the waking sounds of boat bells and horns in the distance.”³¹ A blend of the shimmering and expressive melody over a gentle continuity of the quarter-note accompaniment certainly evokes the image of an early morning. Written in a duple meter (6/4), this piece is helpful in developing a sense of “two pulses” in each measure and also a linear flow of the long phrasing. *Misty Morning* is from an album entitled *Cottage Days*.

³¹ Martha Hill Duncan, “Misty Morning,” *Northern Lights: An Exploration of Canadian Piano Music* (Mayfair Montgomery Publishing, 2007).

DUNCAN, Martha Hill (b. 1955)

Title: Summer Lightning

Meter: 3/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no4 2007

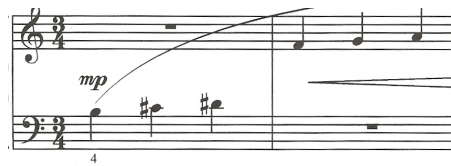
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 40", 2 pages

Level of Difficulty: Easy

Commissions/Premieres:



Example 33. Martha Hill Duncan, *Summer Lightning*, mm. 1-2.

Style Characteristics:

Duncan intends to portray the “magic of lightning striking in the distant clouds on a hot summer day” in this simple piece from a collection entitled *Cottage Days*.³² The whole-tone scale used in this piece demands a smooth transition from one hand to the other in order to maintain *legato* phrasing. However, in the latter part, a contrasting texture of *staccato*, perhaps the “lightning,” tone clusters are found. These tone clusters require hand crossovers.

DUNCAN, Martha Hill (b. 1955)

Title: The Sunken Garden

I. The Japanese Tea Garden

II. The River

III. The Theatre

Meter: I. 4/4; II. 4/4; III. 4/4

Tempo: I. Slow; II. Slow; III. Moderate

Pitch Content: Atonal

³² Martha Hill Duncan, “Summer Lightning,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2007).

Date of Composition: 1994

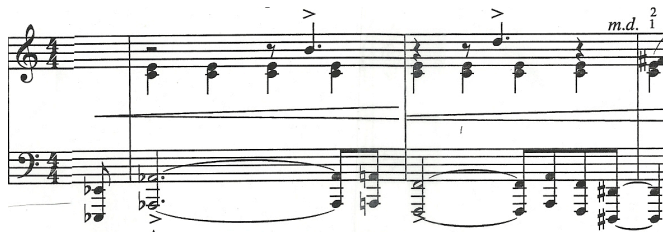
CMC Call Number: MI 2110 D923sun 1994

Date & Publisher: 2008, www.marthahillduncan.com

Duration: ca. 8', 16 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: commissioned and premiered by Mexican Canadian pianist Jorge Suarez on November 26th of 1995 at the Dunning Hall at Queen's University, Kingston, Ontario.



Example 34. Martha Hill Duncan, *The Sunken Garden*, The Japanese Tea Garden, mm. 3-5.



Example 35. Martha Hill Duncan, *The Sunken Garden*, The River, mm. 1-3.



Example 36. Martha Hill Duncan, *The Sunken Garden*, The Theatre, mm. 1-3.

Style Characteristics:

Inspired by The Sunken Gardens and Theater built in an abandoned limestone quarry in San Antonio, Texas, the difficulty of this album is equivalent to RCM grade ten. *The Japanese Tea Garden* captures the “stratified nature of the garden” with its spacious orchestral effects and beautiful serenity. The left hand often has crossovers, exploring wide leaps and low registers.

The perpetual motion of the eighth notes in the second piece, *The River*, sounds improvisational and lyrical with simple melody and expressive *rubato*. The continuous flow in this piece represents, according to the composer, the stream of the San Antonio River.

The final work in this collection, *The Theatre*, is especially noteworthy for its vibrant character filled with fast octaves, exciting *accelerando*, colorful *glissandi*, and jumping chords. Most of all, a Spanish-flavored rhythm which predominates in this last movement reflects Duncan's Texan heritage.³³

FELDMAN, Barbara Monk (b. 1950)

Title: Clear Edge

Meter: 3/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1993

CMC Call Number: MI 2110 F312cL

Date & Publisher: MS

Duration: ca. 5', 2 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



Example 37. Barbara Feldman, *Clear Edge*, mm. 1-5.

³³ Martha Hill Duncan, "The Sunken Garden," score, 1994, www.marthahillduncan.com.

Style Characteristics:

Clear Edge is a “brief piano elegy in memory of Cage” but described as having “a far more overtly sweet and sensuous character.”³⁴ This piece primarily explores different hues of *piano* dynamics (*pp-ppp*) and a wide range of the keyboard. Sensitive pedaling is suggested to effectively blend the prevailing widely-spaced motivic fragments. Other features found in this piece are grace notes, octaves, and chords.

FELDMAN, Barbara Monk (b. 1950)

Title: In the Small Time of a Desert Flower

Meter: 5/16

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2000

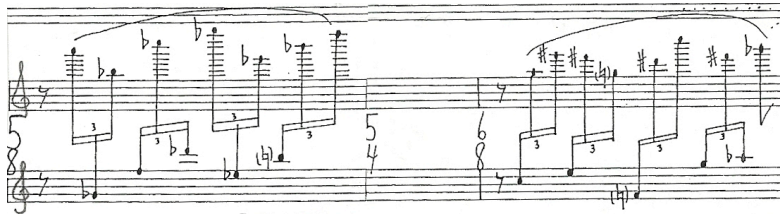
CMC Call Number: MI 2110 F312in 2000

Date & Publisher: MS

Duration: ca. 20', 16 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



Example 38. Barbara Feldman, *In the Small Time of a Desert Flower*, mm. 515-517.

Style Characteristics:

Dedicated to a contemporary music specialist and Japanese pianist, Aki Takahashi, *In the Small Time of a Desert Flower* is Feldman’s longest piano piece

³⁴ Robert Carl, “Classical Reviews: Feldman, Feldman, B. on OGREOGRESS,” *Fanfare: The Magazine for Serious Record Collectors* (February 11, 2011), <http://www.fanfaremag.com/content/view/42858/10246/> (accessed March 13, 2011).

included in this annotated bibliography.³⁵ Improvisatory and atmospheric in nature, this piece is dominated by frequent alternation between disjunct melody and silences blended effectively under a long, sustained pedal. As a result, this primary motive creates a pointillistic texture throughout the work. Other characteristics include “whole tone or modal effect,” frequently changing meter, exploration of various soft dynamics (*pppppp* to *pp*), complex rhythm, trills, and wide leaps.³⁶ Therefore, an effortlessly subtle control of the keyboard is required to capture the shimmering colors embedded in this piece.

FELDMAN, Barbara Monk (b. 1950)

Title: Sixty Notes for Walter Zimmerman’s [sic] Sixtieth

Meter: 5/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2009

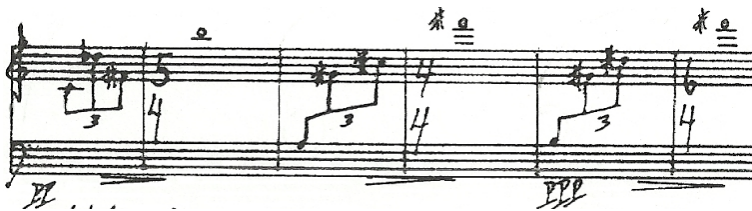
CMC Call Number: MI 2110 F312si 2009

Date & Publisher: MS

Duration: ca. 1’ 30”, 1 page

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 39. Barbara Feldman, *Sixty Notes for Walter Zimmerman’s [sic] Sixtieth*, mm. 1-6.

³⁵ Barbara M. Feldman, “In the Small Time of a Desert Flower,” score, 2000, CMC, Toronto.

³⁶ Pamela Y. Dees, *Piano Music by Women Composers: Women Born Since 1900* (Westport, CT: Praeger, 2002), 67.

Style Characteristics:

Written for a German composer, Walter Zimmermann, this piece contains, as the title suggests, a total of sixty notes. Intricate and warm in sound, the primary the rhythmic motive, which repeats several times throughout the *Sixty Notes*, is an eighth-note triplet followed by a long note.

FELDMAN, Barbara Monk (b. 1950)

Title: The I and Thou

Meter: 5/8

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1988

CMC Call Number: MI 2110 F312i 1988

Date & Publisher: MS

Duration: ca. 15', 7 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



Example 40. Barbara Feldman, *The I and Thou*, mm. 1-4.

Style Characteristics:

An extensive single-movement work, *The I and Thou* encapsulates many aspects of the composer's distinctive and original sound. Gentle and reflective in sound, this piece presents softly rolled chords and widely spaced melodic fragments blended by long, sustained pedals. Freely flowing in a shifting meter, rests are placed quite frequently as they are found almost every two or three measures. *The I and Thou* is dedicated to Feldman's husband, Morton Feldman.³⁷

³⁷ Barbara M. Feldman, "The I and Thou," score, 1988, CMC, Toronto.

GILLESPIE, Yvonne (b. 1961)

Title: Dazzle

Meter: 6/8

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 2008

CMC Call Number: MI 2110 G478da 2008

Date & Publisher: MS

Duration: ca. 6', 13 pages

Level of Difficulty: Difficult

Commissions/Premieres:



Example 41. Yvonne Gillespie, *Dazzle*, mm. 266-268.

Style Characteristics:

A companion piece to *Razzle*, a piece written four years prior, *Dazzle* contains several motivic ideas drawn from *Razzle*. However, thematic materials are developed extensively to give a unique flavor to this work alone. For example, after a short introduction, the six-note *ostinato* figure, so prominent in the *Razzle*, is also found in *Dazzle*. Although the notes are different, all three significant intervals from this six-note figure—augmented second, minor second, and perfect fourth—continue to be predominant in *Dazzle*. However, Gillespie extends the usage of the six-note motive. Rather than forming a rhythmic *ostinato* bass, the prevailing figure is now utilized as melodic material against a new rhythmic pattern which accompanies it.³⁸

Dazzle is a virtuosic and rhythmic piece, full of technical challenges such

³⁸ Yvonne Gillespie, “Dazzle,” score, 2008, CMC, Toronto.

as wide leaps, octaves, fast-moving sixteenth notes, big rolled chords, parallel chords, accents, frequent meter changes, and wide range of dynamics (*pp* to *fff*).

Since *Razzle* and *Dazzle* are closely related to each other, these two pieces can be performed consecutively or independently.

GILLESPIE, Yvonne (b. 1961)

Title: *Razzle*

Meter: 6/16

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 2004

CMC Call Number: MI 2110 G478ra 2004

Date & Publisher: MS

Duration: ca. 7', 14 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by a pianist Aleksander Szram in 2005 in UBC Recital Hall, Vancouver, BC, Canada.



Example 42. Yvonne Gillespie, *Razzle*, mm. 297-299.

Style Characteristics:

Portentously brilliant and virtuosic, the opening six notes, or two groups of three notes, are the foundation that holds *Razzle* as a whole. These introductory notes are comprised of three interval sets: minor second, augmented second, and perfect fourth. According to Gillespie, this six-note *ostinato* bass provides an “impetus for the continual variation and development that dominates the entire work.”³⁹ Due to the shifting meter, the six-note figure produces misplaced downbeats and unexpected accents while perpetual sixteenth-note motion creates an impeccable rhythmic drive. The occasional quartal harmony interrupts the

³⁹ Yvonne Gillespie, “*Razzle*,” score, 2004, CMC, Toronto.

motion but each time the six-note figure quickly returns, and finally leads to a forceful climax to give an exciting closure. *Razzle* presents Gillespie's focus on few motivic ideas subject to intense development and ingenious transformation.

HALL, Emily (b. 1976)

Title: From Stillness

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2001

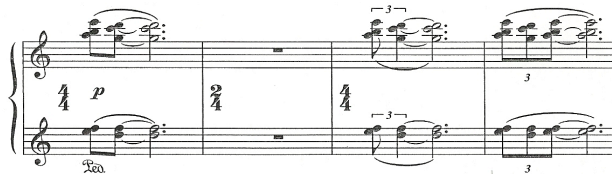
CMC Call Number: MI 2110 H175fr 2001

Date & Publisher: MS

Duration: ca. 13', 11pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered by pianist Kinza Tyrrell on February 21st of 2002 at Clara Lichtenstein Recital Hall in Montreal, Québec.



Example 43. Emily Hall, *From Stillness*, mm. 1-4.

Style Characteristics:

From Stillness strongly evokes its title with slow-moving, static chords primarily in soft dynamics ranging from *piano* to *pianissimo*. Below is an excerpt from the composer's speech at the premier concert:

To be still sometimes means to be calm, tranquil; also motionless, silent. In so being you may be more deeply aware of the surroundings, and when surroundings are also still, you may be more aware of yourself. From stillness comes focus. This is perhaps everyone's dream. Can you believe this is possible now? All of us here this evening sit still in one place. Perhaps we need an antithesis to experience it. Perhaps we just need to begin.³¹

According to the composer, this piece is “based on a seventeen-chord progression that has clear voicing and many shared pitches. The simple chords appear melted

³¹ Emily Hall, “From Stillness,” score, 2001, CMC, Toronto.

into each other, their movement gradual and nearly still.” However, the piece gradually intensifies as it progresses and begins to present different ideas such as repeated notes, accelerating chords or tone clusters, *sforzando*, and stronger dynamic markings (*ffff*) in the low register. As a result, *From Stillness* explores extreme ranges of registers, dynamics, and colors.

HUI, Melissa (b. 1966)

Title: When Soft Voices Die

Meter: 20/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2000

CMC Call Number: MI 2110 H899wh 2000

Date & Publisher: MS

Duration: ca. 6', 2 pages

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 44. Melissa Hui, *When Soft Voices Die*, mm. 3-4.

Style Characteristics:

Calm and dreamy in sound, *When Soft Voices Die* largely contains repeated chords notated with small noteheads. Particular notes within the chord are occasionally highlighted with bigger-sized noteheads which form the melodic line. Since the melody occurs in different voices (e.g., soprano, tenor) of the chord, independence of each finger within the hand and excellent control of the melodic phrasing are essential and critical. Expressive *rubato* is also suggested.

KRAUSAS, Veronika (b. 1963)

Title: The Bestiary/ Le Bestiaire

I. The Alligator / l'Alligator

II. The Ants / Les Fourmis

- III. The Bears / l'Ours
- IV. The Dragonfly / La Libellule
- V. The Hippopotamus / Le Hippopotame
- VI. The Owls / Les Hiboux
- VII. Kangaroos / Les Kangourous

Meter: I. 6/4; II. 2/2; III. 9/8; IV. 2/4; V. 3/4; VI. 6/8; VII. 4/4

Tempo: I. Moderate; II. Moderate; III. Moderate; IV. Slow; V. Fast; VI. Moderate; VII. Fast

Pitch Content: Atonal

Date of Composition:

CMC Call Number: MT 247 K91be 1996

Date & Publisher: 1996, San Marco Publication

Duration: ca. 6', 14 pages (Between 30" to 1' or 1 to 2 pages in each piece)

Level of Difficulty: Easy

Commissions/Premieres:

Example 45. Veronika Krausas, *The Bestiary*, The Ants, mm. 1-3.

Example 46. Veronika Krausas, *The Bestiary*, The Bears, mm. 1-2.

Example 47. Veronika Krausas, *The Bestiary*, The Dragonfly, mm. 2-3.

Example 48. Veronika Krausas, *The Bestiary*, The Hippopotamus, mm. 1-3.

Style Characteristics:

According to Webster's dictionary, the *Bestiary* is defined as "a collection of descriptions or representations of real or imaginary animals."⁴⁰ In this set, the composer musically depicts seven different animals, each with distinctive sound and color.

Sneaky in character, *The Alligator* largely consists of a bouncing broken-octave figure played alternately between the hands. This piece is full of surprises with sudden dynamic changes and therefore, requires good control of the details. The perpetual eighth notes smoothly step up and down to imitate the hard-working *Ants*, the title of the second piece. This is an excellent piece in developing fluid transition of the scalar passages from one hand to the other hand. In the following miniature, *The Bears*, hands primarily move in unison with "long-short" swinging rhythm in a compound meter. Exploring the dark timbre of the low register, this miniature presents a wide range of dynamics (*p-ff*). Simple and lyrical, *The Dragonfly's* melody initiates in the left hand and later switches to the right hand. Accompanied by steady quarter-note tone clusters and triads, projection of the melody is essential in this piece. The "waddling" *ostinato* bass and the slow-moving melody certainly depict the heavy creature, *The Hippopotamus*, in the subsequent miniature. The alternating two notes forming an interval of a major third in *The Owl* reminisces this nocturnal bird hooting "who-o-o, who-o-o." In the final piece of this collection, *The Kangaroos*, harmonic

⁴⁰ Merriam-Webster Dictionary, s.v. "Bestiary," <http://www.merriam-webster.com/dictionary/bestiary> (accessed March 21, 2011).

seconds quickly bounce up and down the keyboard to vividly capture the marsupial hopping everywhere.

LAURIN, Rachel (b. 1961)

Title: Petites Pièces pour Piano, Op. 1

I. Op. 1, No. 1: Prélude

II. Op. 1, No. 2: Capriccio

III. Op. 1, No. 3: Berceuse en Canon

IV. Op. 1, No. 4: Ballade

Meter: I. 3/4; II. 2/4; III. 4/4; IV. 3/8

Tempo: I. Fast; II. Fast; III. Slow; IV. Fast

Pitch Content: Tonal

Date of Composition: 1981

CMC Call Number: MI 2110 L385di 1981

Date & Publisher: MS

Duration: ca. 9', 19 pages (Between 1' to 5' or 3 to 9 pages for each piece)

Level of Difficulty: Difficult

Commissions/Premieres:

Example 49. Rachel Laurin, *Prélude*, Op. 1, No. 1, mm. 1-2.

Example 50. Rachel Laurin, *Capriccio*, Op. 1, No. 2, mm. 1-2.

Example 51. Rachel Laurin, *Berceuse en Canon*, Op. 1, No. 3, mm. 1-2.



Example 52. Rachel Laurin, *Ballade*, Op. 1, No. 4, mm. 1-2.

Style Characteristics:

Laurin has written a collection entitled *Dix Petites Pièces pour piano*, translated as *Ten Little Pieces for Piano*, which contains ten neo-romantic pieces under four separate opus numbers: Op. 1, Op. 3, Op. 5, and Op. 8. These brief pieces embody the characteristics and techniques of the Romantic period. For example, each piece is given a title from character pieces such as *ballade*, *capriccio*, *intermezzo*, and *prelude*. Additionally, many are structured in a binary or ternary form evoking either a single or two contrasting moods and characters. In this annotation, ten “petites pièces” are divided into four separate entries, one for each opus number.

The first opus contains four pieces: *Prelude*, *Capriccio*, *Berceuse en Canon*, and *Ballade*. The outer two pieces are quite dramatic and passionate with thick texture and sonority. Both movements primarily use *tremolo*-like figures in the right hand accompanied by arpeggios in *Prelude* and octaves in *Ballade*. The final piece, *Ballade*, differs from *Prelude* because it contains a sharply contrasting—slower and more expressive—B section. In this middle portion, the right hand introduces new thematic material of arpeggiated sixteenth-note triplets. The “thumb” note to this motivic idea, also the first note of each measure, forms the melody.

The second piece, *Capriccio*, portrays the title with lively character, exciting sixteenth-note triplets, vivacious tempo, and light *staccato* articulation. The third movement, *Berceuse en Canon*, is simply “berceuse” in sound and “canon” in texture. An expressive and tranquil lullaby introduced in the soprano voice of the right hand is soon imitated by the tenor in the left hand. The long melodic notes intertwined with the perpetual sixteenth-note motion endeavor to properly project the linear phrasing of the melodic line while emphasizing the independence of each voice.

LAURIN, Rachel (b. 1961)

Title: Petites Pièces pour Piano, Op. 3

I. Op. 3, No. 1: Prélude

II. Op. 3, No. 2: Intermezzo

III. Op. 3, No. 3: Prélude

IV. Op. 3, No. 4: Intermezzo

Meter: I. 4/4; II. 3/4; III. 4/4; IV. 4/4

Tempo: I. Slow; II. Slow; III. Slow; IV. Moderate

Pitch Content Tonal

Date of Composition: Op. 3, No. 1: 1979; Op. 3, No. 2-4: 1983

CMC Call Number: MI 2110 L385di 1981

Date & Publisher: MS

Duration: ca. 9', 14 pages (Between 1' to 3'30" or 3 to 5 pages for each piece)

Level of Difficulty: Difficult

Commissions/Premieres:



Example 53. Rachel Laurin, *Prélude*, Op. 3, No. 1, mm. 1-2.



Example 54. Rachel Laurin, *Intermezzo*, Op. 3, No. 2, mm. 1-2.



Example 55. Rachel Laurin, *Prélude*, Op. 3, No. 3, mm. 1-2.



Example 56. Rachel Laurin, *Intermezzo*, Op. 3, No. 4, mm. 1-3.

Style Characteristics:

Similar to the previous collection of small pieces, there are a total of four pieces under Opus 3 and in this particular set, *Prelude* and *Intermezzo* alternate. Both preludes (No. 1 and No. 3) are calm and expressive in sound. The first prelude consists of a long melodic line accompanied by upward arpeggios divided between the hands. The melodic contour often rises and falls chromatically and the dissonance created by the arpeggiated accompaniment enhances the intensity of the chromaticism. More harmonious than the previous prelude, the third piece presents a chordal melody in the right hand and either a *tremolo*-like or arpeggiated accompaniment in the left hand. This short miniature builds to a dramatic climax with octaves and thick chords in the latter half but calms down to a gentle closure in the end.

The falling melodic contour of the second piece, *Intermezzo*, sounds nostalgic and sentimental. In the right hand, momentary agitations with thicker texture create sudden emotional outbursts, interrupting the tranquility, while the left hand steadily accompanies in quarter or eighth notes throughout. The final piece in this set begins gently with arpeggiated left hand and with simple melody

in the right hand. However, the intensity quickly rises with fast-moving octaves, thick chords, wide leaps, and quick changes between *piano* and *forte* dynamics. Finally, this *Intermezzo* concludes with exhilarating *fortissimo* octaves in both hands. The last movement of Op. 3 explores a wide range of dynamics (*pp* to *ff*), various articulations (e.g., *legato*, *staccato*), and textures (e.g., thick chords, octaves).

LAURIN, Rachel (b. 1961)

Title: Petite pièce pour piano, Op. 5

I. Hommage

Meter: I. 4/4

Tempo: I. Moderate

Pitch Content: Tonal

Date of Composition: 1984

CMC Call Number: MI 2110 L385di 1981

Date & Publisher: MS

Duration: ca. 5', 7 pages

Level of Difficulty: Difficult

Commissions/Premieres:



Example 57. Rachel Laurin, *Hommage*, Op. 5, No. 1, mm. 3-4.

Style Characteristics:

Dedicated to a Canadian organist, Aline Letendre, *Hommage* Op. 5, No. 1 shows many similarities to a nocturne. A tender and beautiful melody with rippling arpeggios dominates the outer A sections while a chordal melody and upward broken-chord figure are primarily used in the middle portion. The contrasts in thematic ideas, key (E-flat Major in the A section and F Major in the B section), and meters (3/4 in A section, 2/4 in B section) provide distinctive division between the two sections within the ternary form (ABA).

LAURIN, Rachel (b. 1961)

Title: Petite pièce pour piano, Op. 8

I. Intermezzo

Meter: 4/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 1986

CMC Call Number: MI 2110 L385di 1981

Date & Publisher: MS

Duration: ca. 1'30", 2 pages

Level of Difficulty: Difficult

Commissions/Premieres:

Example 58. Rachel Laurin, *Intermezzo*, Op. 8, No. 1, mm. 7-8.

