

# An Interview with Composer Eleanor Daley

Hilary Apfelstadt



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Canadian composer and keyboardist Eleanor Daley holds a prominent place among North American composers. Well regarded for her accessible works, she writes music that is melodically appealing, harmonically rich, and expresses text meaning in a sensitive manner. Now that a variety of publishers carry many of her works, she is becoming well known in the United States and her compositions frequently appear on honors chorus programs, especially for women's ensembles.

Because she accompanies a children's chorus (The Bach Children's Chorus) and is music director at a church with a thriving choral program (Fairlawn Avenue United Church in Toronto), she has ready access to groups that can perform her works.

She composed much of her sacred mixed-voice work for her church choir, a group she has led since 1982. In addition, she conducts a junior choir (ages 6–12) and an intermediate treble choir, comprising female singers from grades 7–12. The latter group serves as an inspiration for some fine writing; and, Ms. Daley has also composed music for the Toronto Children's Chorus and a number of other ensembles.

As a Canadian citizen working in the United

States for much of my career, I (Hilary Apfelstadt) always sought to promote Canadian music, programming it frequently. I was particularly drawn to Eleanor Daley's music, especially for treble choirs. Simply put, it sings well. The voice ranges are reasonable; the phrases are shaped expressively; the texts are appealing; the music teaches both vocal skills and music concepts because it is so well crafted. With an excellent balance of contrast and repetition to sustain interest of the singers and

audiences, the music is appealing to both.

Now living in Toronto again, I decided to take advantage of my proximity to Eleanor to delve into her work and to investigate some of the influences on her writing. Via e-mail (between November 2010 and February

2011), Daley answered a series of questions, the responses to which appear below. In addition, I have attended various musical events at her church, hearing for myself how the groups she conducts sing so well, not only her own music but also that of other composers. The adult choir comprises 40 singers, including some section leaders, and the intermediate choir includes a dozen young women in junior and senior high school.



The first topic we discussed was Eleanor Daley's background, specifically her childhood, music education, and early influences.

### Background – Childhood, Music Education, Early Influences

**Describe the most memorable aspects of your early musical experiences and education. Was your family musical?**

My mom and my aunt (who lived with us) were amateur singers and piano players. My aunt also played the organ for Sunday school at the church I attended. Three brothers all played piano. My oldest brother continued to grade 10 Conservatory,\* but the other two dropped out thanks to hockey, etc.! Two brothers also played sax throughout high

school and the youngest brother played percussion. My dad is not a musician, but he loves classical music, particularly choral music. **Was your family supportive?** Extremely! And that includes my entire family—cousins, aunts, and uncles included.

The composer's music education began at the age of four in Parry Sound, Ontario, with participation in a rhythm band, followed by piano lessons starting at age five. From grades 7–13, she played flute. During high school, Daley began playing the organ; although she did not study formally at the time, she played for Sunday school and in grade 13 at a Baptist church. (Ed. note: For many years, the province of Ontario concluded secondary school education with one year after grade 12, called grade 13. It was a

preparatory year for university, with students taking fewer courses than previously, but studying in depth.)

*\*(Ed. note: For many years, secondary school education in the province of Ontario went to grade 13, as opposed to the current grade 12.*

**When did you first begin composing music?**

When I went to university, I was introduced, for the first time, to the writings of the choral masters—in particular, I was smitten with the works of Healey Willan, but I had no intention of becoming a composer. It happened out of necessity, a number of years later, when I became Director of Music at Fairlawn. We had one set of introit books (from which we had to sing one every Sunday, and these were frequently recycled, because

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# An Interview with Composer Eleanor Daley

there weren't that many introits in the book, and we didn't, at that time, have much of a budget for purchasing music). One day, I decided that I would go out of my mind if we did one of those introits again: so I started to write some for the choir. I realized that I really enjoyed doing this, and just for the heck of it, decided to write one every week. It turned out to be a great exercise for me (I have no idea how many I've written since, but it's a lot!). And from there, I started writing descants, set the three-year lectionary of psalms, and pieces for the full choir (the first one was *In Flanders Fields*, if I'm recalling that correctly). Also, there were four women in the choir who sang beautifully together: so I started writing pieces for them, to be sung in the service (*Rise Up My Love, Ave Verum Corpus, O My Dear Heart, Os Justi, This Sanctuary of My Soul*, etc.) I also wrote some solos for them (*Sweet was the Song, The Birds, And God Shall Wipe Away All Tears*, for example).