Style Characteristics:

In comparison to the previously mentioned “petite pièce,” this identically titled piece presents more vigorous dissonance and intense chromaticism. Inspired by the memories of the composer’s father, Jacques Laurin, both the melodic line and the accompanying octaves and chords largely move chromatically. Some of the technical challenges include wide leaps, octaves, wide dynamic range (*pp* to *ff*), and triplets.

LAURIN, Rachel (b. 1961)

Title: Sonate Pour Piano en Mi Mineur, Op. 2

I. Allegro Agitato

II. Scherzo

III. Adagio

IV. Rondo; Allegro Molto Energico

Meter: I. 2/4; II. 3/4; III. 4/4; IV. 9/8

Tempo: I. Fast; II. Fast; III. Slow; IV. Fast

Pitch Content: Tonal

Date of Composition: 1982

CMC Call Number: MI 2110 L385so 1982

Date & Publisher: MS

Duration: ca. 22', 52 pages (Between 4'30" to 6' or 11 to 17 pages for each piece)

Level of Difficulty: Difficult

Commissions/Premieres:



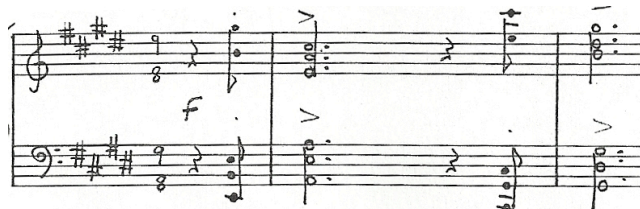
Example 59. Rachel Laurin, *Sonate*, Op. 2, movement 1, mm. 128-129.



Example 60. Rachel Laurin, *Sonate*, Op. 2, movement 2, mm. 1-2.



Example 61. Rachel Laurin, *Sonate*, Op. 2, movement 3, mm. 32-34.



Example 62. Rachel Laurin, *Sonate*, Op. 2, movement 4, mm. 1-2.

Style Characteristics:

Sonata in e minor, comprised of conventional four movements, displays dramatic intensity with variety in color and sonority using diverse elements: vigorous textures, climactic buildups, virtuosic passage works, extreme ranges of the keyboard, and unexpected changes in key and tempo. Therefore, this work is musically, technically, and physically demanding.

Marked as “Allegro Agitato,” the first movement roughly follows the structural scheme of a sonata form. The impetuous character begins immediately with a dotted rhythm of the chordal melody in the right hand accompanied by an upward surge of the arpeggios in the left hand. A “Molto Espressivo” second theme provides repose from the earlier intense atmosphere. The development fragments and embellishes the first theme in various keys which are distantly related to the tonic key, G Major. In the later portion, canonic treatment of the fragment of the first theme appears as the right hand imitates the left hand extensively. In fact, the left hand announces the return of the opening theme at the recapitulation’s outset.

The second movement presents two contrasting segments—an energetic *scherzo* and expressive *trio*—in a ternary form (ABA). The lilting and light chords of the outer A sections require precision, while the lyrical melody of the middle portion demands continuity in the long phrasing.

The formal scheme of the third movement is a seven-part rondo (ABACABA) in which each section is clearly marked with a new tempo: *adagio* in A sections, *agitato* in B sections, and *alla Marcia* in the C section. The opening A section largely consists of an arpeggiated figure in the right hand and softly rolled chords stretching in ninths in the left hand. In the *agitato* B section, the relentless eighth-note triplets nervously step up and down, therefore requiring a relaxed rotation of the wrist (see Example 61). The subsequent dotted rhythm heroically announces the march of the C section. From the entire movement, this is the only portion with changes in key (from B-flat major to B major) and

different dynamic range (from *pp-p* range to *f-ff* range). In the latter half of this third movement, materials from both A and B sections return with minor changes.

Structured in a five-part rondo (A-B-A1-C-A2), the A section of the final movement varies and thickens each time it returns. For example, in the opening two measures, chords leaping down a fourth in a short-long rhythm transform into a *tremolo*-like figure in A1 and into a full chordal texture in A2. The B section, in a slower *piu lento* tempo, primarily consists of rising arpeggios that progressively expand from four notes to nine notes. A cadenza-like *ad lib* passage links to the following A section. The subject to a fugal-like C section shows a close resemblance to the opening motive of leaping fourths, thus giving a unified idea to tie this movement as a whole. Entries of the theme follow the conventional tonic-dominant relationship of the subject and the answer.

LEE, Hope Ann (b. 1953)

Title: Dindle for Piano

Meter: 3/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1979

CMC Call Number: MI 2110 L478di 1979

Date & Publisher: 1996, Furore-Verlag

Duration: ca. 9', 9 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by pianist Louis Phillippe-Pelletier on Radio-Canada in Montréal, in 1981.

The image shows a musical score for Example 63, Hope Lee, Dindle for Piano, mm. 53-55. The score is in 3/4 time and features a complex, atonal melody with leaping fourths and tremolo-like figures. The notation includes dynamic markings such as *pp* and *f*, and articulation like *8vel* (octave velocity). The score is written for piano and consists of two staves.

Example 63. Hope Lee, *Dindle for Piano*, mm. 53-55.

Style Characteristics:

Dindle for piano uses twelve-tone rows but it is not strictly serial. This work can largely be divided into four main sections based on the distinctive motivic idea, sound, technique, and color that dominate each segment. Nonetheless, the opening sounds similar to the ending with repeated harmonic seconds, extended technique, and flexible tempo. The opening harmonic seconds (B and C) are pressed and sustained in the left hand while the right hand intermittently knocks on the same two notes notated in “x.” Almost furtive in character, this introductory section certainly captures the composer’s intention of using silence to create “unspeakable tension, suggesting the mystery of uncertainty.”⁴¹

A serial technique is mostly implied in the second section. However, the principal concept of using fixed-order series of the twelve different pitches which set a unifying basis for the composition’s harmony, melody, structural progressions among others is not applied. For example, the first three measures of this second section begin with twelve notes of the chromatic scale alternating between the hands but each measure presents a different order (see Example 63). This idea embellishes into two hands simultaneously playing two different rows until it subsequently develops into dissonant tone clusters in the right hand while the left hand continues to repeat various rows.

The following segment of the piece is an unmeasured section where a motivic idea or a melodic line repeats several times but gradually accelerates to

⁴¹ Hope Ann Lee, “Dindle for Piano,” score, 1996, CMC, Toronto.

the fastest tempo possible. Aside from the elements mentioned above, other characteristics included in this piece are shifting meter, extreme range of dynamics (*ppp* to *fff*), wide leaps, and long trills.

LEE, Hope Ann (b. 1953)

Title: Flake Upon Flake Upon...

- I. First March of Robot O
- II. Let's Stick Together!
- III. Mirror, Mirror, Who is That in the Mirror?
- IV. Second March of Robot O
- V. Shadow Play
- VI. Two Bees Visiting a Blooming White Rose
- VII. SEE-SAW with My Big Brother
- VIII. They Say "Now Say Goodnight"
- IX. Flake Upon Flake Upon...
- X. Sloping, Slipping, Sliding...
- XI. Two Dreams and a Nightmare (Dream I; A Nightmare; Dream II)

Meter: I. 4/4; II. 4/4; III. 4/4; IV. 4/4; V. 3/4; VI. 4/4; VII. 4/4; VIII. 4/4; IX. Unmeasured; X. Unmeasured; XI. Unmeasured

Tempo: I. Slow; II. Slow; III. Slow; IV. Slow; V. Moderate; VI. Fast; VII. Moderate; VIII. Moderate; IX. Slow; X. Slow; XI. Moderate

Pitch Content: Atonal

Date of Composition: 1989

CMC Call Number: MI 2110 L478f1 1989

Date & Publisher: 1996, Furore-Verlag

Duration: ca. 18', 39 pages (Between 30" to 3' or 1 to 6 pages for each piece)

Level of Difficulty: Easy to Moderately Difficult

Commissions/Premieres: commissioned by the Alliance for Canadian New Music Projects through the Ontario Arts Council. Premiered on November of 1990 at the Contemporary Showcase Festival in Toronto, Ontario, Canada.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff has a melody with notes and rests. Below the treble staff, there are lyrics: "One Two Three Hey Yo! X X X". Above the treble staff, there are three "clap" instructions. Below the bass staff, there is a "Tap on wooden part of the piano" instruction. The notation includes various rhythmic values and rests.

Example 64. Hope Lee, *Flake Upon Flake Upon*, First March of Robot O, mm. 17-19.

Example 65. Hope Lee, *Flake Upon Flake Upon*, Two Bees Visiting a Blooming White Rose, mm. 22-23.

with the palm or five fingers

Example 66. Hope Lee, *Flake Upon Flake Upon*, SEE-SAW with My Big Brother, mm. 17-18.

Example 67. Hope Lee, *Flake Upon Flake Upon*, Flake Upon Flake Upon.

Example 68. Hope Lee *Flake Upon Flake Upon*, Slipping, Sloping, Sliding.

Example 69. Hope Lee, *Flake Upon Flake Upon*, Two Dreams and A Nightmare.

Style Characteristics:

Flake Upon Flake Upon... is a collection of eleven contemporary pieces with progressive difficulty suitable for young pianists from primary to early

advanced level. The first five pieces are appropriate for beginners. They are excellent resources for introducing and familiarizing students with contemporary idioms and techniques frequently found in the twentieth-century piano solo music. The composer also includes a helpful guide note to facilitate the mastering of each piece. *First March of the Robot O* simply uses three different C's—bass C, middle C, and treble C—steadily marching with occasional clapping and even tapping on the wooden part of the piano. *Let's Stick Together* is a study of harmonic seconds, the smallest musical interval “sticking together.” The right hand simply repeats the same two notes (B and C) while the left hand uses two sets of two notes (D and E-flat; F-sharp and G). This miniature challenges with complex rhythm and alternating hands. “*Mirror, Mirror, That in the Mirror*” includes an unmeasured section and explores various articulations such as *legato* and *portamento*. The combination of the “steadily marching” *ostinato* bass and the scalar melody creates intense harmony and chromaticism in the *Second March of Robot O*. *Shadow Play* uses minimalist technique since it only uses a total of four notes, two black keys in the right hand and two white keys in the left hand. In the opening, the right hand seems to play the shadow role as its dark black-key notes imitate its leader in a mirror image.

The next six pieces are appropriate for intermediate students because they are longer and more complex. The busily intermingling right hand and left hand notes certainly parallel the title of the sixth miniature, *Two Bees Visiting A Blooming White Rose*. Notes often overlap between the hands and thus this piece requires excellent hand coordination and control of the fast-moving sixteenth

notes. *SEE-SAW with My Brother* explores a wide keyboard range using chromatic scales which ascend and descend in both hands. It is noteworthy for the usage of fist clusters. In *They Say "Now Say Goodnight,"* a gentle repetitive motif in a dotted rhythm at the outset perfectly exemplifies the sleepy child. The child resists falling asleep as he explores various tempi but he eventually slows down and drifts off into slumberland. The unmeasured *Flake Upon Flake Upon...* utilizes spatial notation in which the composer indicates the phrasing with a check mark "V," suggesting to take a deep breathe before the subsequent phrase. Also an unmeasured piece, *Sloping Slipping, Sliding...* evokes the title with *glissando* notes "sliding" down the keyboard with a vibrant *accelerando*.

The longest and most advanced piece from the collection, *Two Dreams and A Nightmare* is divided into three sections: Dream I, A Nightmare, and Dream II. Filled with exciting contrasts between the mentioned three sections, this final piece recollects all the features introduced in the previous movements as it includes tone clusters, trills, *glissandi*, grace notes, *accelerando*, and much more.

LIZÉE, Nicole (b.1973)

Title: Vertigo Beach: Études pour piano

Meter: I. 4/4; II. 7/4

Tempo: I. Fast; II. Fast

Pitch Content: Atonal

Date of Composition: 2007

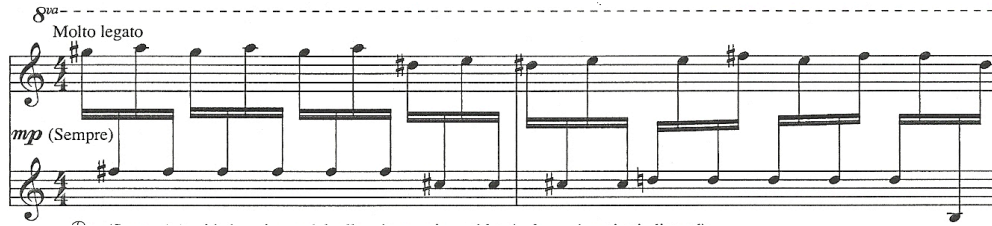
CMC Call Number: MI 2110 L789ver 2007

Date & Publisher: MS

Duration: I. ca. 7', 16 pages; II. ca. 10', 30 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: commissioned by Brigitte Poulin with the support of the Council of Arts and Letters of Québec under the title: In Tom Verlaine.



Example 70. Nicole Lizée, *Vertigo Beach*, Etude No. 1, mm. 1-2.



Example 71. Nicole Lizée, *Vertigo Beach*, Etude No. 2, m. 1.

Style Characteristics:

Vertigo Beach is an interpretation of the Post-Punk and Art-Punk movement during the late 1970s. According to the composer, post-punk challenged the preexistent musical structures of punk in which the speed and brevity were the emphasis as described below:

Instruments were used in unconventional ways. Songs were longer (many as long as 10'00'), and the typical verse-chorus-verse structure was tossed out, though repetition of themes was still integral. Emphasis was on complex textures and patterns, driving bass lines and lyrical themes. Intricate patterns were set up and then would gradually build and evolve. Tempo and meter changes and metric modulations were used to create jagged, erratic angular material. The character was often relentless but it was not uncommon for sudden unexpected shifts in character and bursts of melody to occur without warning.⁴²

Reinterpreting the genre using solo piano, this particular work is constructed as a series of two etudes where one idea gradually transitions into the next with a momentary pause in between. The last portion of the description shown above befits the characteristic of the first etude in which the breathless sixteenth notes rapidly alternate between the hands. Occasional changes in the pattern disturb the

⁴² Nicole Lizée, "Vertigo Beach," score, 2007, CMC, Toronto.

regularity of the pulse but in general, the obsessive repetition of the prominent sixteenth-note pattern is effectively blended and blurred by a long sustained pedal. The drier and rhythmic second study repeats, with minor changes, the motivic idea presented in the opening measure. However, the initial thematic material of three sharp *staccato* eighth notes followed by an intricate sixteenth-note passage gradually “builds and evolves” into longer passages. As a result, the rhythm becomes more complex and intense tone clusters are found occasionally.

LUENGEN, Ramona (b.1960)

Title: Phantasie

Meter: 3/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1985

CMC Call Number: MI 2110 L9485pha 1985

Date & Publisher: MS

Duration: ca. 5', 8 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by the composer/pianist Ramona Luengen on March 23, 1985 at the UBC Recital Hall in Vancouver, BC, Canada.



Example 72. Ramona Luengen, *Phantasie*, mm. 1-3.

Style Characteristics:

Dedicated to a Canadian pianist Jane Coop, this work was written while Luengen was completing her Master's degree at the University of British Columbia. From the bold and dramatic gestures in the very opening, the *Phantasie* contains considerable technical hurdles for any performer. Instead of thematic ideas, Luengen seems to develop motivic cells which vary but reappear

numerous times throughout the piece to unify the work as a whole. Aside from extreme tempo changes, other challenges include fast-moving octaves and passages, a wide range of dynamics (*pp* to *fff*) and registers, and complex rhythms (e.g., 3 against 4).

LUENGEN, Ramona (b. 1960)

Title: Refractions

Meter: I. 6/4; II. 3/4; III. 4/4; IV. 4/4; V. 4/4; VI. 3/2; VII. 3/4

Tempo: I. Slow; II. Slow; III. Slow; IV. Fast; V. Slow; VI. Moderate; VII. Moderate

Pitch Content: Atonal

Date of Composition: 1989, revised in 1999

CMC Call Number: MI 2110 L9485re 1989

Date & Publisher: MS

Duration: ca. 8'30", 9 pages (Between 30" to 1'30" or 1 to 2 pages for each piece)

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered by Ramona Luengen at the Walter Hall, Toronto, Ontario, on May 10, 1991.

A musical score for the beginning of movement 1. It features a piano part with a complex, dense texture of notes and a violin part with a melodic line. Dynamic markings include *pp*, *p*, and *ff*. A bracket above the piano part indicates a section of 16 measures.

Example 73. Ramona Luengen, *Refractions*, movement 1, m. 1.

A musical score for movement 4, measures 1-4. It shows a piano part with a complex, rhythmic texture and a violin part with a melodic line. Dynamic markings include *ff* and *f*.

Example 74. Ramona Luengen, *Refractions*, movement 4, mm. 1-4.

A musical score for movement 6, measures 8-11. It shows a piano part with a complex, rhythmic texture and a violin part with a melodic line. Dynamic markings include *f* and *p*.

Example 75. Ramona Luengen, *Refractions*, movement 6, mm. 8-11.

Style Characteristics:

In a set of six descriptive miniatures, Luengen strives to express “the fact of phenomenon of a ray of light, heat, etc., being diverted or deflected from its previous course in passing obliquely out of one medium into another of different density.”⁴³ Interestingly, in March of 2010, The Knigge Music Competition held at the University of British Columbia required all the finalists to play a selection of excerpts from *Refractions*. At this event, Luengen described that this work “explores, in miniature form, relatively contemporary perspectives and re-workings of traditional musical elements, such as character, phrasing, and intervallic and melodic expressivity.”⁴⁴

These pieces, in general, present three different moods: atmospheric and improvisatory (No. 1, No. 3, and No. 5), rhythmic (No. 4 and No. 7), and expressively lyrical (No. 2 and No. 6). The opening of the first movement is unmeasured and consists of two chords, one in each hand, played alternately and rapidly between the hands. These chords are notated to accelerate toward the middle with forceful *crescendo* and the approximate duration of the repetition is indicated in seconds (see Example 73). The following measured segment continues the improvisatory nature using long *tremoli*, grace notes, frequent meter changes, and wide range of dynamic (*ppp* to *ff*). No. 2 is lyrical and graceful with gently flowing left hand accompaniment and a simple melody in the right hand. In

⁴³ Ramona Luengen, “Refractions,” score, 1989, CMC, Toronto.

⁴⁴ UBC Music News, “The Knigge Music Competition: 2010 Piano National Competition the week at UBC,” <http://www.music.ubc.ca/newsroom/press-releases/the-knigge-music-competition-2010-piano.html> (accessed March 14, 2011).

the later section, motion slows down and hands play rhythmically in unison. Quite sparse in texture with disjunct melody, No. 3 presents various rhythms, shifting meter, rolled chords, and gradual *crescendo* and *diminuendo* which all work to create an atmospheric and mysterious mood. In contrast, the following piece, No. 4, is quite rhythmic and agitated with dotted rhythm, *staccato* articulation, steady eighth-note beats in the left hand accompaniment, and accents. No. 5 largely explores freely moving passages which center around the note “A” since these shimmering passage often conclude and rest on A. This piece explores diverse rhythm in a frequently changing meter. No. 6 is quite simple in texture and both the accompaniment and the melody move slowly and smoothly. The last piece, longest from the set, is a theme with six variations where the entire theme is presented in the left hand. This theme is vigorous with *staccato*, accents, *forte* dynamic, and a perpetual sixteenth-note motion. In the following six variations, the theme is accompanied by the other hand while it is being transposed, augmented, and heard in the right hand, until it finally reaches a climactic *fff* closure.

LUENGEN, Ramona (b. 1960)

Title: Two etudes

I. Etude No. 1

II. Etude No. 2

Meter: I. 4/4; II. 2/4

Tempo: I. Slow; II. Moderate

Pitch Content: Atonal

Date of Composition: 1987

CMC Call Number: MI 2110 L9485two 1987

Date & Publisher: MS

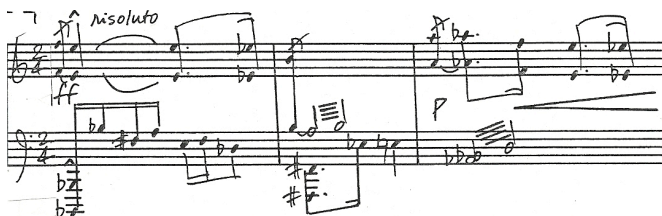
Duration: I. ca. 5', 6 pages; II. ca. 8', 8 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by pianist Karen Ng on April 8, 1987 at the UBC Recital Hall in Vancouver, BC.



Example 76. Ramona Luengen, *Two Etudes*, Etude No. 1, mm. 20-21.



Example 77. Ramona Luengen, *Two Etudes*, Etude No. 2, mm. 131-133.

Style Characteristics:

Both etudes in the *Two Etudes* sound quite dissonant and intense in character. The first piece has complex contrapuntal texture but focuses on few motivic ideas. For example, the opening two notes, a melodic fourth rising in a sequential motion, are constantly transposed, augmented, imitated in a 2-voice or 3-voice canon, thickened into octaves, and heard in various registers.

The second study features all the technical challenges one may possibly encounter in a solo piano composition. It is filled with octaves, long *tremolos*, wide range of dynamics (*pp* to *ff*), relentless sixteenth-note passages in both hands, variety in articulation (accent, *staccato*, *legato*), grace notes, wide leaps, and frequent changes in tempo and meter.

MILLER, Elma (b. 1956)

Title: Minnemata

Meter: 3/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1978

CMC Call Number: MI 2110 M647mi 1978

Date & Publisher: MS

Duration: ca. 8', 5 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned through the assistance of the Ontario Arts Council by Elaine Keillor.



Example 78. Elma Miller, *Minnemata*, mm. 1-4.

Style Characteristics:

Minnemata is partially a minimalist music since the first twenty-one measures contain just two notes, G and A. These notes explore various registers, rhythms, dynamics, and further challenges as the accents are placed on unexpected and different beats of the measure. In the following measures, this piece departs from minimalism as other notes are introduced. Motivic ideas and fragments repeat excessively while hands explore various articulations (*staccato*, *tenuto*, accent, *legato*), wide dynamic range (*pp* to *fffff*), tone clusters, and extreme range of the registers. This piece demands a mastery of the damper pedal as the composer specifically indicates to use quarter and half pedals throughout. Interestingly, this work briefly presents an unmeasured segment where a non-traditional notation is used to block the chords alternately in hands until all keys are played.

MILLER, Elma (b.1956)

Title: Through a Narrow Window

Meter: 5/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1985

CMC Call Number: MI 2110 M647th 1985

Date & Publisher: MS

Duration: ca. 13' 30", 16 pages

Level of Difficulty: Difficult
Commissions/Premieres:

Example 79. Elma Miller, *Through a Narrow Window*.

Style Characteristics:

Through a Narrow Window is inspired by the biologist G. Wald’s analogy of his work on the visual pigments of the eye. Wald compares it to “a very narrow window through which at a distance one can see only a crack of light. As one comes closer the view grows wider and wider, until finally through the same narrow window one is looking at the universe.”⁴⁵ Miller tried to apply the same concept in creating *Through a Narrow Window* as described below:

So it is that only when we bring our focus to bear, first on the individual sections of the music, then on groups of notes, and finally on the interactions of the notes themselves-only then does the introduction of apparent randomness from within the piano lean inexorably to comprehension. Exploring the microcosm of a cell of notes, how the constituent particles relate to one another, and how the cell itself can spread across the entire keyboard, one becomes less attuned to the individual notes and begins to perceive on a different level- that of a soundscape built over many octaves. Time and distance cause the meaning and relationship of notes to change. Finally, silence- when carefully measured out- punctuates sections and puts the structure of the composition into sculpture relief.⁴⁶

⁴⁵ Elma Miller, “Through A Narrow Window,” score, 1985, CMC, Toronto.

⁴⁶ Ibid.

Noted as “elastic, muscular” with a “strong and intellectual integrity” which allows a “great range expression,” this lengthy, single-movement work interestingly uses a mallet inside the piano.⁴⁷ The performer is instructed to run the mallet along the strings in the general range shown with wavy lines. While left hand is responsible for the mallet part, the right hand plays a few selected notes in various orders and registers. This section is unmeasured but the approximate duration is provided with timing in seconds. Prior to using the mallet, minimalism is implied as few notes repeat extensively in various orders, rhythms, articulations, and registers. For example, the first three pages center around four notes (E, F, B-flat, and C) which appear endlessly in varied figurations including double notes, tone clusters, and single-note passages. The following several pages mainly use different combinations of four notes (C-sharp, D, F-sharp, and G). This section begins quite simply, then gradually develops into a complex texture as different notes are added one by one. As a result, three layers—rippling *ostinato*, *tenuto* countermelody, and spacious melody— exist near the end. In between these major sections, long silences are placed to clearly mark the division as mentioned by the composer herself in the quotation above. Other characters include 2 against 3 rhythm, frequent meter change, hand crossover, and wide range of the registers and dynamics (*ppp* to *fff*).

MILLER, Elma (b.1956)

Title: Voices in Stone

Meter: 3/4

Tempo: Slow

Pitch Content: Atonal

⁴⁷ Hugh Fraser, “Review: Through A Narrow Window,” *Hamilton Spectator* (March 1988).

Date of Composition: 1995

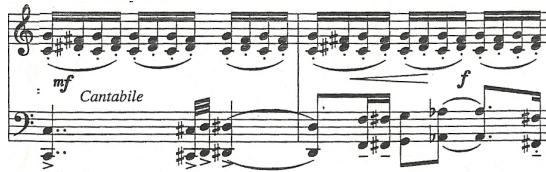
CMC Call Number: MI 2110 M647vo 1995

Date & Publisher: MS

Duration: ca. 9' 30", 17 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by Elaine Keillor on October 14, 1995 at the *Sound Thinking Symposium* presented by the University of Toronto Philosophy Department and the Faculty of Music at the Edward Johnson Building.



Example 80. Elma Miller, *Voice in Stone*, mm. 86-87.

Style Characteristics:

Following is the composer's description of a historical event which inspired her to write this particular work:

Bagastana—"land of the Gods"—the sacred land; a tall mountain, today's Behistan, 22 almost impassable mountainous miles from Kirmanshah in Iran. On a sheer rock face over 3800 feet high and some 500 feet above ground level, Darius The Great had caused to be carved a large relief of himself as the conqueror of kings, and thirteen columns of cuneiform inscriptions. There, Henry Creswicke Rawlinson in 1835, scrambling up the steep rock face to the foot of the inscription, balancing a short ladder upon the ledge and then standing upon the topmost rung of the ladder "with no other support," he tells us, "than steadying the body against the rock with the left arm, while the left hand holds the notebook and the right hand is employed with the pencil," copied the cuneiform inscriptions attributed to the great King Daaryavush (Darius I, 521- 485BC). And for two and one-half millennia they have endured intact; first through war and then centuries of oblivion 'till their decipherment, these ancient *Voices in Stone* shed their dust to be again read and understood."⁴⁸

The music highlights three major stages of the event: carving into stone, civil war and subsequent chaos, followed by discovery of the ancient script forgotten for twenty centuries. As a result, *Voices in Stone* musically explores diverse textures,

⁴⁸ Elma Miller, "Voices in Stone," score, 1995, CMC, Toronto.

timbres, dynamics, and sounds in order to vividly capture each moment. For example, accented notes in the opening portray the ringing tones from chiseling the stone while percussive piano timbre and the turbulent dissonance created through repeated tone clusters in the middle section clearly evoke chaos and war. The dotted rhythm of the “intoxicating dance of discovery” in the last page concludes the piece triumphantly with a dramatic *crescendo* and exhilarating rhythm. These diverse stages of *Voices in Stone* are described, according to the *International Alliance of Women in Music* journal, as “monolithic opening, then moves from ascending synthetic scales and dyadic structures, through a waltz-like section, to frenetic motivic passages.”⁴⁹ Other challenges included are repeated chords, *ostinato* bass, wide leaps, accents, dotted rhythms, shifting meter, and wide range of dynamics (*p* to *ffff*).

MOLINARI, Maria (b. 1965)

Title: In the Dorian Mode

Meter: 3/4

Tempo: Slow

Pitch Content: Modal

Date of Composition: 2007

CMC Call Number: MT 245 C21no3 2007

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1A)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: 30”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 81. Maria Molinari, *In the Dorian Mode*, mm. 6-8.

⁴⁹ Pamela Youngdahl Dees, *Piano Music By Women Composers: Women Born After 1900* (Westport, CT: Praeger, 2002), 154.

Style Characteristics:

This simple piece suitable for a beginner is in D Dorian mode. The entire left hand consists of a broken-triad accompaniment in D, F, and G positions moving in a perpetual quarter-note pulse. The right hand plays a lyrical, *legato* melody with an occasional dotted rhythm.

MOLINARI, Maria (b. 1965)

Title: Nocturne

Meter: 6/8

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 1996

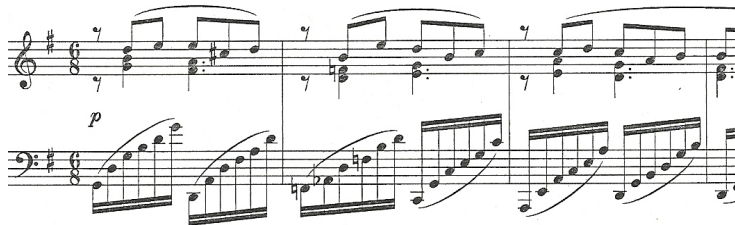
CMC Call Number: MI 2110 M722noc 1996

Date & Publisher: MS

Duration: ca. 1' 30", 2 pages

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 82. Maria Molinari, *Nocturne*, mm. 1-4.

Style Characteristics:

An attractive neo-romantic piece suitable for intermediate students, *Nocturne* presents characteristics commonly found in night music: *cantabile* melody and arpeggiated accompaniment. Therefore, its musical challenges include projection of the melody, linear phrasing, expressive *rubato*, and a proper balance between the melody and accompaniment.

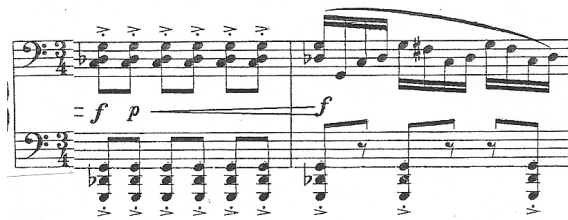
MURPHY, Kelly-Marie (b. 1964)

Title: Aural Tectonics: Fragments, Shards, and Jagged Little Pieces

I. Powerful, Decisive

II. Molto Espressivo

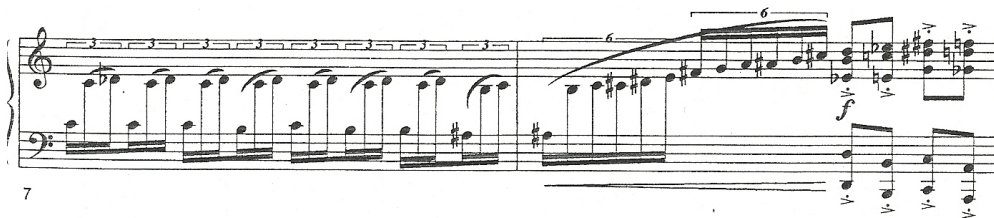
III. With Energy
Meter: I. 4/4; II. 3/4; III. 4/4
Tempo: I. Fast; II. Slow; III. Fast
Pitch Content: Atonal
Date of Composition: 1999
CMC Call Number: MI 2110 M978au 1999
Date & Publisher: MS
Duration: ca. 14' 40", 28 pages (Between 5' to 5'30" or 2 to 11 pages for each piece)
Level of Difficulty: Difficult
Commissions/Premieres: commissioned by the Canadian Broadcasting Corporation for Colleen Athparia.



Example 83. Kelly-Marie Murphy, *Aural Tectonics*, movement 1, mm. 168-169.



Example 84. Kelly-Marie Murphy, *Aural Tectonics*, movement 2, mm. 1-4.



Example 85. Kelly-Marie Murphy, *Aural Tectonics*, movement 3, mm. 7-8.

Style Characteristics:

Aural Tectonics follows the conventional form of a three-movement work with fast outer movements and a contrasting slow and lyrical movement in the middle. However, all three movements vividly convey the “fragmented” and “jagged” character suggested by the title.

Filled with exceedingly dissonant harmonies, the first movement grabs immediate attention with piercing tone clusters and fragments of agitated sixteenth-note passages in the opening. Its intensity is further heightened with violent accents, sharp *staccatos*, and syncopated rhythm. This first movement also uses non-traditional notation indicating to repeat the passage until the fastest tempo is reached. Although expressively gentle, the second movement sounds quite sparse with fragments of widely spaced melody. The virtuosic last movement is toccata-like with fast perpetual motion of the sixteenth-note triplets played alternately between the hands using light *staccato* articulation. Jumping chords that often interrupt this relentless flow of the repeated triplets are quite challenging and require precision. Other characteristics included are repeated notes, wide range of register, and frequent changes of the tempo.

MURPHY, Kelly-Marie (b. 1964)

Title: Let Hands Speak

Meter: 4/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 2003

CMC Call Number: MI 2110 M978let 2003

Date & Publisher: 2003, Honens

Duration: ca. 8', 18 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned for the fourth Esther Honens Calgary International Piano Competition in Calgary, Alberta. Premiered by the 21 finalists of the competition in October of 2003.

Example 86. Kelly-Marie Murphy, *Let Hands Speak*, mm. 1-2.

Style Characteristics:

The title of this piece is based on a photograph *Let Hands Speak Summer 1930* by artist Josef Albers. The subject of this photo, a mannequin, was often used as a symbolic figure to represent the mindless and soulless during the Dada movement. However, Albers used the mannequins as an ideal symbol for expressing opposite characteristics: hard and soft; and straight and curved. Inspired by this, Murphy intends the piece to be a “study in opposites and the act of breathing life into the lifeless.”⁵⁰

Since *Let Hands Speak* was composed for the quarter-finalists of the Esther Honens International Competition, this flashy piece certainly requires extremely high levels of technical skill and musical maturity. According to the composer, “each performer has to navigate the powerful, rhythmic gestures, the fast scalar passages, the lyrical moments, and must also be able to successfully tame the outermost registers of the piano.”⁵¹ The entire keyboard is already explored within the first four measures filled with sweeping *glissando*, trembling *tremolo*, and incredibly fast passagework. The following three pages are a perpetual-motion tour de force that demands exceptional control of the relentless sixteenth notes rapidly alternating between the hands. In the subsequent pages, long trills, a virtuosic cadenza, leaping octaves, rapid repeated notes, and fast passage works are among the hurdles pianists must overcome. The unique part of this work is an “improvised section” (mm. 150-160) which intriguingly demands

⁵⁰ Kelly-Marie Murphy, “Let Hands Speak,” score, 2004, CMC, Toronto.

⁵¹ Ibid.

the performer's spontaneous creativity to improvise the right hand melody over a given *ostinato* bass. In this segment, the composer suggests to quote any elements from the same piece.

MURPHY, Kelly-Marie (b. 1964)

Title: Star Burning Blue

Meter: 4/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 2000

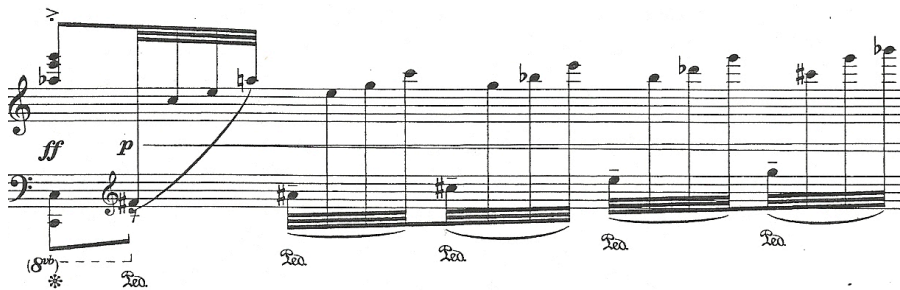
CMC Call Number: MI 2110 M978sta 2000

Date & Publisher: Honens

Duration: ca. 10', 14 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by the Esther Honens International Piano Competition for Maxim Philippov who was the first laureate of the 1996 competition. Premiered by the same pianist on November 15, 2000.



Example 87. Kelly-Marie Murphy, *Star Burning Blue*, mm. 142.

Style Characteristics:

A single-movement work displaying a true virtuosity, *Star Burning Blue* roughly depicts, according to the composer, the life cycle of a supergiant star. The following is composer's description of what this piece intends to portray:

Some supergiant stars are of a high luminosity and shine with a blue light which indicates their high temperature. The strong gravity of the massive star attracts more and more matter to it, giving it greater mass. This, in turn, magnifies the star's gravitational influence, which increases the rate at which it can gather more matter. The bigger the blue star becomes, the brighter it shines, and the faster it burns its nuclear fuel, until the inevitable stellar explosion. Then the cycle begins again in the remnants of

the supernova.⁵²

Musically illustrating the cycle of power and energy, this work is quite breathless from the moment it begins. The fast passages sweep rapidly up and down the entire keyboard harmonizing exquisite color and texture until the motion momentarily slows down in the middle section. However, it soon picks up and gradually intensifies as the tempo increases and the range becomes more and more extreme to the very end. Interestingly, the last notes to this work are the highest and lowest pitches of the keyboard. The passages, which are largely constructed with sequences, repeated notes, and scales, further challenge with accents placed on various places of the beats while meter frequently changes.

PALMER, Juliet Kiri (b. 1967)

Title: Aquamarine

Meter: 2/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2000

CMC Call Number: MI 2110 P174aq 2000

Date & Publisher: MS

Duration: ca. 20', 25 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by Eve Egoyan through the Canada Council for the Arts and the Toronto Arts Council. Premiered by pianist Eve Egoyan on May 5th, 2000 at the Music Gallery in Toronto, Ontario.



Example 88. ^AJuliet Palmer, *Aquamarine*, mm. 223-225.

Style Characteristics:

Evocative references to several “water” pieces, *Aquamarine* experiments,

⁵² Kelly-Marie Murphy, “Star Burning Blue,” score, 2000, CMC, Toronto.

as the composer notes, the tension between the piano's percussive mechanism and the fluidity of water. Dedicated to Palmer's grandmother, Gladys Boyce, this composition refracts and reflects three musical pasts: Ravel's *Ondine*, Chopin's "Raindrop" *Prelude*, and Schubert's *Am Meer*.⁵³ The repeated single notes of the water droplets in the left hand certainly recall those from the "Raindrop" *Prelude* while two pages of rippling water effect of *tremoli* reminisce the piano part from *Am Meer*. Finally, the melody near the end distantly reminds one of the opening melody from *Ondine*.

In the remainder, *Aquamarine* explores various colors and sonorities to further capture the sound of water. For example, this piece begins with a simple six-note scalar descent in the right hand followed by fragmented imitations in the left hand. The right hand later joins the fragmentation of the initial six-note idea and as a result, a continuous stream of eighth notes flows gently in the first 86 measures. In the following section, longer and faster scalar descent in the right hand reflects the cascading water while the left hand is accompanied by a seven-note *ostinato* bass.

In summary, *Aquamarine* explores diverse elements including meter change, complex rhythm (e.g., 3 against 4, 3 against 5, 4 against 5), melody in the left hand, repeated notes, *tremolo*, wide range of dynamic (*pp-fff*) and register, left hand crossover, fast-moving scalar passages, wide leaps, and imitation.

PALMER, Juliet Kiri (b. 1967)

Title: Clip

Meter: 4/4

Tempo: Fast

⁵³ Juliet Palmer, "Aquamarine," score, 2000, CMC, Toronto.

Pitch Content: Atonal

Date of Composition: 2004

CMC Call Number: MI 2110 P174cl 2004

Date & Publisher: MS

Duration: ca. 3', 4 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: written for pianist Daan Vanderwalle who also premiered on November 26, 2004 at the Tone Roads Project, Evenings of New Music in Bratislava, Slovakia.

Example 89. Juliet Palmer, *Clip*, mm. 1-5.

Style Characteristics:

According to the composer, *Clip* is “an unreliable transcription of three minutes of the protest march against the Free Trade Area of the Americas on April 20, 2001.”⁵⁴ Intending to write this composition with the same attitude as Charles Ives’ in his Three-Page Sonata, Palmer included his quote, “made mostly as a joke to knock the mollycoddles out of their boxes and to kick out the soft ears,” in the score.

Quite dissonant and disjunct throughout, *Clip* explores complex rhythm (e.g., 3 against 4, 5 against 7, 3 against 10), frequent usage of harmonic seconds, sixths and sevenths, wide leaps, accents on unexpected places, and sudden changes of dynamics.

PANNETON, Isabelle (b. 1955)

Title: Traits, Écart, Réparties

I. Traits (Features)

II. Écart (Variation)

⁵⁴ Juliet Palmer, “Clip,” score, 2004, CMC, Toronto.

III. Réparties (Set Out Again)

Meter: I. 4/4; II. Unmeasured; III. Unmeasured

Tempo: I. Slow; II. Slow; III. Slow

Pitch Content: Atonal

Date of Composition: 1982-84, revised in 1990

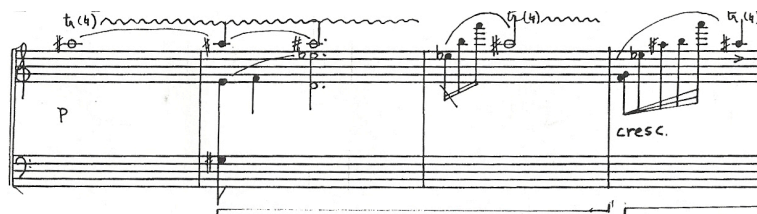
CMC Call Number: MI 2110 P194tr 1982

Date & Publisher: MS

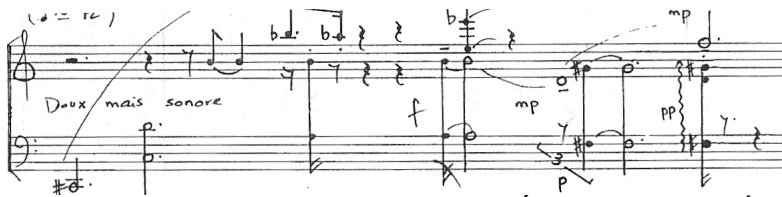
Duration: ca. 9'30", 14 pages (Between 2'30" and 3'30" or 4 to 6 pages for each piece)

Level of Difficulty: Difficult

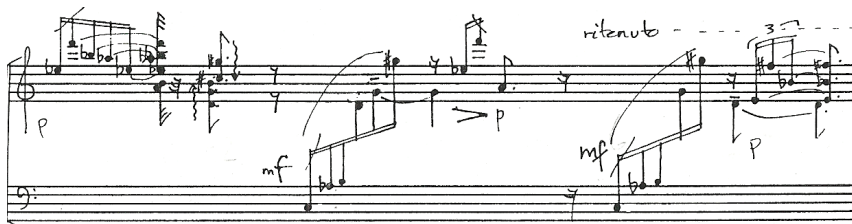
Commissions/Premieres:

A musical score for piano, consisting of two staves. The music is atonal and features several measures with complex rhythmic patterns. Above the first staff, there are markings for trills: 'tr (4)' with a wavy line above it, and 'tr (4)' with a wavy line above it. The first measure is marked 'p' (piano). The second measure is marked 'cresc.' (crescendo). The score ends with a fermata over the final note.

Example 90. Isabelle Panneton, *Traits, Écart, Réparties*, Traits, mm. 1-4.

A musical score for piano, consisting of two staves. The music is atonal and features several measures with complex rhythmic patterns. Above the first staff, there is a marking '(♩ = 12)'. The first measure is marked 'Doux mais sonore'. The second measure is marked 'f' (forte). The third measure is marked 'mp' (mezzo-piano). The fourth measure is marked 'pp' (pianissimo). The score ends with a fermata over the final note.

Example 91. Isabelle Panneton, *Traits, Écart, Réparties*, Écart.

A musical score for piano, consisting of two staves. The music is atonal and features several measures with complex rhythmic patterns. Above the first staff, there is a marking 'ritardando' with a dashed line above it. The first measure is marked 'p' (piano). The second measure is marked 'mf' (mezzo-forte). The third measure is marked 'p' (piano). The fourth measure is marked 'mf' (mezzo-forte). The score ends with a fermata over the final note.

Example 92. Isabelle Panneton, *Traits, Écart, Réparties*, Réparties.

Style Characteristics:

All three movements of the *Traits, Écart, Réparties* are improvisatory and disjunct with short fragmentations of motivic ideas. The outer two pieces, as noted by the composer, are “the results of very tight harmonic work based on the

material presented in the first phrase.⁵⁵ *Traits*, for example, begins with a long trill on A-sharp in the right hand. This trill frequently recurs throughout the movement, each time being embellished with elaborate grace notes. Similarly, the last movement frequently uses ornamentations such as long trills and grace notes which seem to function as a bridge connecting widely spaced chords and thematic fragments. In the middle movement, sonorities are liberally developed since many of the ornamentations are absent. Detailed attention to the dynamic indication is quite important in all three movements since it changes quite suddenly and frequently.

PERRY, Anita D. (b.1960)

Title: Fantasy for Piano

Meter: 2/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 1990

CMC Call Number: MI 2110 P462fa 1990

Date & Publisher: MS

Duration: ca. 8', 12 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered as part of the Vancouver Registered Music Teacher's Canada Music Week celebrations in November of 1990 by its commissioner, David Vandereyk.

Example 93. Anita Perry, *Fantasy for Piano*, mm. 1-4.

⁵⁵ Isabelle Panneton, "Traits, Écart, Réparties," score, 1982, CMC, Toronto.

Style Characteristics:

Since *Fantasy for Piano* was written for an accomplished left-handed pianist who also commissioned the work, it features a difficult left hand part within a free-formed fantasy. *Fantasy for Piano* focuses on few thematic materials, subject to intense development. After a short two-measure introduction, the motivic idea in m. 3 repeats sequentially until it transforms into shorter fragments. The first three melodic notes in m. 3 are quoted numerous times throughout. The subsequent principal thematic material consists of expressively simple melody accompanied by gentle arpeggios. A dramatic approach is given in the restatement of this second material as the simple melody is thickened into a chordal tune and the accompaniment is transformed into an elaborate surge. Later, fragments of the second idea return but always are interrupted by abrupt outburst of the initial motive from m. 3.