## Formal Post-Secondary Education and Effects on Your Compositions

**As a keyboard major, how much composition were you writing as a college student?**

Next to nil: I took one composition course. It was compulsory.

**What types of memorable musical influences did you have at this stage of your development?**

I accompanied voice and instrumental students throughout the four years I attended Queen's University, and continued to do so after graduating. I also accompanied the Queen's Choral Ensemble and my organ teacher's choir, the Pro Arte Singers. I sang in both of those groups as well (tenor!), and was the accompanist for a number of musical theatre groups throughout those years, and organist/choir director at Edith Rankin Memorial Church and St. Margaret's United in Kingston while a student. In addition, I worked at St. Paul's United in Smith's Falls. So, although I was not composing for the voice at this time, I was exposed to all manner of choral music.

## Professional Experience as a Pianist and Conductor

**Describe your early professional ventures. How did you settle in Toronto and get established at your church and in the musical community?**

I came to Toronto in the fall of 1981. Although I had no job to come to, I had realized that I simply couldn't make enough of a living in Kingston as a freelance accompanist and choir director. I was the choir director/organist at a number of churches over the course of my time in Kingston.

Happily, I was hired almost immediately by the National Tap Dance Company of Canada to play piano, not to dance. They were mounting a show for children called *Oliver Button is a Sissy*. Later, in the fall, my mother, bless her heart, told me that there was an ad in the *Presbyterian Record*, their church magazine, for an opening at Fairlawn United, as it was called then, Church. So I applied, got the job, and started in January 1982, and am still there! Over the years, I accompanied instrumental and vocal students at the Royal Conservatory, played for a number of music theatre groups, played auditions for music theatre actors, grudgingly taught piano because most of the students never practiced—which made me crazy, was an accompanist for the Toronto District School Board (TDSB) for many years, worked with Tapestry Music in its early days doing touring shows in schools around Ontario, and I was accompanist for the Sunshine Company (*La Bohème* in one act, which we performed in old age homes). I played at the Palace Grande for the theatre show and played ragtime at Diamond Tooth Gertie's in Dawson City one summer, moonlighting as a can-can girl on the weekends! That was many years ago! Suffice it to say, I took every musical opportunity that came my way.

It was my great good fortune to meet Lydia Adams around 1990, and, in 1991, I started as the accompanist with the Amadeus Choir. A few years later, I took over Lydia's accompanist role with the Bach Children's Chorus since she was just too busy to do it.\*

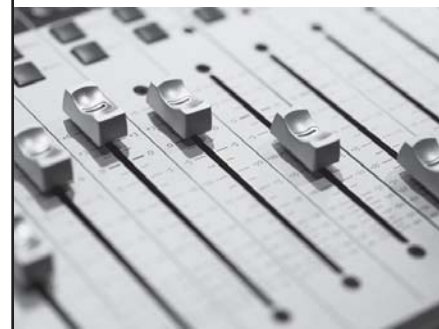
*\*Ed. note: Lydia Adams is conductor of the Elmer Iseler Singers and the Amadeus Choir, both based in Toronto.*

**How have those roles, especially as pianist for the Bach Children's Chorus (BCC) and as Music Director at Fairlawn Avenue United Church, influenced your composing?**

I have been blessed to be able to work closely with both of these choirs, and to compose numerous works (many pieces for Fairlawn, and a number for BCC). As far as Fairlawn is concerned, I write for the forces that I have at any given time. For example, for a number of years, I had a couple of basses who had incredible low Cs: so low Cs often appeared in pieces I composed. When a shortage of altos occurred for a while, I always wrote for *divisi* SSA. When I had a goodly number of men, I would write *divisi* TTBB (as is the case now). Because I know the sound of the choir, I am able to write what (hopefully) works best for them. And, if something that I write doesn't work, or it bothers me for some reason, then I just change it! What a luxury!