Some of the technical challenges include long trills, cadenza-like passages marked “as fast as possible,” octaves, complex rhythm (e.g., two against three, three against four), extreme range in register and dynamic (*pp-fff*), wide leaps, and rolled chords. The composer believes these should be “ultimately satisfying to perform, requiring the artist to put much of him or herself into the music!”⁵⁶

PERRY, Anita D. (b.1960)

Title: Medieval Suite for Natasha

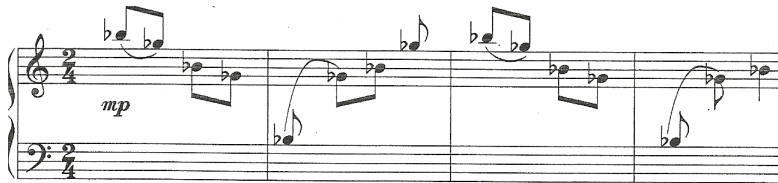
- I. The King Arrives
- II. The Sad Minstrel
- III. Fairies
- IV. Mystic Merlin
- V. Unicorns
- VI. Princess Natasha

⁵⁶ Anita D. Perry, “Fantasy for Piano,” score, 1990, CMC, Toronto.

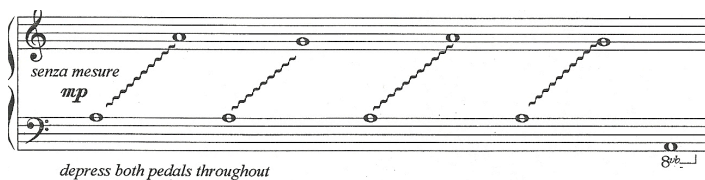
Meter: I. 4/4; II. 2/2; III. 2/4; IV. Unmeasured; V. 2/4; VI. 3/4
Tempo: I. Slow; II. Slow; III. Fast; IV. Moderate; V. Fast; VI. Fast
Pitch Content: Tonal (Modal for No. 2)
Date of Composition: 1999
CMC Call Number: MI 2110 P462me 1999
Date/ Publisher: MS
Duration: ca. 5', 10 pages (Between 30" to 1'30" or 1 to 2 pages for each piece)
Level of Difficulty: Easy to Intermediate
Commissions/Premieres:



Example 94. Anita D. Perry, *Medieval Suite for Natasha*, The King Arrives, mm. 1-4.



Example 95. Anita D. Perry, *Medieval Suite for Natasha*, Fairies, mm. 1-4.



Example 96. Anita D. Perry, *Medieval Suite for Natasha*, Mystic Merlin.



Example 97. Anita D. Perry, *Medieval Suite for Natasha*, Princess Natasha, mm. 1-4.

Style Characteristics:

A collection of five simple and descriptive miniatures for late elementary to early intermediate students, each piece encompasses unique sound and texture by focusing on one particular motivic idea. Majestic C and G triads predominate

in the first miniature, *The King Arrives*, while the second piece mainly presents a *legato* melody in D Dorian mode accompanied by harmonic fifths. In the following, *Fairies* delicately and rapidly rise and fall in melodic seconds, thirds, fourths or sixths as the hands take turn in playing two-note slurs. Magical and improvisatory, the fourth piece is unmeasured and comprised of four elements: rising *glissando*; interval of a fifth; groups of three black keys in the left hand with groups of two black keys in the right hand; and non-traditional notation indicating to play tone clusters. The relentless eighth notes perpetually flow in the subsequent miniature, *Unicorn*, certainly capturing the galloping of a mythical creature. This piece requires even control of the eighth notes, which alternate quickly between the hands. The modal-sounding melody and the melodic fifth accompaniment of the last piece show a close resemblance to the second piece mentioned above.

PERRY, Anita D. (b.1960)

Title: Transformations I & II

Meter: I. 4/4; II. 8/4

Tempo: I. Fast; II. Moderate

Pitch Content: Tonal

Date of Composition: 1994

CMC Call Number: MI 2110 P462tr 1994

Date & Publisher: MS

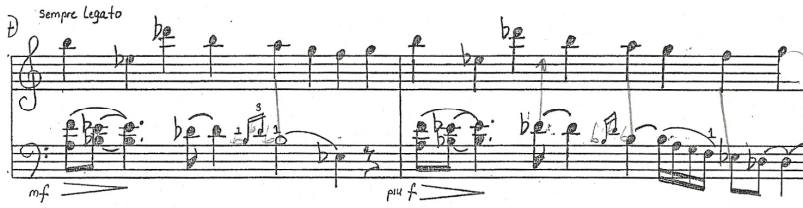
Duration: I. ca. 4'30", 8 pages; II. ca. 5', 8 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered by Marnie Payne, to whom the Transformations II was written for, at a music festival in 1995.

The image shows a musical score for the first four measures of 'Transformations, movement 1' by Anita D. Perry. The score is written for piano in 4/4 time and D major. The right hand plays a melodic line with eighth notes and slurs, while the left hand provides harmonic support with chords and single notes. Dynamics are marked as fortissimo (ff) in the first measure, mezzo-forte (mf) in the second, and fortissimo (ff) in the third and fourth measures. The notation includes various articulations such as accents and slurs.

Example 98. Anita D. Perry, *Transformations*, movement 1, mm. 1-4.



Example 99. Anita D. Perry, *Transformations*, movement 2, mm. 4-5.

Style Characteristics:

Written for the composer's piano students, *Transformation I* depicts a challenging teenager who, despite her musical ability, lacks the drive to practice.⁵⁷ As a result, this music illustrates her rages in the outer sections and a contrasting serenity in the middle, resulting a ternary form (ABA). The outer "rage" A sections are filled with agitated dissonant chords, fast passages, repetition of the motives, accents, *staccato*, and forceful dynamics (*f-ff*). The romantic lull of the middle section has an arpeggiated left hand accompaniment with expressively *legato* melody marked with *piano* dynamic.

An excellent piece to strengthen the left hand, *Transformation II* is conceived as a dialogue between the two hands: the right hand being a female and left hand being a male.⁵⁸ Being bored, the female hand keeps a monotonous routine by repeating the same pattern while the male hand tries to engage her, playfully at first, but then becoming more forceful and agitated. Finally, the female hand explodes, causing the left hand to transform into a calmer and somewhat shy state. In the end, the two parts conclude in a harmonious manner. Other prominent motivic elements included in this second *Transformation* are repeated notes in triplets, grace notes, and brilliant scalar ascents. As a result, the

⁵⁷ Anita D. Perry, "Transformations," score, 1994, CMC, Toronto.

⁵⁸ Ibid.

second piece explores wide ranges of dynamics (*pp-fff*) and registers, right hand crossover, and complex rhythm.

PERRY, Anita D. (b.1960)

Title: Vignettes

I. Morning Rain

II. Birds

III. Lullaby for Joyce

IV. Waltz Extraordinaire

Meter: I. 4/4; II. 2/4; III. 4/4; IV. 3/4

Tempo: I. Slow; II. Fast; III. Slow; IV. Slow

Pitch Content: Tonal (Atonal for no. 4)

Date of Composition: 1984

CMC Call Number: MI 2110 P462vi 1984

Date & Publisher: MS

Duration: ca. 8', 15 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered by the composer Anita Perry on December, 1984 at the Main Heritage Centre in Vancouver, BC.



Example 100. Anita D. Perry, *Vignettes*, Morning Rain, mm. 4-6.



Example 101. Anita D. Perry, *Vignettes*, Birds, mm. 53-55.



Example 102. Anita D. Perry, *Vignettes*, Lullaby for Joyce, mm. 10-12.



Example 103. Anita D. Perry *Vignettes*, Waltz Extraordinaire, mm. 57-59.

Style Characteristics:

In this album of four descriptive sketches, the distinctiveness of each miniature draws many wonderful colors and shadings from the piano. A gentle impression of a light rainstorm, *Morning Rain* depicts a “first few light drops quickly turning into a downpour and then tapering off until one can hear the sun peeking out from behind a cloud.” The opening begins with a quintal harmony in which the notes of the chords are added one by one. This soon turns into an expressively warm melody in the right hand accompanied by arpeggiated left hand. The motion accelerates into a stormy sixteenth-note passage perpetually falling and rising for twenty-one measures before it calms and concludes.

Representing the “raucous flying of city birds from one telephone line to another,” *Birds* travels and explores a wide range of the keyboard using a prominent four-note scalar motive. As this sixteenth-note figure sweeps up and down the piano in both hands, *Birds* presents a wide range of dynamics (*pp-ff*), shifting meter, and octaves.

Lullaby for Joyce, written for the composer’s mother, is “simple and innocent in its tonalities” with *ostinato* bass and folk-like melody. Providing a rather “absurd look at the classical balletic waltz,” melodies in the final piece,

Waltz Extraordinaire, extend in bizarre angular directions while harmonies clash.⁵⁹

PREZAMENT, Wendy (b.1955)

Title: Piano Fantasy No. 1

Meter: 6/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1991

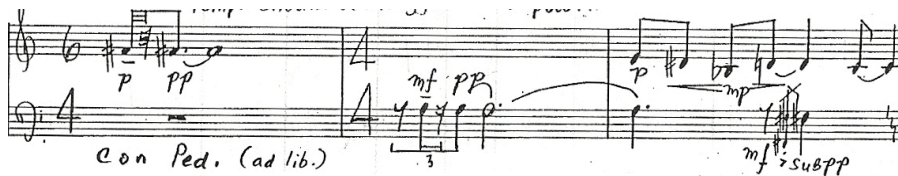
CMC Call Number: MI 2110 P9445pi 1991

Date & Publisher: MS

Duration: ca. 5', 6 pages

Level of Difficulty: Difficult

Commissions/Premieres:



Example 104. Wendy Prezament, *Piano Fantasy No. 1*, mm. 1-3.

Style Characteristics:

Although *Piano Fantasy No. 1* may appear simple because it is comprised of relatively few notes, its challenge comes from trying to capture the surreal and expansive atmosphere. Delicate and languid, this work often presents complex rhythm as the tempo frequently changes throughout. Unmeasured segments appear intermittently and masterful pedaling is essential.

PREZAMENT, Wendy (b.1955)

Title: Piano Fantasy No. 2

Meter:

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 1991

CMC Call Number: MI 2110 P9445pi 1991

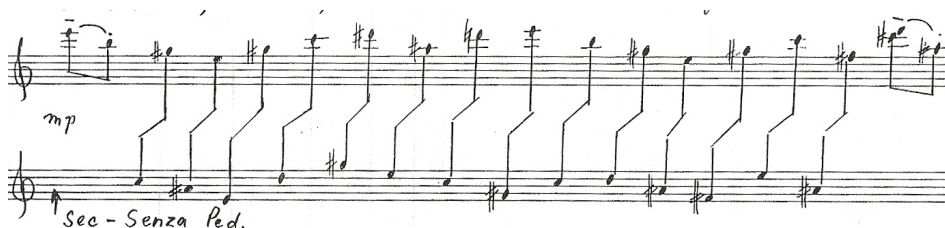
Date & Publisher: MS

Duration: ca. 5', 7 pages

Level of Difficulty: Difficult

⁵⁹ Anita D. Perry, "Vignettes," score, 1984, CMC, Toronto.

Commissions/Premieres:



Example 105. Wendy Prezament, *Piano Fantasy No. 2*.

Style Characteristics:

The first five out of seven pages largely consist of scattered *staccato* notes bouncing relentlessly and alternately between the hands. These notes are directed to imitate the sound of machinery. A contrasting, dreamy section appears in the last two pages in which shimmering color of the chromatic bass with occasional bell-like notes in the soprano recall the magical and harmonious colors of Debussy's works. This fantasy is unmeasured throughout.

PREZAMENT, Wendy (b.1955)

Title: Piano Fantasy No. 3

Meter:

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1995

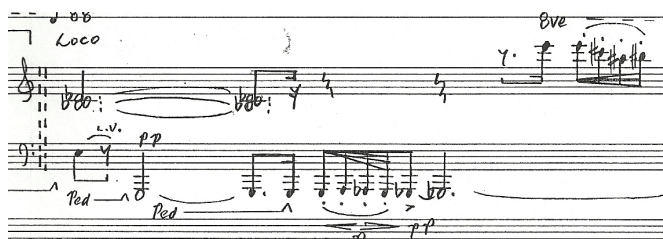
CMC Call Number: MI 2110 P9445pf3 1995

Date & Publisher: MS

Duration: ca. 12', 10 pages

Level of Difficulty: Difficult

Commissions/Premieres:



Example 106. Wendy Prezament, *Piano Fantasy No. 3*.

Style Characteristics:

Pensive and somewhat dark in sound, the majority of the third *Piano Fantasy* is unmeasured with approximate changes in speed indicated by the metronome marking. The turn-like four-note motive heard in the right hand plays an important role in unifying the piece as a whole since it appears repeatedly throughout the piece. Exploring the extreme range of the keyboard, this piece is musically challenging in fully capturing the reflective and contemplative character.

PREZAMENT, Wendy (b.1955)

Title: Piano Fantasy No. 4

Meter: 4/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 1997

CMC Call Number: MI 2110 P9445pf4 1997

Date & Publisher: MS

Duration: ca. 5', 5 pages

Level of Difficulty: Difficult

Commissions/Premieres:

Example 107. Wendy Prezament, *Piano Fantasy No. 4*, mm. 37-38.

Style Characteristics:

Filled with intricate and rapid passagework, *Piano Fantasy No. 4* presents various characters and textures using two primary motives: chromatic scales and agitated seconds. The chromatic scales appear as a *cantabile* soloist at the outset but later turn into an agitated surge with extensive rises and falls in both hands. Harmonic seconds initially imitate the bell-like sound with a ringing *staccato*

sustained by a light touch of pedal. However, just like the chromatic scales, harmonic seconds transform into exhilarating passagework which often ascends pervasively with forceful *accelerando* and *crescendo*. Aside from the mentioned features, this fantasy contains different articulations, shifting meter, tempo changes, trills, and tone clusters.

PREZAMENT, Wendy (b.1955)

Title: Piano Fantasy No. 5

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1997

CMC Call Number: MI 2110 P9445pf5 1997

Date & Publisher: MS

Duration: ca. 3', 5 pages

Level of Difficulty: Difficult

Commissions/Premieres:



Example 108. Wendy Prezament, *Piano Fantasy No. 5*, mm. 1-3.

Style Characteristics:

Quite a sectional piece, *Piano Fantasy No. 5* seems to represent a journey from one dream into another since each short segment sounds unique and focuses on few motivic ideas. For example, the expansive opening portion presents slow-moving chords while the following expressive section displays tone clusters freely alternating between the hands. Therefore, *Piano Fantasy No. 5* draws wonderful shadings and colorings from the piano with diverse textures, harmonies, and *tempi*.

SCHMIDT, Heather (b. 1974)

Title: Chaconne

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1999, misprint corrected in 2001

CMC Call Number: MI 2110 S351cha 1999

Date & Publisher: MS

Duration: ca. 10', 23 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by CBC for the 1999 CBC Young Performer's Competition. Premiered by all the semi-finalists on June 7, 1999 in Ottawa, Ontario.

The image shows a musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is atonal and complex, featuring dense chords and a 'loco' section in the bass line. The dynamic marking 'ff' is present in the first measure. The 'loco' section is marked with a slur and a 'loco' instruction.

Example 109. Heather Schmidt, *Chaconne*, mm. 230-231.

Style Characteristics:

Filled with numerous musical and technical challenges, *Chaconne* was written by Schmidt with an intention to reveal the “personal artistry and technical skills” of each semi-finalist of the CBC Young Performer’s Competition. The concept of variations based on a series of chords, as implied by its title, is loosely applied to various levels of the composition. In a larger sense, *Chaconne* can be divided into two halves in which the second half varies all harmonies presented in the first half of the composition. The idea of variation also occurs on a smaller scale since harmonies within a phrase or a measure continue to develop. For example, the opening chords recur in various configurations such as solid chords and broken arpeggiated figures. Nonetheless, Schmidt strives to put most emphasis on the idea of change from subtle harmonic alteration to dramatic shifts

in tempo, dynamic, and register thus producing different colors and characters from section to section.⁶⁰

Truly testing one's musical and technical capacity, *Chaconne* challenges with intense chromaticism, crashing chords, extreme ranges of dynamics and registers, trills, *tremolos*, and shifting meter.

SCHMIDT, Heather (b. 1974)

Title: Shimmer

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2003, misprints corrected in 2004

CMC Call Number: MI 2110 S351shi 2003

Date & Publisher: MS

Duration: ca. 3', 5 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres: premiered by the composer Heather Schmidt on April 19, 2004 on WFMT Radio recording studio in Chicago, Illinois.

Example 110. Heather Schmidt, *Shimmer*, mm. 1-2.

Style Characteristics:

According to the composer, the title *Shimmer* captures “the essence of this short piano piece with its rapid runs, graceful arpeggios, and crystalline sonorities.”⁶¹ With gentle and delicate scales and arpeggios in the upper register, magical sounds and colors predominate until a brief climax is reached where a full range of the keyboard is explored.

⁶⁰ Heather Schmidt, “Chaconne,” score, 1999, CMC, Toronto.

⁶¹ Heather Schmidt, “Shimmer,” score, 2003, CMC, Toronto.

SCHMIDT, Heather (b. 1974)

Title: Solus

Meter: 4/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 1996, misprints corrected in 2001

CMC Call Number: MI 2110 S351sol 1996

Date & Publisher: MS

Duration: ca. 10', 16 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by the Elaine Kaufman Cultural Center for performance at Merkin Concert Hall, New York. Premiered by pianist Emma Tahmizian on January 4, 1996 at the Merkin Concert Hall in New York City.



Example 111. Heather Schmidt, *Solus*, m. 117.

Style Characteristics:

Defined as “alone, by oneself,” Schmidt interprets this meaning of the title *Solus* as “freedom and ease...without external distraction” which allows “flow of thoughts and vivid images to pass through a person’s mind.”⁶² The composer therefore reflects her interpretation with frequent shifts in mood, rhythm, tempo, and texture within a free form. Although the music seems to constantly evolve, there is a sense of unity to this piece as a whole because motivic ideas presented throughout the piece show close resemblance to the opening idea. An effective concert piece with its intense sonority, *Solus* features long trills, sudden changes of dynamic, fast-moving passages, octaves, extreme range of the keyboard, repeated notes, grace notes, and accents.

⁶² Heather Schmidt, “Solus,” score, 1996, CMC, Toronto.

SCHMIDT, Heather (b. 1974)

Title: Sprint

Meter: 4/4

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 2003, misprints corrected in 2004

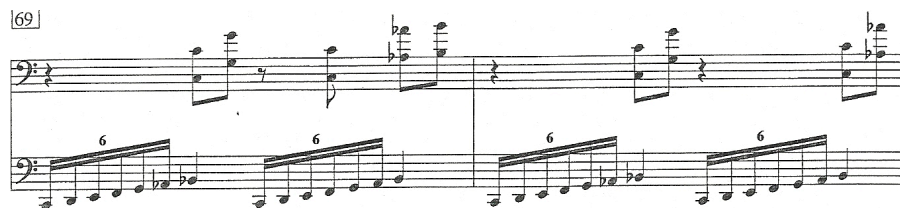
CMC Call Number: MI 2110 S351spr 2003

Date & Publisher: MS

Duration: ca. 7', 19 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by composer Heather Schmidt on May 3, 2003 at the Music Gallery in Toronto, Ontario.



Example 112. Heather Schmidt, *Sprint*, mm. 69-70.

Style Characteristics:

Dedicated to Schmidt's husband, Dan Galper, the title *Sprint* simply comes from the fact that both Galper and Schmidt own *Sprint* cell phones. Even more interestingly, the opening four-note motive, CCC-G, resembles the sound of her cell phone when it is first opened and turned on.⁶³ In fact, this "sprint motive" serves as the basis for the musical material throughout the entire composition. Since Galper is fond of virtuosic pieces, this is written as a concert etude and is a brilliant showpiece full of energetic vitality and dramatic intensity. *Sprint* includes fast sixteenth notes, vibrant rhythm, vigorous texture, thick and big chords beyond an octave stretch, exciting forward drive, tone clusters, extreme ranges of keyboard and dynamic, octaves, long trills, and syncopations. Therefore, this piece certainly requires big hands and strong physical endurance.

⁶³ Heather Schmidt, "Sprint," score, 2003, CMC, Toronto.

Sprint was recently rearranged for a brass band and orchestra, entitled *Sprint II*.

SCHMIDT, Heather (b. 1974)

Title: The Robot

Meter: 4/4

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2005

CMC Call Number: MT 245 C21no4

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Canadian national Conservatory of Music

Duration: ca. 30", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 113. Heather Schmidt, *The Robot*, mm. 1-2.

Style Characteristics:

This modal-sounding piece uses two different five-finger patterns—G Minor in the right hand and C Minor in the left hand—moving in parallel motion except for the last two measures. The composer wrote this short piece to be played twice, first time in *legato* and second in a contrasting *staccato*.

SCHMIDT, Heather (b. 1974)

Title: The Train

Meter: 4/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2005

CMC Call Number: MT 245 C21ma1 2006

Anthology: Making Tracks: An Expedition in Canadian Piano Music, Vol. 1

Date & Publisher: 2006, Canadian National Conservatory of Music

Duration: ca. 1'30", 2 pages

Level of Difficulty: Easy

Commissions/Premieres:



Example 114. Heather Schmidt, *The Train*, mm. 9-12.

Style Characteristics:

Structured in a ternary form with introduction and coda, the outer A sections are quite rhythmic with repeated “long-short-short” *ostinato* bass and a simple melody in the right hand. In the middle section, two hands are playing in unison with *tremolo*-like pattern. The “train” finally slows down to finish as the last four melodic notes from section A become augmented and the “long-short-short” *ostinato* bass slows down.

SKARECKY, Jana (b. 1957)

Title: Tekarra

Meter: 3/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1988

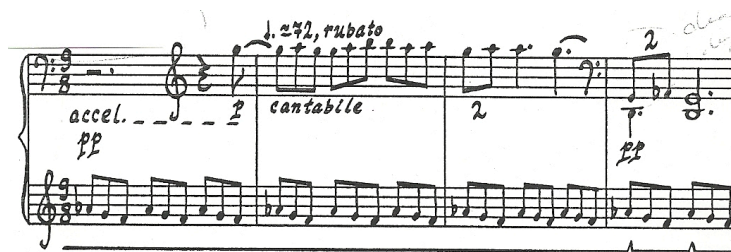
CMC Call Number: MI 2110 S626te 1988

Date & Publisher: MS

Duration: ca. 8', 7 pages

Level of Difficulty: Moderately Difficult

Commissions/Premieres:



Example 115. Jana Skarecky, *Tekkara*, mm. 11-14.

Style Characteristics:

Filled with dissonant chords and eerie melody, *Tekkara* was written shortly after the tragic death of her friend, Heather Griffin. In memory of the event, the composer fragments the *Introit* and *Dies Irae* from the *Requiem Mass*.⁶⁴ Exploring various modes (Phrygian, Lydian, and Dorian), other features include *ostinato* bass, frequent usage of seventh and ninth chords, melody in the left hand, complex rhythm (2 against 3), and wide range of dynamics (*ppp-ff*).

SOKOLOVIC, Ana (b. 1968)

Title: Danses et Interludes

Meter: 4/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2003

CMC Call Number: MI 2110 S683da

Date & Publisher: MS

Duration: ca. 12', 18 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by Marc Coroux.

The image shows a musical score for two staves, treble and bass clef. The music is in 4/4 time and is marked with a forte 'f' dynamic. The score consists of two measures. The first measure has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second measure has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are various accidentals and dynamics throughout the score.

Example 116. Ana Sokolovic, *Danses et Interludes*, Danse 2, mm. 46-47.

Style Characteristics:

Danses et Interludes is constructed as a series of six short yet distinctive dances and three meditative interludes flowing from one to the next with momentary pauses in between the sections. Mostly rhythmic with bright *staccato*

⁶⁴ Jana Skarecky, "Tekkara," score, 1988, CMC, Toronto.

and sharp accents placed on unexpected beats, these dances are rhythmically challenging but offer a lot of excitement and joy in learning and playing.

SOKOLOVIC, Ana (b.1968)

Title: Prelude and Fugue for GG

Meter: 4/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2007

CMC Call Number: MI 2110 S683pre

Date & Publisher: MS

Duration: ca. 7', 7 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by CBC.



Example 117. Ana Sokolovic, *Prelude and Fugue for GG*, Prelude, mm. 1-3.

Example 118. Ana Sokolovic, *Prelude and Fugue for GG*, Fugue, mm. 7-9.

Style Characteristics:

The fantasy-like *Prelude* begins each musical phrase with a long, low note followed by ascending notes which gradually accelerate. A momentary silence at the end of each phrase allows the performer to breathe and it prepares the listeners for the next phrase. At the end, repeated notes that gently conclude this prelude seem to distantly foreshadow the subject to the subsequent fugue. This movement requires expressive *rubato* and sensitivity to subtle changes in color.

Fugue is somewhat simple with many repeated notes but challenging in mastering the independence of each line. The theme, as mentioned, largely consists of repeated notes but requires great control of gradual *crescendo* and *decrescendo* which do not coincide between the voices.

SOKOLOVIC, Ana (b.1968)

Title: Trois Études Pour Piano

I. Rythme

II. Harmonie

III. Mélodie

Meter: I. 4/4; II. 4/4; III. 4/4

Tempo: I. Fast; II. Slow; III. Moderate

Pitch Content: Atonal

Date of Composition: 1997

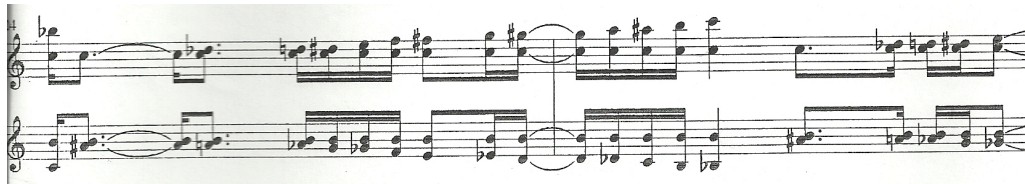
CMC Call Number: MI 2110 S683tr 1997

Date & Publisher: MS

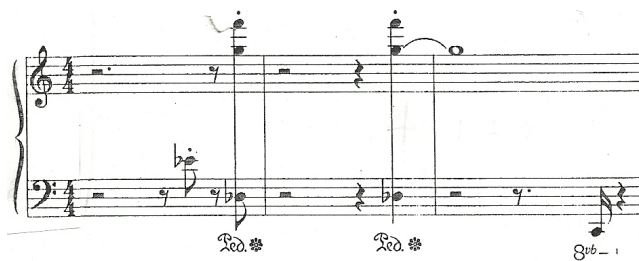
Duration: ca. 8', 14 pages

Level of Difficulty: Difficult

Commissions/Premieres: premiered by pianist Marc Couroux.



Example 119. Ana Sokolovic, *Trois Études pour Piano*, Rythme, mm. 24-25.



Example 120. Ana Sokolovic, *Trois Études pour Piano*, Harmonie, mm. 7-9.



Example 121. Ana Sokolovic, *Trois Études pour Piano*, Mélodie, mm. 6-8.

Style Characteristics:

The titles of the three movements refer to the essential components of music—rhythm, harmony, and melody—and each piece strongly supports its title with unique and distinctive sound, character, and color. Impetuous and agitated, the *Rythme* presents countless combinations of rhythm using tone clusters that repeat, rise, and fall rapidly in chromatics.

Quite sparse in texture with long silences often placed in between short motivic fragments, the *Harmonie* largely consists of shimmering *tremolos* in which the sonorities are combined and blended with long, sustained pedals. This second piece explores different hues of soft dynamics except for the abrupt interruption of the final crashing chord.

The four-voice fugue of the *Mélo die* is quite noteworthy because the simple statement of the fugal subject in the opening is gradually embellished and develops into extremely complex rhythm and thicker texture. Throughout, the opening theme is stated several times in various forms including transposition and augmentation. The counterpart to this theme challenges each time with octaves and wide leaps.

STROOBACH, Evelyn (b. 1978)

Title: Medieval Tales

I. B Aeolian

II. C Aeolian

III. D Dorian

IV. E Phrygian

V. F Lydian

VI. G Mixolydian

Meter: I. 4/4; II. 6/16; III. 4/8; IV. 9/8; V. 6/4; VI. 3/4

Tempo: I. Moderate; II. Slow; III. Fast; IV. Slow; V. Moderate; VI. Fast

Pitch Content: Modal

Date of Composition:

CMC Call Number: MI 2110 S919med 2005

Date & Publisher: 2005, Oceanna Music Publications

Duration: ca. 12', 24 pages (Between 30" to 2'30" or 2 pages for each piece)

Level of Difficulty: Easy to Intermediate

Commissions/Premieres:

Musical score for Example 122, B Aeolian mode, mm. 1-3. The score is in 4/4 time and consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a slur over measures 1 and 2, and a fermata over measure 3. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment with fingerings 1 3 5, 3 5, 1 2 5, 1 3 5, 1 3 4, and 3 5. The dynamic marking is *mf legato*.

Example 122. Evelyn Stroobach, *Medieval Tales*, B Aeolian, mm. 1-3.

Musical score for Example 123, C Aeolian mode, mm. 1-4. The score is in 6/8 time and consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb). It features a melodic line with a slur over measures 1 and 2, and a fermata over measure 4. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment with fingerings 5 4 2 1, 5 3 2 1, and 5 3 2 1. The dynamic marking is *mp*.

Example 123. Evelyn Stroobach, *Medieval Tales*, C Aeolian, mm. 1-4.

Musical score for Example 124, D Dorian mode, mm. 1-4. The score is in 4/8 time and consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with accents over measures 2 and 4. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment. The dynamic markings are *f*, *ff*, *f*, and *ff*.

Example 124. Evelyn Stroobach, *Medieval Tales*, D Dorian, mm. 1-4.

Musical score for Example 125, E Phrygian mode, mm. 1-3. The score is in 9/8 time and consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs over measures 1 and 2, and measure 3. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment with fingerings 2 5, 1 3 5, 2 5, 1 3 5, and 2 5, 1 5. The dynamic marking is *mf*.

Example 125. Evelyn Stroobach, *Medieval Tales*, E Phrygian, mm. 1-3.

Musical score for Example 126, F Lydian mode, mm. 29-31. The score is in 4/4 time and consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It features a melodic line with a slur over measures 29 and 30, and a fermata over measure 31. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment with fingerings 5, 1 2 5, and 5. The dynamic marking is *mf*.

Example 126. Evelyn Stroobach, *Medieval Tales*, F Lydian, mm. 29-31.



Example 127. Evelyn Stroobach, *Medieval Tales*, G Mixolydian, mm. 14-18.

Style Characteristics:

A truly unique and pedagogically important volume, the *Medieval Tales* consists of six captivating pieces, each in a different ancient mode. In addition, this collection is quite informative with extensive program notes, relevant music history, performance hints, and illustrations.

The first two pieces present lyrical and expressive melody in the right hand accompanied by either broken triads or shimmering arpeggios in the left hand. Vibrant and exciting in character, the third miniature largely consists of fast-moving scalar rises and falls often followed by seventh chords. The rapid scalar figure is presented both in the left hand and the right hand. Moving freely in a shifting meter, a wandering melody in the right hand and soft triads in the left hand create a mysterious and spooky sound in the fourth piece. In the subsequent miniature, dotted rhythm predominates and alternates between the hands as the meter frequently shifts. The last piece features contrasting articulations between the hands: the *legato* broken-octave *ostinato* bass and *staccato* leaps in the right hand. The wide jumps dominant in the right hand progressively embellish throughout the piece.

STROOBACH, Evelyn (b. 1978)

Title: Solar Flare

Meter: 4/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1989

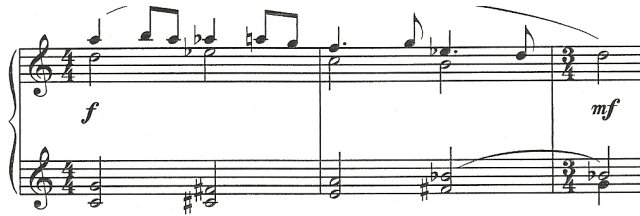
CMC Call Number: MI 2110 S92so 1989

Date & Publisher: MS

Duration: ca. 1'30", 4 pages

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 128. Evelyn Stroobach, *Solar Flare*, mm. 1-2.

Style Characteristics:

This brief *Solar Flare* is a musical portrait of powerful eruption of particles and intense energy from the Sun's atmosphere. The two principal elements, fiercely dissonant chords and fast-moving *staccato* notes with wide leaps seem to reflect the impressive power of the explosion and the swaying of the hot darting flares.

TELFER, Nancy (b. 1950)

Title: Bike Ride

Meter: 3/8

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no6 2007

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 129. Nancy Telfer, *Bike Ride*, m. 1.

Style Characteristics:

This fast and brilliant piece befits late beginners seeking an exciting and toccata-like composition. The challenge of the piece comes from maintaining a sparkling *staccato* touch while two hands busily alternate throughout the piece. At the same time, good projection of the right hand notes which form the melody is essential.

TELFER, Nancy (b. 1950)

Title: Black Rhino

Meter: 4/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition:

CMC Call Number: MT 245 C21no3

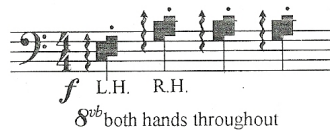
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1A)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 130. Nancy Telfer, *Black Rhino*, m. 1.

Style Characteristics:

The entire *Black Rhino* consists of rolled tone clusters which are instructed to be played with the knuckles. The *forte* dynamic and the dark sonority of the low register create a “scary” sound to reflect the dangerous “black rhino.”

TELFER, Nancy (b. 1950)

Title: Chili Pepper Dance

Meter: 4/4

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no1

Anthology: Northern Lights:An Exploration of Canadian Piano Music (Pre “A”)
Date & Publisher: 2006, Mayfair Montgomery Publishing
Duration: ca. 20”, 1/2 page
Level of Difficulty: Easy
Commissions/Premieres:



Example 131. Nancy Telfer, *Chili Pepper Dance*, m. 1.

Style Characteristics:

Fun and exciting with “hot chili rhythm,” the melodic notes quickly switch back and forth between the hands.

TELFER, Nancy (b. 1950)

Title: Emerald Hummingbird

Meter: 5/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no4

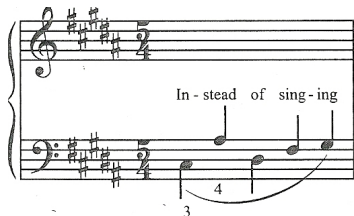
Anthology: Northern Lights:An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 30”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 132. Nancy Telfer, *Emerald Hummingbird*, m. 1.

Style Characteristics:

An excellent introductory piece to develop good coordination between the hands, *Emerald Hummingbird* uses black keys only: groups of two black keys in the left hand, and groups of three black keys in the right hand. Exploring the

middle to upper registers of the keyboard, fluid transition of the melodic notes from one hand to the other is extremely important in capturing the *legato* phrasing.

TELFER, Nancy (b. 1950)

Title: Fantasy

Meter: 4/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 1983

CMC Call Number: MI 2110 T271fa 1983

Date & Publisher: MS

Duration: ca. 1'30", 2 pages

Level of Difficulty: Intermediate

Commissions/Premieres:

Example 133. Nancy Telfer, *Fantasy*, mm. 4-6.

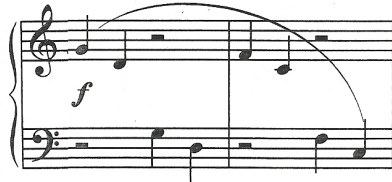
Style Characteristics:

This dreamy piece has an improvisatory quality with its unmeasured opening and closing. The remaining measured portion is comprised in a ternary (ABA) form. Freely moving melody over a steady *ostinato* bass prevail the outer A sections while the middle portion reverses the role by singing a simple melody in the left hand with a repeated tone cluster pattern in the right hand. In both A and B sections, wedge-shaped beams attached to series of notes indicate the passages should gradually accelerate and decelerate thus giving further flexibility and freedom to this imaginative *Fantasy*.

TELFER, Nancy (b. 1950)

Title: Follow the Leader

Meter: 4/4
Tempo: Slow
Pitch Content: Tonal
Date of Composition: 2006
CMC Call Number: MT 245 C21no2 2006
Anthology: Northern Lights:An Exploration of Canadian Piano Music (Pre “B”)
Date & Publisher: 2006, Mayfair Montgomery Publishing
Duration: ca. 40”, 1 page
Level of Difficulty: Easy
Commissions/Premieres:



Example 134. Nancy Telfer, *Follow the Leader*, m. 9-10.

Style Characteristics:

The left hand, the “follower,” imitates the leading right hand throughout *Follow the Leader*. Exploring a contrast between *staccato* and *legato* articulations within C position, this piece challenges with shifting meter that alternates between 4/4 and 3/4.

TELFER, Nancy (b. 1950)

Title: Giant Panda
Meter: 4/4
Tempo: Slow
Pitch Content: Tonal
Date of Composition: 2007
CMC Call Number: MT 245 C21no3
Anthology: Northern Lights:An Exploration of Canadian Piano Music (Level 1A)
Date & Publisher: 2007, Mayfair Montgomery Publishing
Duration: ca. 1’, 1 page
Level of Difficulty: Easy
Commissions/Premieres:



Example 135. Nancy Telfer, *Giant Panda*, m. 10.

Style Characteristics:

A study of fourths, *Giant Panda* explores grace notes, long pedals, alternating hands, and quick changes between the contrasting *piano* and *forte* dynamics.

TELFER, Nancy (b. 1950)

Title: Glass Necklace

Meter: 9/8

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT245 C21no5 2007

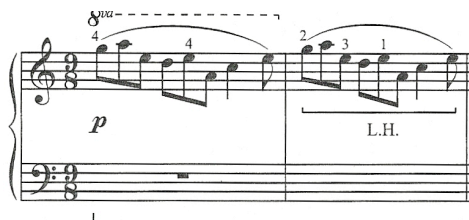
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2A)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 1', 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 136. Nancy Telfer, *Glass Necklace*, mm. 1-2.

Style Characteristics:

Delicate and graceful in sound, the left hand imitates the sparkling melody of the right hand throughout. Therefore, *Glass Necklace* challenges the pianist to maintain the same warm tone production in both hands.

TELFER, Nancy (b. 1950)

Title: I Can Do It Better

Meter: 4/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no3

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1A)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 137. Nancy Telfer, *I Can Do It Better*, mm. 9-10.

Style Characteristics:

Fun and exciting, the melody is initially presented in the right hand and then in the left hand. However, the left hand embellishes the single-note melody into double notes using thirds. Hands never play together except for a brief moment in m.15.

TELFER, Nancy (b. 1950)

Title: I Went to the Market

Meter: 4/8

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no6

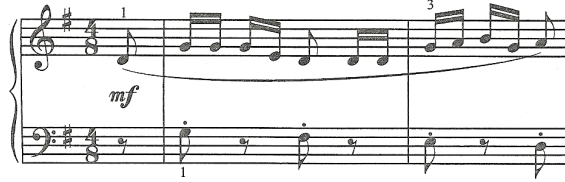
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2B)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 1', 2 pages

Level of Difficulty: Easy

Commissions/Premieres:



Example 138. Nancy Telfer, *I Went to the Market*, m. 1.

Style Characteristics:

Cheerful and energetic, the melodic phrases are often shared between the two hands. *I Went to the Market* further challenges with contrasting articulations, *legato* and *staccato*, played simultaneously as shown in the musical example above.

TELFER, Nancy (b. 1950)

Title: I'm Not Scared

- I. Crocodile Teeth
- II. Witch's Flight
- III. The Sleeping Dragon
- IV. The Friendly Ghost
- V. Skeleton Dance
- VI. The Shadow
- VII. Eyes in the Dark
- VIII. Bigfoot
- IX. Whirling Dervish
- X. Giant Insect

Meter: I. 4/4; II. 3/4; III. 4/4; IV. Unmeasured; V. 2/4; VI. Unmeasured; VII. 3/4; VIII. 4/4; IX. 4/4; X. 4/4

Tempo: I. Moderate; II. Fast; III. Slow; IV. Slow; V. Moderate; VI. Slow; VII. Fast; VIII. Slow; IX. Fast; X. Moderate

Pitch Content: Atonal, except for tonal No. 3, 10

Date of Composition: 1994

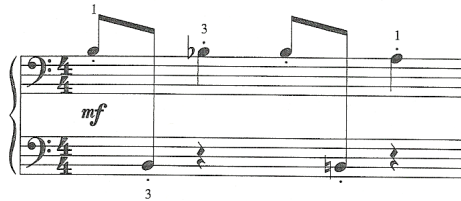
CMC Call Number: MI 2110 T271im 1994

Date & Publisher: 1994, Frederick Harris Music Co.

Duration: ca. 8'30", 14 pages (Between 20" to 1'30" or 1 to 2 pages for each piece)

Level of Difficulty: Easy

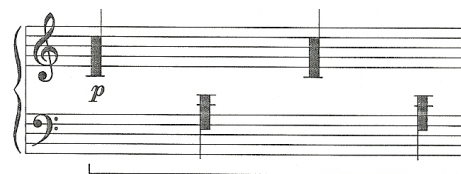
Commissions/Premieres:



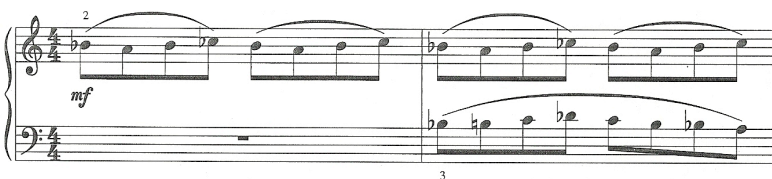
Example 139. Nancy Telfer, *I'm Not Scared*, Crocodile Teeth, m. 1. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 140. Nancy Telfer, *I'm Not Scared*, Witch's Flight, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 141. Nancy Telfer, *I'm Not Scared*, The Friendly Ghost. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 142. Nancy Telfer, *I'm Not Scared*, Whirling Dervish, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

A set of ten imaginative pieces, each title is one of the things children are usually scared of (e.g., ghosts, crocodiles, and witches). The album as a whole is filled with various articulations, tempi, moods, and characters for students to explore diverse sounds and colors. For example, *Crocodile Teeth* and *Whirling*

Dervish are brilliant pieces full of fast-moving chromatic passages while *Friendly Ghost* and *The Shadow* are unmeasured miniatures creating mysterious sounds and an improvisatory effect. Moreover, *Skeleton Dance* and *Giant Insects* are quite rhythmic and fun, while *Witch's Flight* presents expressively *legato* melody in the right hand.

In brief, characteristics embedded in each piece are: two-note slurs, chromatic scales, *staccato* (*Crocodile Teeth*); harmonic seconds, and shifting meter between 2/4 and 5/4 (*Witch's Flight*); harmonic thirds and fifths, *staccato*, and two sharply contrasting sections in a “slow-fast-slow” ternary form (*The Sleeping Dragon*); non-traditional notation indicating to roll or block black-key tone clusters (*The Friendly Ghost*); *tremolo*, grace note, *staccato*, and chromatic scale ascents (*Skeleton Dance*); unmeasured, effective use of the damper pedal (*The Shadow*); harmonic seconds, wide range of dynamics (*pp-ff*), and *ostinato* bass (*Eyes in the Dark*); thick and dissonant chords, exploration of the lower register, and hands rhythmically in unison (*Bigfoot*); repetition of turn-like chromatic motives, and breathless eighth-note motion (*Whirling Dervish*); and trills, two-note slurs, triplets, and dotted rhythm (*Giant Insect*).

TELFER, Nancy (b. 1950)

Title: I'se the B'y (I'm the Boy)

Meter: 6/8

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no1

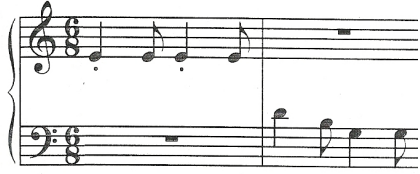
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “A”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 30”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 143. Nancy Telfer, *I'se the B'y*, mm. 5-6.

Style Characteristics:

I'se the B'y is an arrangement of Newfoundland folksong.⁶⁵ The simple, delightful melody swings with long-short rhythm in a 6/8 compound meter. The melody, which switches between the hands, mainly consists of broken triads and repeated notes.

TELFER, Nancy (b. 1950)

Title: I've Got the Bounces

Meter: 3/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no4 2007

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 144. Nancy Telfer, *I've Got the Bounces*, mm. 1-2.

Style Characteristics:

An excellent piece to introduce the concept of shifting meter, *I've Got the Bounces* is also a good piece for beginners to strengthen their left hand. Entirely for left hand alone, this piece utilizes crisp *staccato* articulation within E Minor five-finger position.

⁶⁵ Nancy Telfer, "I'se the B'y," *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2006).

TELFER, Nancy (b. 1950)

Title: Jumping in Puddles

Meter: 3/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no3 2007

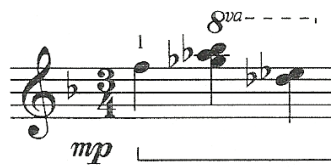
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1A)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 30", 1/2 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 145. Nancy Telfer, *Jumping in Puddles*, m. 1.

Style Characteristics:

Jumping in Puddles is a short, simple piece written for the right hand only.

It mainly consists of tone clusters of two and three black-key groups that are played using the fist. Throughout the piece, these splashes of clusters explore middle to high registers in *mezzo piano* dynamic. This is an excellent introductory composition for beginners to familiarize contemporary technique and sounds.

TELFER, Nancy (b. 1950)

Title: Land of the Silver Birch

I. A la Clair Fontaine (At the Clear Spring Waters)

II. En Passant par la Lorraine (As I passed through Lorraine)

III. An Iroquois Lullaby

IV. Land of the Silver Birch

V. Mary Ann

VI. Alouette! (Lark!)

VII. I'll Give My Love an Apple

VIII. Les Raftsmen (The Raftsmen)

IX. Soldier, Will You Marry Me?

X. Jack Was Ev'ry Inch a Sailor

Meter: I. 2/4; II. 6/8; III. 4/4; IV. 4/4; V. 4/4; VI. 4/4; VII. 3/4; VIII. 2/4; IX. 4/4;

X. 4/4

Tempo: I. Slow; II. Moderate; III. Slow; IV. Slow; V. Slow; VI. Fast; VII. Slow; VIII. Fast; IX. Fast; X. Moderate

Pitch Content: Tonal

Date of Composition: 1986, 1996

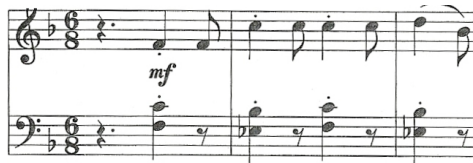
CMC Call Number: MI 2110 T271Lan 1996

Date & Publisher: 1996, Frederick Harris Music Co.

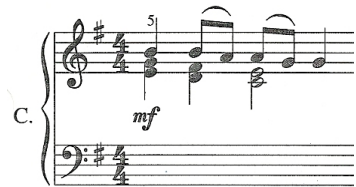
Duration: ca. 8', 13 pages (Between 20" to 1'30" or 1 page to 2 pages for each piece)

Level of Difficulty: Easy

Commissions/Premieres:



Example 146. Nancy Telfer, *Land of the Silver Birch*, En Passant par la Lorraine, mm. 1-3. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 147. Nancy Telfer, *Land of the Silver Birch*, An Iroquois Lullaby. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 148. Nancy Telfer, *Land of the Silver Birch*, Land of the Silver Birch, m. 5. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 149. Nancy Telfer, *Land of the Silver Birch*, Alouette!, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

Land of the Silver Birch is one of the three collections of Canadian folksong arrangements in which the composer strives to promote the incredibly rich heritage of folk melodies based on the many different ethnic backgrounds of Canadians.⁶⁶ This particular album contains ten simple arrangements of Canadian folksongs suitable for late elementary students. To a familiar tune, the composer occasionally adds a hint of contemporary flavor with idioms such as shifting meter and indeterminism. Helping students to fully develop pianistic skills through exploring various characters, touches, and textures, this album is an invaluable addition to any piano teacher's library.

Based on French music, *A la Clair Fontaine* requires lyrical and *legato* melodic phrasing in the right hand with gentle control of the accompaniment, often harmonic thirds in the left hand. Also from a French song, *En Passant par la Lorraine*, displays a lilting "long-short" melody in the first half and then changes to a much more tender mood in the second half. *An Iroquois Lullaby* is chance music since it contains five short musical segments that are to be played in the order of the player's discretion. These segments present grace notes, *ostinato* bass, melody in the left hand, and harmonic thirds. In the *Land of the Silver Birch*, the expressively *legato* tune of the Ontario camp song repeats four times throughout. Meanwhile, the left hand accompaniment varies using parallel triads, scalar descents, and harmonic fifths. The simple, single-note right hand melody in the *Mary Ann* repeats twice but second time it is embellished with a continuous

⁶⁶ Nancy Telfer, *Land of the Silver Birch* (Mississauga, ON: The Frederick Harris Music Co., 1996).

flow of eighth notes. The left hand accompanies the melody often with scalar passages or harmonic fifths. The humorous story of plucking the lark's feathers in *Alouette!* is musically enhanced with exciting syncopation, vibrant tempo, and energetic *staccato* articulation. The following *I'll Give My Love an Apple*, according to the composer, is a "real test of *legato* playing" since it requires good control of the smooth melodic phrasing. An arrangement of a nineteenth-century Ottawa Valley folksong, the sprightly tune bouncing back and forth between the registers seem to depict the raftsmen jumping from raft to raft while singing the rhythmic tune of *Les Raftsmen*. In the first half of the *Soldier, Will You Marry Me?*, the light "marching" melody is introduced in the right hand, then in the left hand, and returns to the right hand. Therefore, the projection of the melodic phrasing and the balance between the two hands are quite essential in this piece. In the second half, the key changes from D Major to B-flat Major and the melodic articulation contrasts from *staccato* to *legato*. The four-measure phrase of the final miniature, *Jack Was Ev'ry Inch a Sailor*, starts as hands in unison and then repeats in the right hand with broken-triad accompaniment in the left hand.

TELFER, Nancy (b. 1950)

Title: Lemonade Through a Straw

Meter: 3/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no5

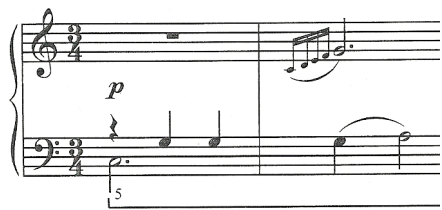
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2A)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 1', 2 pages

Level of Difficulty: Easy

Commissions/Premieres:



Example 150. Nancy Telfer, *Lemonade Through a Straw*, mm. 1-2.

Style Characteristics:

This simple and delightful piece, according to the composer, imitates the sound of lemonade being sucked through a straw as the five-note scalar ascent glides quickly and “slurps” on the last long note.⁶⁷ The left hand happily accompanies with a waltz-like pattern throughout.

TELFER, Nancy (b. 1950)

Title: Macaw

Meter: 4/4

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no4

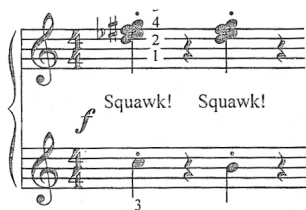
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 30”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 151. Nancy Telfer, *Macaw*, m. 1.

⁶⁷ Nancy Telfer, “Lemonade Through a Straw,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Montgomery Publishing, 2006).

Style Characteristics:

The entire piece repeats the crunchy four-note tone clusters (D-E-flat-F-sharp-B) in the right hand while the left hand plays three different notes (B, C, C-sharp) in various orders. Throughout, there are sudden changes of dynamics which range between *piano* and *fortissimo*. The entire piece is played with sharp *staccato* articulation.

TELFER, Nancy (b. 1950)

Title: Me Tarzan, You Jane

Meter: 6/4

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no4

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 1', 2 pages

Level of Difficulty: Easy

Commissions/Premieres:



Example 152. Nancy Telfer, *Me Tarzan, You Jane*, mm. 1-2.

Style Characteristics:

Me Tarzan, You Jane begins and finishes with an alternating F-C pattern which is indicated to be played “freely.” During these outer sections, the composer suggests to imagine yourself “beating the chest as you yell like Tarzan of the jungle.”⁶⁸ In the warm and delicate middle section, the two hands take turn in presenting the melody, giving a sense of question and answer, perhaps like a

⁶⁸ Nancy Telfer, “Me Tarzan, You Jane,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2007).

conversation between Tarzan and Jane. Other features included are a wide range of dynamics (*p-f*), rolled chords, and usage of long pedal.

TELFER, Nancy (b. 1950)

Title: Melody in D

Meter: 4/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 1983

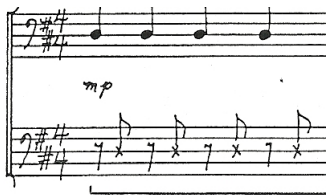
CMC Call Number: MI 2110 T271me 1983

Date & Publisher: MS

Duration: ca. 1', 2 pages

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 153. Nancy Telfer, *Melody in D*, m. 1.

Style Characteristics:

Melody in D consists of a four-measure phrase which repeats six times throughout, each time with small variants. The melody is first heard in the right hand while the left hand plucks the bass D string inside the piano (see Example 153). The first two measures of the same melody are immediately repeated in the left hand while the last two measures are presented in the right hand. In the third statement, rapid sixteenth notes in the right hand and quick crossovers in the left hand thicken the texture of the original thematic statement. The plucking of the bass D string inside the piano returns near the end to remind how this piece all started.

TELFER, Nancy (b. 1950)

Title: My Bark Canoe

I. Un Canadien Errant (Once a Canadian Man)

- II. Haul on the Bowline
- III. Monté sur un Éléphant (Climb Up on the Elephant's Back)
- IV. Bonhomm', Bonhomm' (My Friend)
- V. Donkey Riding
- VI. A Sioux Lullaby
- VII. Lukey's Boat
- VIII. My Bark Canoe

Meter: I. 3/4; II. 2/4; III. 6/8; IV. 6/8; V. 2/4; VI. 4/4; VII. 4/4; VIII. 4/4

Tempo: I. Moderate; II. Moderate; III. Slow; IV. Fast; V. Moderate; VI. Slow; VII. Fast; VIII. Moderate

Pitch Content: Tonal

Date of Composition: 1996

CMC Call Number: MI 2120 T271mus

Date & Publisher: 1996, Frederick Harris Music Co.

Duration: ca. 5'30", 12 pages (Between 30" to 1' or 1 to 2 pages for each piece)

Level of Difficulty: Easy

Commissions/Premieres:



Example 154. Nancy Telfer, *My Bark Canoe*, *Un Canadien Errant*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 155. Nancy Telfer, *My Bark Canoe*, *Monté sur un Éléphant*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 156. Nancy Telfer, *My Bark Canoe*, *Donkey Riding*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

My Bark Canoe is one of the three collections of Canadian folksong arrangements in which the composer strives to promote the incredibly rich heritage of folk melodies based on the many different ethnic backgrounds of Canadians.⁶⁹ This particular album contains eight simple arrangements of Canadian folksongs suitable for late elementary students. To a familiar tune, the composer occasionally adds a hint of contemporary flavor with idioms such as tone clusters and unmeasured segments among others. Helping students to fully develop pianistic skills through explorations of various characters, sonorities, and textures, this album is an invaluable addition to any piano teacher's library.

The beautiful French Canadian folksong of *Un Canadien Errant* requires a fluid transition from one hand to the other since the *legato* melody is shared between the hands. The subsequent *Haul on the Bowline*, challenges a student to capture the crisp dotted rhythm with strong spirited *forte* dynamic. Witty and amusing, the awkwardly swinging melody in *Monté sur un Éléphant* depicts the struggle in climbing up a huge elephant. Throughout, this tune is heard twice: the first time in the left hand and then in the right hand. *Bonhomm', Bonhomm'* utilizes question and answer phrases in the opening where the left hand asks and the right hand replies. This fourth miniature consists of lilting rhythm and repeated notes in a compound meter. Fun and rhythmic, the melody of the *Donkey Riding* is initiated by the right hand in the first half and then switches to the left hand in the second half. This *legato* melody is accompanied by a contrasting

⁶⁹ Nancy Telfer, *My Bark Canoe* (Mississauga, ON: The Frederick Harris Music Co., 1996).

bouncy *ostinato* pattern. Improvisatory and dreamy, the unmeasured opening precedes the tender melody of *A Sioux Lullaby*. Accompanied by a perpetual motion of the *ostinato* bass, the long pedal creates blended and harmonious effect in this sixth piece. The cheerful tune of *Lukey's Boat* leads to the final piece of the collection, *My Bark Canoe*. Based on an *Ojibway* song from Ontario, this final piece depicts the steadily moving canoe using a tone-cluster *ostinato* bass while the right hand sings a simple yet beautiful melody.

TELFER, Nancy (b. 1950)

Title: Nova Scotia Song

Meter: 4/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no5

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 2A)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 45", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 157. Nancy Telfer, *Nova Scotia Song*, mm. 1-2.

Style Characteristics:

In this arrangement of a strong, brave Canadian folksong, the heroic melody with dotted rhythm switches between the right hand and the left hand, often accompanied by triads and parallel thirds. *Nova Scotia Song* helps young

students to develop firm fingers with strong *forte* and *fortissimo* dynamics. The composer suggests imagining “the fresh sea breeze to get a clear crisp sound.”⁷⁰

TELFER, Nancy (b. 1950)

Title: Planets and Stars

- I. Mighty Neptune
- II. The Rings of Saturn
- III. The Heat of Venus
- IV. The Milky Way
- V. The Big Dipper
- VI. Star Cluster
- VII. Giant Jupiter
- VIII. When the Planets Are Aligned
- IX. Dance with the Stars
- X. When Rivers Flowed on Mars
- XI. Far Off Galaxy
- XII. Supernova

Meter: I. 4/4; II. 4/4; III. 4/4; IV. 6/8; V. 2/2; VI. 4/4; VII. 4/4; VIII. 7/8; IX. 6/8; X. 4/4; XI. 4/4; XII. 4/4

Tempo: I. Slow; II. Fast; III. Slow; IV. Fast; V. Slow; VI. Slow; VII. Slow; VIII. Moderate; IX. Moderate; X. Slow; XI. Slow; XII. Fast

Pitch Content: Atonal (No. 1, 3, 6, and 11); Tonal (No. 2, 4, 5, 7-10)

Date of Composition: 2004

CMC Call Number: MI 2110 T271tl2 2004

Date & Publisher: 2004, Frederick Harris Music Co.

Duration: ca. 15'30", 19 pages (Between 45" to 2' or 1 page to 2 pages for each piece)

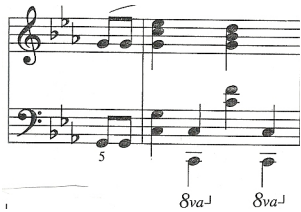
Level of Difficulty: Intermediate

Commissions/Premieres:

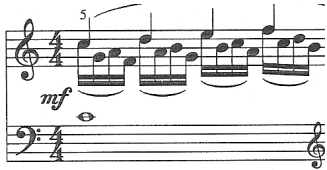


Example 158. Nancy Telfer, *Planets and Stars*, The Milky Way, mm. 9-10. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

⁷⁰ Nancy Telfer, “The Nova Scotia Song,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2006).



Example 159. Nancy Telfer, *Planets and Stars*, Giant Jupiter, m. 10. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 160. Nancy Telfer, *Planets and Stars*, Supernova, m. 1. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

The *Planets and Stars* is one of the three albums which displays Telfer's fascination with the sun, moon, and the stars.⁷¹ This particular set of twelve imaginative miniatures is suitable for early intermediate students. Several pieces in the collection largely use long sustained pedals which effectively blend numerous repetitions of the motives in order to convey the fascinating outer space. In addition, Telfer includes commonly found contemporary idioms in selected pieces such as shifting meter (VIII. *When the Planets Are Aligned*), tone clusters (I. *Mighty Neptune*) and indeterminism (XI. *Far Off Galaxy*). The composer provides a detailed description of each piece helping young performers to capture the mood embedded in each miniature.

In *Mighty Neptune*, the stormy black-key tone clusters slowly move in a half-note pulse. Exploring middle to upper registers of the keyboard, the lilting

⁷¹ Nancy Telfer, *Planets and Stars* (Mississauga, ON: The Frederick Harris Music Co., 2004).

melody in *The Rings of Saturn*, exchanges between the right hand and the left hand. Other features include parallel fifths, repeated notes, and rolled chords. A study of harmonic seconds, the third piece, *The Heat of Venus*, captures the dark timbre of the low register. The opening wave-like motive which predominates *The Milky Way* recalls the initial figures found in Mendelssohn's *Venetian Boat Song Op. 19, No. 6* from *Songs Without Words*. However, in a shifting meter alternating between 6/8 and 5/8, one can imagine millions of stars dancing playfully through the space. Presenting a dreamy *ostinato* bass with wide leaps, *The Big Dipper* requires good balance between the simple melody and the repeated left hand pattern. Gentle and calm in sound, the sixth piece, *Star Cluster* utilizes a whole-tone scale (C-D-E-F-sharp-G-sharp-A-sharp) in the outer sections and tone clusters in the middle segment. In the return of the whole-tone scale, it is augmented since each note is held twice as long. In the following miniature, *Giant Jupiter*, leaping chords predominant in both hands, requiring full and warm tone control while exploring the extreme range of the keyboard. Joyful and happy in character, *When the Planets Are Aligned* features contrasting articulations between the hands, *glissando*, and hand crossovers. A wild dance full of energy, *Dance with the Stars* uses repeated chords and colorful tone clusters often in a swinging long-short rhythm. In this piece, the blurred effect of the long sustained pedal produces exquisite sonority while frequently shifting meter enhances the excitement. The gentle flow of the eighth notes well depicts the title of the subsequent piece, *When Rivers Flowed on Mars*. Sentimental and expressive, this piece requires independence of the fingers in the right hand that contains both the

melody and the accompaniment. Spacious and somewhat strange in sound, the opening of *Far Off Galaxy* is unmeasured, and is throughout filled with tone clusters, rolled chords, *staccato* articulation, and wide range of registers. A study of fourths, the final miniature *Supernova* contains fast-moving sixteenth notes of broken fourths which sequentially ascend and descend throughout.

TELFER, Nancy (b. 1950)

Title: Put on Your Dancing Shoes

- I. Ceremonial Dance
- II. Ballet at Dusk
- III. Teaching a Bear to Waltz
- IV. Sidewalk Sonata
- V. Dance of the Elephant
- VI. Rain Dance
- VII. Dance Through the Town
- VIII. Dance of the Moon Maidens
- IX. Masque Dance

Meter: I. 4/4; II. 4/4; III. 3/4; IV. 4/4; V. 4/4; VI. 4/4; VII. 4/4; VIII. Unmeasured; IX. 8/8

Tempo: I. Moderate; II. Slow; III. Moderate; IV. Fast; V. Slow; VI. Fast; VII. Fast; VIII. Slow; IX. Moderate

Pitch Content: Tonal (except for V and VII: Atonal)

Date of Composition: 1985

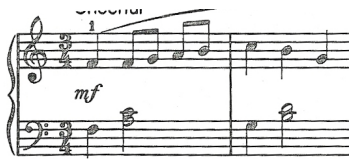
CMC Call Number: MI 2110 T271put 1985

Date & Publisher: 1985, Alfred Publishing

Duration: ca. 8', 9 pages (Between 30" to 1'30" or 1 page for each piece)

Level of Difficulty: Easy

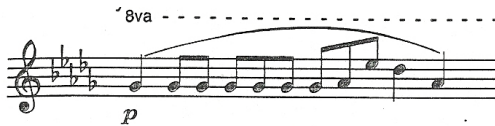
Commissions/ Premiere:



Example 161. Nancy Telfer, *Put on Your Dancing Shoes*, Teaching a Bear to Waltz, mm. 1-2. © 1985 ALFRED MUSIC PUBLISHING CO., INC. All Rights Reserved.



Example 162. Nancy Telfer, *Put on Your Dancing Shoes*, Dance of the Elephant, mm. 1-2. © 1985 ALFRED MUSIC PUBLISHING CO., INC. All Rights Reserved.



Example 163. Nancy Telfer, *Put on Your Dancing Shoes*, Dance of the Moon Maidens. © 1985 ALFRED MUSIC PUBLISHING CO., INC. All Rights Reserved.

Style Characteristics:

In this set of nine imaginative dances, each stamped with unique sound, one can certainly find tasteful uses of unusual harmonies, spicy dissonances, vibrant tonal colors, interesting rhythms, and witty surprises. In addition, this album is ideal in introducing young students to contemporary idioms and techniques.

The first piece, *Ceremonial Dance*, frequently alternates between 4/4 and 6/4 meters while the right hand introduces a simple and fun melody over a triadic accompaniment in the left hand. The following dreamy *Ballet at Dusk* consists of a beautifully expressive melody which smoothly flows between the two hands. *Teaching a Bear to Waltz* presents two dances: a cheerful dance of the teacher and a clumsy dance of the slow-moving bear student. The teacher part demonstrates graceful moves in the middle register while the bear part follows with heavy and uncertain steps in the low register. *Sidewalk Sonatina* is rhythmically challenging with frequently shifting meter in quick tempo. Maintaining the rhythmic vibrancy of the melody is important in this miniature. *Dance of the Elephant* is a study of

fifths since both hands alternately play harmonic fifths throughout. The darkness of the low register and the slow tempo clearly portray this heavy animal's movements. The light *staccato* notes rapidly moving in the following *Rain Dance* vividly capture the sound of raindrops. This piece is somewhat difficult because hands quickly alternate in a shifting meter. Fast and bright, *Dance through the Town* mainly uses tone clusters in which the notes within the chord are added one by one. The entire *Dance of the Moon Maidens* is for the right hand and it contains four different notes (G-flat, A-flat, D-flat, E-flat) played in various orders. Unmeasured throughout, the sound is improvisatory and dreamy in nature as the four notes explore different hues of soft dynamics (*pp-mp*) blended by long sustained damper pedal. The last piece to this set is rhythmically complex since the accents are placed on unexpected beats. The lilting melody exchanges between the hands and this final movement frequently uses harmonic fourths and fifths.

TELFER, Nancy (b. 1950)

Title: Puzzle

Meter:

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 1983

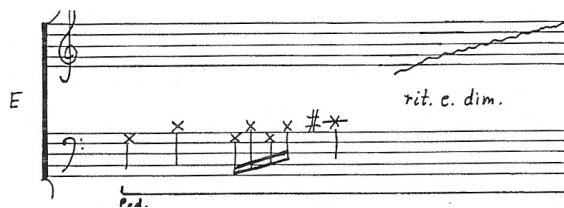
CMC Call Number: MI 2110 T271pu 1983

Date & Publisher: MS

Duration: ca. 2', 1 page

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 164. Nancy Telfer, *Puzzle*.

Style Characteristics:

Puzzle uses aleatoric writing since it consists of six short musical segments in which the order is determined at the performer's discretion. However, the composer instructs the performer to conclude this piece with one of six segments specifically labeled as "coda." This short piece is filled with common contemporary techniques and idioms. These include tone clusters, non-traditional notation indicating gradual acceleration, plucking and stroking of the strings inside the piano, and depressing the keys silently.

TELFER, Nancy (b. 1950)

Title: She's Like the Swallow

- I. Feller from Fortune
- II. J'entends le Mouline (I Hear the Mill Wheel)
- III. Nova Scotia Song
- IV. Vive la Canadienne! (Long Live Canadian Women!)
- V. She's Like the Swallow
- VI. Beaux of Oak Hill
- VII. The Morning Dew
- VIII. The Cambric Shirt

Meter: I. 6/8; II. 2/4; III. 4/4; IV. 2/4; V. 3/4; VI. 2/4; VII. 3/2; VIII. 2/4

Tempo: I. Fast; II. Fast; III. Moderate; IV. Fast; V. Slow; VI. Fast; VII. Slow; VIII. Moderate

Pitch Content: Tonal

Date of Composition: 1986, 1996

CMC Call Number: MI 2110 T271she 1996

Date & Publisher: 1996, Frederick Harris Music Co.

Duration: ca. 10', 19 pages (Between 45" to 1'30" or 2 pages for each)

Level of Difficulty: Intermediate

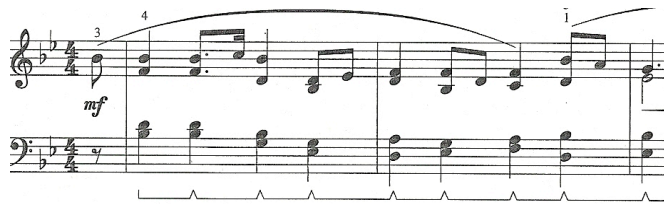
Commissions/Premieres:

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat major or D minor). The piece is in 2/4 time. The first measure of the treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The piece continues with various rhythmic patterns and dynamics, including a *mf* marking. The notation includes slurs, ties, and fingerings (e.g., 5, 2, 1, 2 in the bass staff).

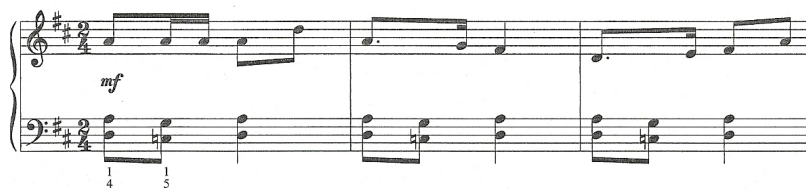
Example 165. Nancy Telfer, *She's Like the Swallow*, Feller from Fortune, mm. 5-8. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



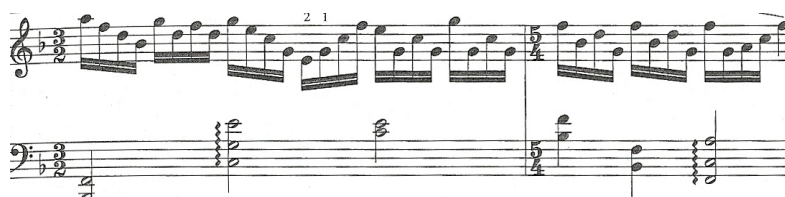
Example 166. Nancy Telfer, *She's Like the Swallow*, J'entends le Mouline, mm. 1-4. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 167. Nancy Telfer, *She's Like the Swallow*, Nova Scotia Song, mm. 1-3. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 168. Nancy Telfer, *She's Like the Swallow*, Vive la Canadienne!, mm. 1-3. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 169. Nancy Telfer, *She's Like the Swallow*, The Morning Dew, mm. 11-12. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

Previously titled as *Old Tales in a New Guise*, Telfer expanded the collection and renamed the album *She's Like a Swallow*. A set of eight descriptive sketches based on Canadian folk tunes, each arrangement vividly captures the coinciding text of the folksong. In addition, this is one of the three albums based

on Canadian folksongs in which the composer strives to promote the incredibly rich heritage of folk melodies based on the many different ethnic backgrounds of the Canadians.⁷²

The verses to *Feller from Fortune* describe boys and girls fishing together and in order to capture the lively character, Telfer suggests using a strong bounce. According to Telfer, the rollicking phrases embedded in this piece are like the “great sweeping waves of the ocean.” In the second piece, *J’entends le Mouline (I hear the mill wheel)*, the perpetual sixteenth-note accompaniment seems to imitate the clicking of the windmill. The simple folk melody and the *legato* “windmill” accompaniment frequently switch between the hands. The text to the subsequent *Nova Scotia Song* expresses the sailor’s sadness as “he thinks about the war that calls him to the sea.” The tender melody, which repeats four times throughout this miniature, portrays the sailor singing a beautiful farewell to his home. Each repetition is accompanied by either softly plodding quarter notes or by smoothly flowing eighth-note *Alberti* bass. Arranged in a ternary form, the vibrant and energetic melody of *Long Live Canadian Women!* is first presented in the right hand, subsequently in the left hand, and then returns to the right hand. This melody is accompanied by either open fifths or perpetual sixteenth notes to enhance the excitement. In the fifth piece, the triadic motives linking one melodic phrase to the next suggest the fluttering and gliding of the swallow. For this well-known Newfoundland folk tune, a gentle flow of eighth-note scalar passages is accompanied by the left hand. The left hand briefly presents the melody for four

⁷² Nancy Telfer, *She’s Like a Swallow* (Mississauga, ON: The Frederick Harris Music Co., 1996).

measures in the last part of the piece. The following *Beaux of Oak Hill* presents a catchy and exhilarating melody in the right hand based on a fiddle tune from Eastern Canada. The bouncy eighth-note beats that accompany this folk melody make “the listeners to tap their toes” according to the composer. Verses expressing love, the romantic melody in *The Morning Dew* flows smoothly with expressive *rubato*. The composer informs that there is an Irish flavor to this particular arrangement. Irish people often refer to their loved one’s voice as “the voice of an angel” (see Example 169) and this is musically expressed by harp-like arpeggios and rolled chords in the second half.⁷³ The story to the last miniature can be summarized as the devil asking a woman to do three impossible tasks and the woman then asking the devil to do three impossible tasks in return. The instability of syncopated rhythm and the crunchy dissonance of seconds vividly create a menacing character that seems to warn the listeners to beware of the trickery of the devil.

TELFER, Nancy (b. 1950)

Title: Skunk Meets Dog

Meter: 4/4

Tempo: Slow

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no2 2006

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “B”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 1’, 1 page

Level of Difficulty: Easy

Commissions/Premieres:

⁷³ Nancy Telfer, *She’s Like A Swallow*, score (Mississauga, ON: The Frederick Harris Music Co., 1996).



Example 170. Nancy Telfer, *Skunk Meets Dog*, mm. 11-12.

Style Characteristics:

Humorous and whimsical, *Skunk Meets Dog* presents two excitingly contrasting ideas, the “skunk” theme and the “dog” theme. Long sustained pedal effectively blends all the notes in the first ten measures, portraying the fuzzy and furry skunk. Later, actively moving eighth notes and bouncy *staccato* articulation announce the dog. The piece ends with the skunk catching the dog and a witty closure is included where the performer uses his or her voice to imitate the spraying sound of the skunk.

TELFER, Nancy (b. 1950)

Title: Song of the Deer Dancing

Meter: 4/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no4

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 40”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 171. Nancy Telfer, *Song of the Deer Dancing*, m. 1.

Style Characteristics:

This arrangement of the Chippewa folksong offers students an intriguing opportunity to imitate the “sound of the breeze through the trees” using their voice.⁷⁴ *Song of the Deer Dancing* also requires fluid transition of the *legato* melody since the melodic notes alternate between the hands.

TELFER, Nancy (b. 1950)

Title: Space Travel

- I. Blast Off!
- II. Traveling for Light Years
- III. Meteor Shower
- IV. Malfunction! Malfunction!
- V. Hyperspace
- VI. Sailing to a New Galaxy
- VII. Spinning Through Space
- VIII. Halley’s Comet
- IX. Space Station Party

Meter: I. 4/4 II. 5/8; III. 4/4; IV. 3/4; V. 4/4; VI. 4/4; VII. 4/4; VIII. 4/4; IX. 4/4

Tempo: I. Slow; II. Fast; III. Slow; IV. Fast; V. Slow; VI. Slow; VII. Moderate; VIII. Slow; IX. Fast

Pitch Content: Atonal, Bitonal (No. 3)

Date of Composition:

CMC Call Number: MI 2110 T271t13 2004

Date & Publisher: 2004, Frederick Harris Music Co.

Duration: ca. 12’, 18 pages (Between 1’ to 2’ or 2 pages for each piece)

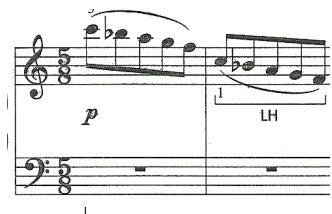
Level of Difficulty: Intermediate

Commissions/Premieres:

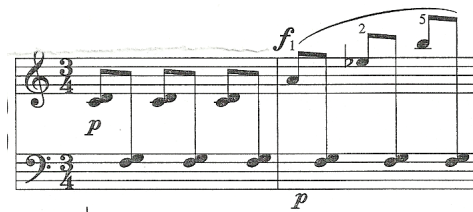


Example 172. Nancy Telfer, *Space Travel*, Blast Off!, mm. 16-17. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

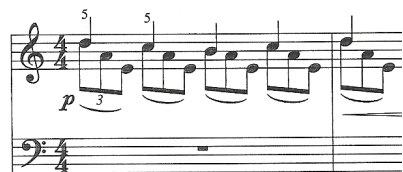
⁷⁴ Nancy Telfer, “Song of Deer Dancing,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2007).



Example 173. Nancy Telfer, *Space Travel*, *Traveling for Light Years*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 174. Nancy Telfer, *Space Travel*, *Malfunction! Malfunction!*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 175. Nancy Telfer, *Space Travel*, *Spinning Through a Space*, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

Space Travel is one of the three albums which is inspired by Telfer's fascination in the sun, the moon, and the stars. This particular collection contains nine descriptive miniatures in which individual pieces create distinctive mood and the set as a whole explores a wide range of sound, color, and technique.

Appropriate pictures and the composer's comment on each piece truly help and encourage the performers' imaginations "to come out through their fingers."⁷⁵

⁷⁵ Nancy Telfer, *Space Travel* (Mississauga, ON: The Frederick Harris Music Co., 2004).

The first piece imitates the spaceship's preparation for the blastoff as the engine-like sound gradually accelerates from quarter notes to eighth notes to finally sixteenth notes. In addition, the gradual *crescendo* and rumbling trills enhance the excitement of this spaceship launch. One can hear the spaceship rising far into space as the miniature becomes softer and softer to the end. The second piece expresses the three stages of the long space journey: enjoying the floating sensation, becoming interested in the sights, and celebrating the arrival. Therefore, there are three representative motivic ideas embedded in this miniature. The first two are initiated in the right hand and then imitated by the left hand. In the opening sixteen measures, smooth five-finger patterns sequentially step down and in the subsequent twenty-five measures, *tremolo*-like figures gently flow in a shifting meter. This piece concludes with festive chords in both hands moving contrarily. Bitonal with five flats in one hand and no flats in the other, the *Meteor Shower* explores various effects and colors using tone clusters: shimmering beauty, violence, and brute strength. This piece covers wide ranges of dynamics (*pp-ff*) and registers. The next piece, *Malfunction! Malfunction!* is full of mechanical sounds with leaping melody and dissonant sonority. In the opening, the machine works actively and perfectly with a steady pulse but it gradually breaks down as the motion retards and pitches descend. Some of the musical features are tone clusters, alternating hands, shifting meter, and wide leaps. The fifth piece leaps from one galaxy to another through a high-speed hyperspace. As a result, this piece presents extreme contrasts: the expansive space of the galaxy with slowing moving leaps; and the frantic hyperspace with fast-moving sixteenth

notes and *staccato* notes jumping all over the place. After surviving through hyperspace, the motion slows down to the original tempo and concludes with, according to the composer, “a small and satisfied smile.”⁷⁶ Organized in ternary form (ABA), the following sixth piece, *Sailing to a New Galaxy*, presents dreamy A sections with a predominant twinkling four sixteenth-note motive delicately heard in the upper register. The accelerating scalar sweeps in the left hand and the lilting melody in the right hand announce the B section which, according to the composer, expresses the emotions of humans enraptured by space. The “spinning triplets” largely cover the following miniature, *Spinning through Space*. The challenge of this piece is sustaining the first notes of perpetual triplets which form the melody. These triplets are found in both the left hand and the right hand. The richness of the harmony created by thick chords in both hands captures the majestic sight of the *Halley’s Comet* in the eighth miniature. After a long travel on a spaceship, a mixture of emotions—relaxed, excited, and wild—is widely explored in the festive *Space Station Party*. Therefore, various sounds and elements are included such as splashes of tone clusters, sudden dynamic changes, and rapid leaps bringing a lot of joy in learning this final miniature.

TELFER, Nancy (b. 1950)

Title: Street Feet

Meter: 2/2

Tempo: Fast

Pitch Content: Atonal

Date of Composition: 1987

CMC call number: MI 2110 T271st 1987

Publisher: MS

Duration: ca.1’30”, 2 pages

⁷⁶ Nancy Telfer, *Space Travel* (Mississauga, ON: The Frederick Harris Music Co., 2004).

Level of Difficulty: Intermediate
Commissions/Premieres:



Example 176. Nancy Telfer, *Street Feet*, mm. 1-2.

Style Characteristics:

Portraying “people in a hurry, people out for a stroll, people everywhere I look,” the opening of *Street Feet* is rhythmically vibrant filled with *staccato* articulation and crunchy dissonance in a fast tempo.⁷⁷ After a momentary silence, a contrasting lyrical section in the middle presents expressively *legato* melody in the right hand. However, a toccata-like passage with *staccato* articulation soon interrupts the tranquility and gives an exhilarating closure to this piece in “as fast as possible” tempo.

TELFER, Nancy (b. 1950)

Title: The Giraffe

Meter: 4/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no2 2006

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “B”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 40”, 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 177. Nancy Telfer, *The Giraffe*, mm. 1-2.

⁷⁷ Nancy Telfer, “Street Feet,” score, 1987, CMC, Toronto.

Style Characteristics:

Gentle and calm in sound, *The Giraffe* explores the full range of the keyboard. According to the composer, the high pitches present the giraffe's long neck stretching up high while the low pitches refer to the giraffe reaching down for water.⁷⁸ The text is given to this piece so students can sing along as they play.

TELFER, Nancy (b. 1950)

Title: The Hippo

Meter: 3/4

Tempo: Slow

Pitch Content: Atonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no1

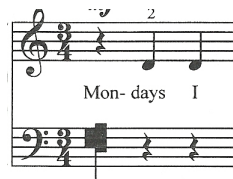
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre "A")

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 10", 1/2 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 178. Nancy Telfer, *The Hippo*, m. 1.

Style Characteristics:

This introductory piece contains a splash of tone clusters in the left hand with repeated quarter notes in the right hand. Therefore, *The Hippo* helps students to develop relaxed arms and wrists sinking deeply into the keys. Coinciding text stimulates student's imagination and joy in learning this piece.

TELFER, Nancy (b. 1950)

Title: The Jaguar

Meter: 4/4

Tempo: Slow

⁷⁸ Nancy Telfer, "The Giraffe," *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2006).

Pitch Content: Atonal

Date of Composition: 2007

CMC Call Number: MT 245 C21no4

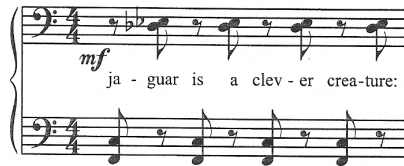
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Level 1B)

Date & Publisher: 2007, Mayfair Montgomery Publishing

Duration: ca. 30", 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 179. Nancy Telfer, *The Jaguar*, m. 8.

Style Characteristics:

A simple and imaginative piece, *The Jaguar* primarily uses a sharp tone cluster of two black keys in the right hand and harmonic fifths (F and C) in the left hand. As the food-searching jaguar “slowly creeps at first and then charges to leap,” the tempo gradually accelerates from half notes to quarter notes and finally to eighth notes.⁷⁹ In addition, keeping a steady beat is important because the meter changes frequently.

TELFER, Nancy (b. 1950)

Title: The King Tiger

Meter: 2/4

Tempo: Moderate

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no1 2006

Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “A”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 30", 1 page

Level of Difficulty: Easy

Commissions/Premieres:

⁷⁹ Nancy Telfer, “The Jaguar,” *Northern Lights: An Exploration of Canadian Piano Music* (Markham, ON: Mayfair Montgomery Publishing, 2006).



Example 180. Nancy Telfer, *The King Tiger*, mm. 1-2.

Style Characteristics:

An excellent piece to develop firm fingers, the entire piece is in D Minor five-finger position in which a single-note melody alternates between the hands in a strong tiger-like dynamic ranging from *f* to *ff*. Thus, this composition requires smooth transition from one hand to the other and firm fingers to produce strong and healthy sound.

TELFER, Nancy (b. 1950)

Title: The Monkey

Meter: 3/4

Tempo: Fast

Pitch Content: Tonal

CMC Call Number: MT 245 C21no2 2006

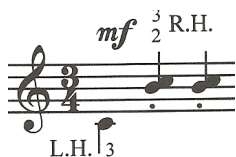
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “B”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: 15”, 1/2 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 181. Nancy Telfer, *The Monkey*, m. 1.

Style Characteristics:

A fun and bouncy piece, *The Monkey* consists of *legato* melody in the left hand accompanied by *staccato* harmonic seconds in the right hand. Its musical challenges consist of contrasting articulations between the hands, changing meter from 3/4 to 2/4, and clear projection of the left hand melody.

TELFER, Nancy (b. 1950)

Title: The Sun and the Moon

- I. The Rising Sun
- II. Solar Flares
- III. Eclipse
- IV. Solar Wind
- V. Sunbeams
- VI. The Great Fire
- VII. Sunburst
- VIII. The Moon's Orbit
- IX. Lunar Landing
- X. Light Gravity
- XI. Moon Craters
- XII. When the Moon is Full
- XIII. The Silent Moon

Meter: I. 3/4 ; II. 4/4; III. 4/4; IV. 4/4; V. 5/8; VI. 4/4; VII. 3/4; VIII. 6/8; IX. 4/4; X. N/A; XI. 4/4; XII. 6/8; XIII. 3/4

Tempo: I. Slow; II. Fast; III. Slow; IV. Fast; V. Fast; VI. Fast; VII. Slow; VIII. Slow; IX. Slow; X. Slow; XI. Fast; XII. Slow; XIII. Slow

Pitch Content: Tonal

Date of Composition:

CMC Call Number: MI 2110 T271tl1 2004

Date & Publisher: 2004, Frederick Harris Music Co.

Duration: ca. 10', 16 pages (Between 20" and 1'30" or 1 to 2 pages for each piece)

Level of Difficulty: Easy

Commissions/Premieres:



Example 182. Nancy Telfer, *The Sun and the Moon*, Solar Flares, m. 1. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 183. Nancy Telfer, *The Sun and the Moon*, Sunburst, m. 6. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.



Example 184. Nancy Telfer, *The Sun and the Moon*, Moon Craters, mm. 1-2. Used by permission of The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. All rights reserved.

Style Characteristics:

The Sun and the Moon is one of the three albums which captures Telfer's fascination in the sun, moon, and the stars.⁸⁰ This particular set contains thirteen contrasting sketches exploring a variety of texture, mood, sound, and technique.

For example, *Solar Flares*, *Sunburst*, and *Moon Craters* are quite exciting with rhythmically fun melodies and rich sonorities while *Eclipse*, *The Moon's Orbit*, and *The Silent Moon* sound romantic with expressively *cantabile* tunes. *Solar Flares* captures the dance of hot flares with its sprightly melody accompanied by sharp *staccato* of thirds. *Sunburst* describes the magnificent glow of the sun bursting out from behind the clouds with wonderful splashes of the tone clusters at the outset. The open fifth *ostinato* bass and the swirling chromatic melody illustrate the rough, oddly shaped craters in the *Moon Craters*. In the *Eclipse*, the repeating thirds of the right hand present the stationary moon as the beautifully expressive "sun" melody in the left hand depicts the warmth of the sun. In a compound 6/8 meter, the spinning turn-like figure in the right hand portrays the moon circling the earth in *The Moon's Orbit*. The mesmerizing melody and gentle *ostinato* bass illuminate the warm glow of *The Silent Moon*.

⁸⁰ Nancy Telfer, *The Sun and the Moon* (Mississauga, ON: The Frederick Harris Music Co., 2004).

The long sustained pedal blends several notes creating magical and shimmering harmonies in several pieces such as *The Rising Sun*, *Solar Wind*, and *When the Moon is Full*. Each group of the ascending black keys suggests the title in *The Rising Sun* while *Solar Wind* musically describes the whisper of the wind with a single-note melody gently flowing intervallically in seconds. The enigmatic *When the Moon is Full* presents a light, feathery dance with a lilting melody in the right hand.

In some, good coordination between the hands is especially important as hands alternate rapidly or frequently. This is most noticeable in the *Sunbeams* and *The Great Fire*. The *Sunbeams* smoothly passes the gliding five-finger patterns from one hand to the other and in *The Great Fire*, harmonic fifths rapidly alternate between the hands. *Lunar Landing* is noteworthy for its repeated chords moving in a slow, regular quarter-note pulse exploring various dynamics.

Improvisatory in nature, the unmeasured *Light Gravity* allows the young performer's creative mind to freely interpret the floating astronauts in the moon with flexible rhythm.

TELFER, Nancy (b. 1950)

Title: Three Faces of Time

I. Quickly

II. Luxuriously

III. Quite Quickly

Meter: I. 12/8; II. 4/4; III. 2/4

Tempo: I. Fast; II. Slow; III. Fast

Pitch Content: Atonal

Date of Composition: 1984

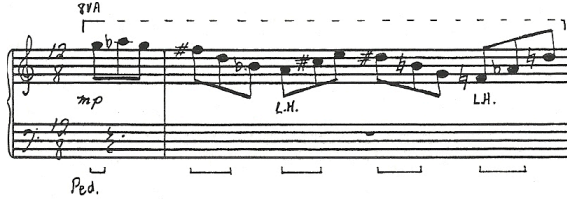
CMC Call Number: MI 2110 T271th 1984

Date & Publisher: MS

Duration: ca. 12' 30", 14 pages (Between 3'30" to 5' or 4 to 6 pages for each piece)

Level of Difficulty: Intermediate

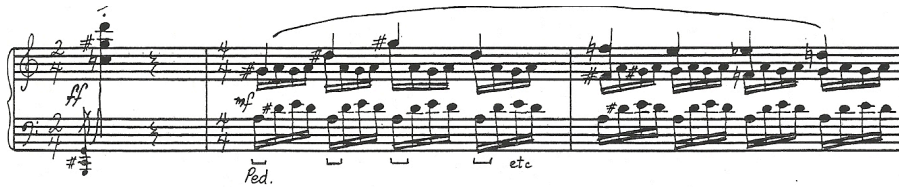
Commissions/Premieres:



Example 185. Nancy Telfer, *Three Faces of Time*, movement 1, m. 1.



Example 186. Nancy Telfer, *Three Faces of Time*, movement 2, mm. 1-2.



Example 187. Nancy Telfer, *Three Faces of Time*, movement 3, mm. 1-3.

Style Characteristics:

Three Faces of Time consists of three movements suitable for late intermediate students. The first movement can largely be divided into three sections. The opening segment has intricate triadic figures of freely flowing eighth notes in the upper register with occasional momentary outbursts. In the middle segment, the motion decelerates slightly and develops into an arpeggiated *ostinato* bass with sharply dissonant melody. The slow moving chords in the last eleven measures gently close this first movement.

The spacious second movement consists of half note chords plodding in the left hand while a dissonant right hand melody sings a disjunct and leaping tune largely in thirds and octaves. The tempo picks up in the middle section where grace notes are frequently found and louder dynamic markings appear.

The etude-like final movement is largely a study of fast-moving sixteenth notes. The right hand further challenges amidst the breathless passages because the first note of each four sixteenth-note group is sustained to form the melody (see Example 187). Therefore, the projection of the melodic line is difficult and essential in this movement. At the end, the motion finally broadens and concludes triumphantly with slow-moving chords and grace notes.

TELFER, Nancy (b. 1950)

Title: Two Fleas Climb Over a Dog

Meter: 5/4

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2006

CMC Call Number: MT 245 C21no2 2006

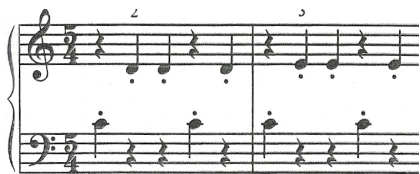
Anthology: Northern Lights: An Exploration of Canadian Piano Music (Pre “B”)

Date & Publisher: 2006, Mayfair Montgomery Publishing

Duration: ca. 1', 1 page

Level of Difficulty: Easy

Commissions/Premieres:



Example 188. Nancy Telfer, *Two Fleas Climb Over a Dog*, m. 3-4.

Style Characteristics:

Humorous and playful, *Two Fleas Climb Over a Dog* is filled with *staccato* “fleas” notes bouncing up and down in the middle register. Uniquely in 5/4 meter, the notes alternate rapidly between the hands.

TELFER, Nancy (b. 1950)

Title: Two Train Crash

Meter: 4/4

Tempo: Fast

Pitch Content: Tonal

Date of Composition: 2005

CMC Call Number: MT 245 C21ma2 2006

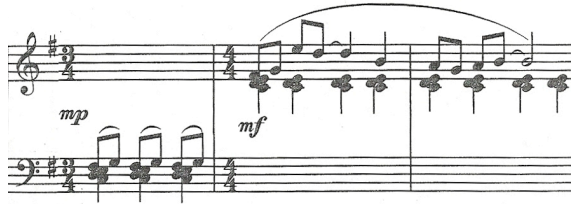
Anthology: Making Tracks: An Expedition in Canadian Piano Music, vol. 2

Date & Publisher: 2006, Canadian National Conservatory of Music

Duration: ca. 4', 5 pages

Level of Difficulty: Intermediate

Commissions/Premieres:



Example 189. Nancy Telfer, *Two Train Crash*, mm. 68-70.

Style Characteristics:

Inspired by many wonderful train trips Telfer took in Canada, this piece is divided into three sections: A, B, and C. The A section or “Train A” introduces a lilting melody in 7/8 meter while the left hand accompanies with waltz-like pattern using tone clusters. Both hands play in the middle to upper register. The B section or “Train B” comes from “the opposite direction on the same track” with a contrasting slower tempo and “darker, bigger, and more menacing” timbre of the low register.⁸¹ The melody is absent in this middle segment as both hands alternately play chords and tone clusters in a shifting meter. The speed accelerates and the collision of the two trains, train A and train B, marks the C section which directly quotes thematic materials introduced in the previous two sections. For example, fragments of the melody from section A and the alternating chords from section B are apparent in this final portion. The collision gradually slows the motion until it comes to a stop to conclude the piece. *Two Train Crash* uses big chords and therefore requires big hands.

⁸¹ Nancy Telfer, “Two Train Crash,” *Making Tracks: An Expedition in Canadian Piano Music* (Markham, ON: Mayfair Music Publications Inc., 2006).

YOUNG, Gayle (b.1950)

Title: Forest Ephemerals: Four Flowers

Meter:

Tempo: Moderate

Pitch Content: Atonal

Date of Composition: 2004, revised in 2005

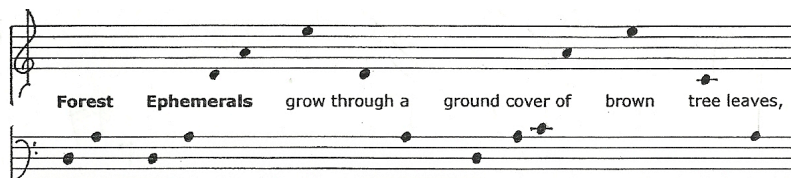
CMC Call Number: MI 2110 Y72fo 2004

Date & Publisher: MS

Duration: ca. 8', 10 pages

Level of Difficulty: Difficult

Commissions/Premieres: commissioned by Ontario Arts Council and premiered by Eve Egoyan in July 2004 at the Newfoundland Sound Symposium in St. John's, Newfoundland.



Example 190. Gayle Young, *Forest Ephemerals: Four Flowers*.

Style Characteristics:

Written at the request of Eve Egoyan, the term “ephemerals” reflects both the transient nature of the flower and the non-sustaining sound of the keyboard. Since the piano cannot be sustained like wind or bowed instruments, the piano tone gradually decays to silence once it has been struck. Inspired by Egoyan’s description of the wild flowers she grew in her backyard garden, the overall form and pitch organization of the four flowers in this collection parallel the cycle of seeds turning into plants.⁸²

Interestingly, *Forest Ephemerals: Four Flowers* is also related to two compositions written by Charles Ives, the “*Concord*” *Sonata* for piano and *Two Little Flowers*, a short song for voice and piano. Each section of the *Forest*

⁸² Gayle Young, “Forest Ephemerals: Four Flowers,” score, 2004, CMC, Toronto.

Ephemerals: Four Flowers echoes musical themes and fragments from one of the four movements of the *Concord Sonata* as well as from *Two Little Flowers*.⁸³

Intriguing and unorthodox, this composition consists of note heads with text written below them. To play this piece, the performer is responsible for listening to the rhythm of the given text, all written by Young, and translating it to determine the phrasing and pacing of the music. Such natural flow allows endless possibilities and provokes the performer's creativity to play a major role in distinguishing each sentence using various timbres, dynamics, tempi, articulations and much more.

Forest Ephemerals: Four Flowers was broadcasted on Two New Hours, CBC Radio Two in 2004.

⁸³ Gayle Young, "Forest Ephemerals: Four Flowers," score, 2004, CMC, Toronto.

CHAPTER 4: CONCLUSION

The study of contemporary piano solo literature by Canadian women composers who are associate members of the *Canadian Music Centre* reveals that there is a wealth of well-crafted and imaginative repertoire available. This study surveys one hundred and three published and unpublished works written by twenty-six female composers born in or since 1950 and yet, due to the scope and limitation of the paper, this is only a small portion of the abundant Canadian piano music still to be discovered.

The purpose of this research is to begin the process of making most recent Canadian works for piano better known and to produce a practical bibliography by listing specific information about each composition including pitch content, publisher, and musical contents. The insertion of additional appendices following the bibliography is intended to provide a list of compositions organized by the levels of difficulty, the CMC contact information, and the composers' website addresses. Using the four broad difficulty rating scales for this study, thirty-seven (35.9%) pieces were judged to be "Easy," fourteen (13.6%) to be "Intermediate," eighteen (17.5%) to be "Moderately Difficult," and thirty-two (31.1%) to be "Difficult." Two works, not included in the four ratings mentioned, are collections of pieces covering diverse difficulties from "Easy" to "Moderately Difficult."⁸⁴ More than one third of these works are tonal and over twenty pieces contain extended techniques such as plucking and strumming the strings, knocking on the wooden part of the keyboard, clapping, and using the voice. Aside from the works

⁸⁴ See Appendix B for a complete listing.

written by Nancy Telfer, the forty-eight published compositions examined can be primarily obtained through small publishing companies, the CMC library, or directly from the composers. Some of the unpublished compositions are available from the composers, but the CMC library offers all of the fifty-five unpublished works included in this annotated bibliography, thereby serving as an important provider in distributing photocopied manuscripts for a loan or for purchase.

Prior to this project, I was unacquainted with many of the included composers and their musical works. After examining the scores of annotated works, it led me to conclude that many are musically accessible, intriguing, and most of all, worthy of regular public performance. In fact, many have captured my interest, likely leading to additional study and performances in the future.

The bibliography is a valuable resource and it is the writer's hope that the information provided through these annotations and website will facilitate an increase in performance and teaching of the included works internationally. Due to the very nature of this topic, compiling a complete list of contemporary piano solo works by Canadian women composers is not feasible. As more piano solo pieces are newly composed and become available through the CMC library, the list will need updating. While the writer intends to add new pieces to the website as they become readily available, this project will hopefully serve as a foundation for future listings, and an opportunity for continued expansion.

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APPENDIX A
LIST OF COMPOSITIONS

Michelle Boudreau	<i>Pièces Pour Piano</i>
Allison Cameron	<i>Corals of Valais</i>
Nicole Carignan	<i>Catorze Miniaturas "Pour le Plaisir"</i>
Nicole Carignan	<i>Motivations</i>
Nicole Carignan	<i>Quiebra</i>
Emily Doolittle	<i>Minute Etudes (Bk. 1)</i>
Emily Doolittle	<i>Minute Etudes (Bk. 2)</i>
Emily Doolittle	<i>Turning</i>
Martha Hill Duncan	<i>Angular Measures</i>
Martha Hill Duncan	<i>Misty Morning</i>
Martha Hill Duncan	<i>Summer Lightning</i>
Martha Hill Duncan	<i>The Sunken Garden</i>
Barbara Monk Feldman	<i>Clear Edge</i>
Barbara Monk Feldman	<i>In the Small Time of a Desert Flower</i>
Barbara Monk Feldman	<i>Sixty Notes for Walter Zimmerman's [sic]</i>
	<i>Sixtieth</i>
Barbara Monk Feldman	<i>The I and Thou</i>
Yvonne Gillespie	<i>Dazzle</i>
Yvonne Gillespie	<i>Razzle</i>
Emily Hall	<i>From Stillness</i>
Melissa Hui	<i>When Soft Voices Die</i>
Veronika Krausas	<i>The Bestiary</i>
Rachel Laurin	<i>Petite Pièces Pour Piano, Op. 1</i>
Rachel Laurin	<i>Petite Pièces Pour Piano, Op. 3</i>
Rachel Laurin	<i>Petite Pièces Pour Piano, Op. 5</i>
Rachel Laurin	<i>Petite Pièce Pour Piano, Op. 8</i>
Rachel Laurin	<i>Sonate Pour Piano en Mi Mineur, Op. 2</i>
Hope Ann Lee	<i>Dindle</i>
Hope Ann Lee	<i>Flake Upon Flake Upon</i>
Nicole Lizée	<i>Vertigo Beach</i>
Ramona Luengen	<i>Phantasie</i>
Ramona Luengen	<i>Refractions</i>
Ramona Luengen	<i>Two Etudes</i>
Elma Miller	<i>Minnemata</i>
Elma Miller	<i>Through a Narrow Window</i>
Elma Miller	<i>Voices in Stone</i>
Maria Molinari	<i>In the Dorian Mode</i>
Maria Molinari	<i>Nocturne</i>
Kelly-Marie Murphy	<i>Aural Tectonics</i>
Kelly-Marie Murphy	<i>Let Hands Speak</i>
Kelly-Marie Murphy	<i>Star Burning Blue</i>
Juliet Kiri Palmer	<i>Aquamarine</i>
Juliet Kiri Palmer	<i>Clip</i>
Isabelle Panneton	<i>Traits, Écart, Réparties</i>
Anita D. Perry	<i>Fantasy for Piano</i>
Anita D. Perry	<i>Medieval Suite for Natasha</i>

Anita D. Perry	<i>Transformations I & II</i>
Anita D. Perry	<i>Vignettes</i>
Wendy Prezament	<i>Piano Fantasy No. 1</i>
Wendy Prezament	<i>Piano Fantasy No. 2</i>
Wendy Prezament	<i>Piano Fantasy No. 3</i>
Wendy Prezament	<i>Piano Fantasy No. 4</i>
Wendy Prezament	<i>Piano Fantasy No. 5</i>
Heather Schmidt	<i>Chaconne</i>
Heather Schmidt	<i>Shimmer</i>
Heather Schmidt	<i>Solus</i>
Heather Schmidt	<i>Sprint</i>
Heather Schmidt	<i>The Train</i>
Heather Schmidt	<i>The Robot</i>
Jana Skarecky	<i>Tekarra</i>
Ana Sokolovic	<i>Danses et Interludes</i>
Ana Sokolovic	<i>Prelude and Fugue for GG</i>
Ana Sokolovic	<i>Trois Etudes Pour Piano</i>
Evelyn Stroobach	<i>Medieval Tales</i>
Evelyn Stroobach	<i>Solar Flare</i>
Nancy Telfer	<i>Bike Ride</i>
Nancy Telfer	<i>Black Rhino</i>
Nancy Telfer	<i>Chili Pepper Dance</i>
Nancy Telfer	<i>Emerald Hummingbird</i>
Nancy Telfer	<i>Fantasy</i>
Nancy Telfer	<i>Follow the Leader</i>
Nancy Telfer	<i>Giant Panda</i>
Nancy Telfer	<i>Glass Necklace</i>
Nancy Telfer	<i>I Can Do Better</i>
Nancy Telfer	<i>I Went to the Market</i>
Nancy Telfer	<i>I'm Not Scared</i>
Nancy Telfer	<i>I'se the B'y</i>
Nancy Telfer	<i>I've Got the Bounces</i>
Nancy Telfer	<i>Jumping in Puddles</i>
Nancy Telfer	<i>Land of the Silver Birch</i>
Nancy Telfer	<i>Lemonade Through a Straw</i>
Nancy Telfer	<i>Macaw</i>
Nancy Telfer	<i>Me Tarzan, You Jane</i>
Nancy Telfer	<i>Melody in D</i>
Nancy Telfer	<i>My Bark Canoe</i>
Nancy Telfer	<i>Nova Scotia Song</i>
Nancy Telfer	<i>Planets and Stars</i>
Nancy Telfer	<i>Put on Your Dancing Shoes</i>
Nancy Telfer	<i>Puzzle</i>
Nancy Telfer	<i>She's Like the Swallow</i>
Nancy Telfer	<i>Skunk Meets Dog</i>
Nancy Telfer	<i>Song of the Deer Dancing</i>

Nancy Telfer
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Nancy Telfer
Nancy Telfer
Nancy Telfer
Nancy Telfer
Gayle Young

Space Travel
Street Feet
The Giraffe
The Hippo
The Jaguar
The King Tiger
The Monkey
The Sun and the Moon
Three Faces of Time
Two Fleas Climb Over a Dog
Two Train Crash
Forest Ephemerals: Four Flowers

APPENDIX B

LIST OF COMPOSITIONS ORGANIZED BY LEVEL OF DIFFICULTY

Easy

Emily Doolittle	<i>Turning</i>
Martha Hill Duncan	<i>Misty Morning</i>
Martha Hill Duncan	<i>Summer Lightning</i>
Veronika Krausas	<i>The Bestiary</i>
Hope Ann Lee	<i>Flake Upon Flake Upon... *</i>
Maria Molinari	<i>In the Dorian Mode</i>
Anita D. Perry	<i>Medieval Suite for Natasha</i>
Heather Schmidt	<i>The Robot</i>
Heather Schmidt	<i>The Train</i>
Evelyn Stroobach	<i>Medieval Tales*</i>
Nancy Telfer	<i>Bike Ride</i>
Nancy Telfer	<i>Black Rhino</i>
Nancy Telfer	<i>Chili Pepper Dance</i>
Nancy Telfer	<i>Emerald Hummingbird</i>
Nancy Telfer	<i>Follow the Leader</i>
Nancy Telfer	<i>Giant Panda</i>
Nancy Telfer	<i>Glass Necklace</i>
Nancy Telfer	<i>I Can Do It Better</i>
Nancy Telfer	<i>I Went to the Market</i>
Nancy Telfer	<i>I'm Not Scared</i>
Nancy Telfer	<i>I'se the B'y</i>
Nancy Telfer	<i>I've Got the Bounces</i>
Nancy Telfer	<i>Jumping in Puddles</i>
Nancy Telfer	<i>Land of the Silver Birch</i>
Nancy Telfer	<i>Lemonade Through a Straw</i>
Nancy Telfer	<i>Macaw</i>
Nancy Telfer	<i>Me Tarzan, You Jane</i>
Nancy Telfer	<i>My Bark Canoe</i>
Nancy Telfer	<i>Nova Scotia Song</i>
Nancy Telfer	<i>Put on Your Dancing Shoes</i>
Nancy Telfer	<i>Skunk Meets Dog</i>
Nancy Telfer	<i>Song of the Deer Dancing</i>
Nancy Telfer	<i>The Giraffe</i>
Nancy Telfer	<i>The Hippo</i>
Nancy Telfer	<i>The Jaguar</i>
Nancy Telfer	<i>The King Tiger</i>
Nancy Telfer	<i>The Sun and the Moon</i>
Nancy Telfer	<i>Two Fleas Climb Over a Dog</i>
Nancy Telfer	<i>The Monkey</i>

* Note: Pieces with asterisks (*) are repeated in other levels as they are collections of miniatures covering a wide range of difficulties.

Intermediate

Martha Hill Duncan	<i>Angular Measures</i>
Barbara Monk Feldman	<i>Sixty Notes for Walter Zimmerman's</i> [sic]
	<i>Sixtieth</i>
Melissa Hui	<i>When Soft Voices Die</i>
Hope Ann Lee	<i>Flake Upon Flake Upon... *</i>
Maria Molinari	<i>Nocturne</i>
Evelyn Stroobach	<i>Medieval Tales*</i>
Nancy Telfer	<i>Fantasy</i>
Nancy Telfer	<i>Melody in D</i>
Nancy Telfer	<i>Planets and Stars</i>
Nancy Telfer	<i>Puzzle</i>
Evelyn Stroobach	<i>Solar Flare</i>
Nancy Telfer	<i>She's Like the Swallow</i>
Nancy Telfer	<i>Space Travel</i>
Nancy Telfer	<i>Street Feet</i>
Nancy Telfer	<i>Three Faces of Time</i>
Nancy Telfer	<i>Two Train Crash</i>

Moderately Difficult

Michelle Boudreau	<i>Pièces Pour Piano</i>
Allison Cameron	<i>Corals of Valais</i>
Nicole Carignan	<i>Catorze Miniaturas "Pour le Plaisir"</i>
Nicole Carignan	<i>Quiebra</i>
Emily Doolittle	<i>Minute Etudes (Bk. I)</i>
Emily Doolittle	<i>Minute Etudes (Bk. II)</i>
Martha Hill Duncan	<i>The Sunken Garden</i>
Barbara Monk Feldman	<i>Clear Edge</i>
Barbara Monk Feldman	<i>The I and Thou</i>
Barbara Monk Feldman	<i>In the Small Time of a Desert Flower</i>
Emily Hall	<i>From Stillness</i>
Nicole Lizée	<i>Vertigo Beach: Études pour piano</i>
Hope Ann Lee	<i>Flake Upon Flake Upon... *</i>
Ramona Luengen	<i>Refractions</i>
Juliet Kiri Palmer	<i>Clip</i>
Anita D. Perry	<i>Transformations I & II</i>
Anita D. Perry	<i>Vignettes</i>
Heather Schmidt	<i>Shimmer</i>
Jana Skarecky	<i>Tekarra</i>

* Note: Pieces with asterisks (*) are repeated in other levels as they are collections of miniatures covering a wide range of difficulties.

Difficult

Nicole Carignan	<i>Motivations</i>
Yvonne Gillespie	<i>Dazzle</i>
Yvonne Gillespie	<i>Razzle</i>
Rachel Laurin	<i>Petites Pièces pour Piano, Op. 1</i>
Rachel Laurin	<i>Petites Pièces pour Piano, Op. 3</i>
Rachel Laurin	<i>Petites Pièces pour Piano, Op. 5</i>
Rachel Laurin	<i>Petites Pièces pour Piano, Op. 8</i>
Rachel Laurin	<i>Sonate Pour Piano en Mi Mineur, Op. 2</i>
Hope Lee	<i>Dindle for Piano</i>
Ramona Luengen	<i>Phantasie</i>
Ramona Luengen	<i>Two Etudes</i>
Elma Miller	<i>Minnemata</i>
Elma Miller	<i>Through a Narrow Window</i>
Elma Miller	<i>Voices in Stone</i>
Kelly-Marie Murphy	<i>Aural Tectonics</i>
Kelly-Marie Murphy	<i>Let Hands Speak</i>
Kelly-Marie Murphy	<i>Star Burning Blue</i>
Juliet Kiri Palmer	<i>Aquamarine</i>
Isabelle Panneton	<i>Traits, Écart, Réparties</i>
Anita D. Perry	<i>Fantasy for Piano</i>
Wendy Prezament	<i>Piano Fantasy No. 1</i>
Wendy Prezament	<i>Piano Fantasy No. 2</i>
Wendy Prezament	<i>Piano Fantasy No. 3</i>
Wendy Prezament	<i>Piano Fantasy No. 4</i>
Wendy Prezament	<i>Piano Fantasy No. 5</i>
Heather Schmidt	<i>Chaconne</i>
Heather Schmidt	<i>Solus</i>
Heather Schmidt	<i>Sprint</i>
Ana Sokolovic	<i>Dances et Interludes</i>
Ana Sokolovic	<i>Prelude and Fugue for GG</i>
Ana Sokolovic	<i>Trois Etudes Pour Piano</i>
Gayle Young	<i>Forest Ephemerals: Four Flowers</i>

APPENDIX C

CANADIAN MUSIC CENTRE CONTACT INFORMATION

National Office/ Ontario

Chalmers House
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Phone: 416.961.6601
Email: ontario@musiccentre.ca

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837 Davie Street
Vancouver, BC V6Z 1B7
Phone: 604.734.4622
Email: bcregion@musiccentre.ca

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2500 University Dr. N.W.
Calgary, AB T2N 1N4
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Email: prairie@musiccentre.ca

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Phone: 514.866.3477
Email: quebec@centremusique.ca

Atlantic Region

Mount Allison University
134 Main Street
Sackville, NB E4L 1A6
Phone: 506.536.4263
Email: atlantic@musiccentre.ca

APPENDIX D

COMPOSERS' WEBSITES AND CONTACT INFORMATION

Michelle Boudreau

Website: <http://www3.sympatico.ca/michelleboudreau>

Email: michelleboudreau@sympatico.ca

Allison Cameron

Website: <http://www.allisoncameron.com>

Address: P.O. Box 492, Stn. C, Toronto, ON M6J 3P6 Canada

Nicole Carignan

Email: carignan.nicole@uqam.ca

Emily Doolittle

Website: <http://silvertone.princeton.edu/%7eemily/index.html>

Email: emilydoolittle@gmail.com

Martha Hill Duncan

Website: <http://www.marthahillduncan.com>

Barbara Monk Feldman

Email: fp@frogpeak.org

Yvonne Gillespie

Website: http://www.zeal.ca/Site/THE_COMPOSER.html

Emily Hall

Website: <http://www.emilyhall.ca>

Melissa Hui

Website: <https://ccrma.stanford.edu/~mhui>

Veronika Krausas

Website: <http://veronikakrausas.com>

Rachel Laurin

Phone: 613-562-4520

Hope Ann Lee

Email: hkwlee@shaw.ca

Ramona Luengen

Email: rml@phoenixchamberchoir.bc.ca

Nicole Lizée

Website: <http://www.nicolelizee.com>

Elma Miller

Website: <http://www.hwcn.org/~aa210/Profile.html>

Email: elmamiller@gmail.com

Maria Molinari

Website: <http://www.mariamolinari.com>

Kelly-Marie Murphy

Website: <http://www.kellymariemurphy.com>

Juliet Kiri Palmer

Website: <http://www.music.princeton.edu/~juliet>

Isabelle Panneton

Email: isabelle.panneton@sympatico.ca

Anita D. Perry

Email: apaf@shaw.ca

Wendy Prezament

Email: wprezament@oise.utoronto.ca

Heather Schmidt

Website: <http://www.heatherschmidt.com>

Email: heatherschmidt12@gmail.com

Jana Skarecky

Website: <http://www.janaskarecky.com>

Ana Sokolovic

Email: anasokolovic@videotron.ca

Nancy Telfer

Email: nancytelfer@sympatico.ca

Gayle Young

Website: <http://www.gayleyoung.net>

APPENDIX E

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USA

February 16, 2011

Canadian National Conservatory of Music
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Mount Forest, ON
N0G 2L0

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Level Pre "A"

The King Tiger by Nancy Telfer
The Hippo by Nancy Telfer
Chili Pepper Dance by Nancy Telfer
I see the B'y by Nancy Telfer

Level Pre "B"

The Monkey by Nancy Telfer

Level 1A

In the Dorian Mode by Maria Molinari
Jumping in Puddles by Nancy Telfer
Giant Panda by Nancy Telfer
I Can Do Better by Nancy Telfer
Black Rhino by Nancy Telfer

Level 1B

The Robot by Heather Schmidt
I've Got Bounces by Nancy Telfer
Me Tarzan, You Jane by Nancy Telfer
The Jaguar by Nancy Telfer

Song of the Deer Dancing by Nancy Telfer
Macaw by Nancy Telfer
Emerald Hummingbird by Nancy Telfer

Level 2A

Glass Necklace by Nancy Telfer
Lemonade Through a Straw by Nancy Telfer
Nova Scotia Song by Nancy Telfer

Level 2B

Bike Ride by Nancy Telfer
I Went to the Market by Nancy Telfer

Making Tracks: An Expedition in Canadian Piano Music

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Vol 2- *Two Train Crash* by Nancy Telfer

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Northern Lights CNCM Registrar

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February 15, 2011

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February 15, 2011

Canadian Music Centre
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Toronto, ON M4Y 1J9
Canada

Dear Ms. Nicole Lizée:

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February 15, 2011

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Minnemata
Through a Narrow Window
Voices in Stone

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February 15, 2011

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Piano Fantasy No. 1
Piano Fantasy No. 2
Piano Fantasy No. 3
Piano Fantasy No. 4
Piano Fantasy No. 5

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February 15, 2011

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February 15, 2011

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Fantasy
Melody in D
Puzzle
Street Feet
Three Faces of Time

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February 15, 2011

Dear Ms. Anita D. Perry:

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Cariboo Portraits
Fantasy for Piano
Medieval Suite for Natasha
Transformations I & II
Vignettes

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October 20, 2010

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Date: Nov. 12, 2010

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September 14, 2010

Dear Ms. Martha Hill Duncan:

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Angular Measures
Misty Morning
Summer Lightning
The Sunken Garden

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December 28, 2010

To Kelly-Marie Murphy:

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Aural Tectonic: Fragments, Shards, and Jagged Little Pieces
Let Hands Speak
Star Burning Blue

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Signature: Kelly-Marie Murphy Date: Jan. 7, 2011

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Tempe, AZ 85281
USA

February 15, 2011

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Danses et Interludes
Prelude and Fugue for GG
Trois Etudes Pour Piano

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February 15, 2011

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USA

February 15, 2011

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Phantasie
Refractions
Refractives
Two Etudes

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