I try to write for BCC's vocal forces at hand, and, as with Fairlawn, it is so exciting to see a piece come to life right before my eyes. Linda Beaupré is such an incredible musician and conductor, and we have worked so long together, that I like to think we are often "on the same wave length." She is a fine interpreter of anything I have ever

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This reminds me of my *Requiem*, which was written for the Elmer Iseler Singers in 1992–93, and premiered in 1993 by the choir, under Elmer's baton. When I first went to hear a rehearsal, I was astonished to hear him bring that work to life. An incredible experience that was, and what an honour to watch and hear him interpret it. I'll never forget it.

### Compositional Process and Characteristics

**As someone with mostly keyboard background, what compels you to write almost exclusively for the choral genre? Did you study voice at any point?**

I was plunked into the alto section while growing up, because I could read music! Although I sang in Kiwanis Festivals, Junior, Intermediate and Senior Choirs at church in Parry Sound, through to the end of high school, I didn't formally study voice, apart from one obligatory course in university. I am a soprano (kidding—only in my dreams, believe me!) Next life, maybe.

I write almost exclusively for the choral genre, because I am compelled to do so. Although I have written a few pieces for the organ, some for brass (with choir), and a

few piano pieces, but my heart just isn't in it in the same way.

**Describe your process of composing—how do you approach it? Do you reflect on a text first and then set it melodically, for example?**

Text (comes) first. Sorry, you will be sick of hearing me say that by the end of this interview, but once the text is decided upon, the first thing would be a structural plan and hopefully, the germ of a melody, by which the rest of the work will evolve.

**Do you work on a schedule, setting aside specific times of the day, or specific hours in the week?**

No. Sadly, I am neither that disciplined, nor organized! I write when I can find a chunk of time in which I am fairly certain that I will not be distracted by other tasks at hand.

**How do you select texts?**

It's an arduous task, because I feel very strongly about setting a text that speaks to me; it is sometimes the hardest part of writing the piece. In "the olden days," I would go through various books of poetry. These days, the Internet has proved to be quite an amazing source, and I have certainly taken advantage of it, but I still prefer turning the pages of a real book!

**What is the relationship of text to music (or music to text)? Does the music serve the text, for example?**

To my mind, the text is the beginning point, and from there, the music must serve the text. A colleague of mine was telling me that he almost always writes the music first, and then adds the words. This to me is inconceivable, but it works for him!

**Please talk about differences in writing for treble vs. mixed voices.**

I have written a number of pieces for treble (i.e., children or youth) voices. In adult ensembles, the altos don't always thank me, as they can't soar quite the same way (in higher unison passages, for example.) In that case, I leave those lines to the sopranos alone. I approach works by other composers the same way; that is, however the music can best be performed, then so be it. I sometimes re-voice parts; this I learned from Elmer Iseler (e.g., for maximum volume of final cadence, move altos to SII, tenors to alto, etc.

I am (I think) equally at ease in writing for treble or mixed voices. If I had to choose, I suppose that I would have to pick mixed voices, because of the larger vocal sound-scape that it affords.

**What do you regard as the distinctive characteristics of your writing? (For example, I find it very accessible to sing and full of effective text painting.)**

For me, the music comes from the text: therefore, it makes sense to me to try to enhance the text as fully as possible, by using as much text painting as possible.

**Who are your compositional mentors or models?**

There are many of them, but my top two would be the writings of Healey Willan and Herbert Howells.

**What role does the commissioning process play in your writing now?**

I am most grateful for the opportunities I am given with regards to writing commissions. My one regret is that I no longer have as much time to write for Fairlawn Avenue United Church.



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# An Interview with Composer Eleanor Daley

## Describe some of your current projects.

A number of commission deadlines loom, and I must get to them soon! I am particularly excited about being commissioned to write a piece for the 2012 AGO National Conference.

## What do you see on the horizon—what pieces are yet unwritten?

The commissions mentioned above! Apart from that, I'm not sure and will have to wait and see what texts I discover that inspire me.

## How does your passion for composition inform your conducting/rehearsing of works other than your own?

Text, text, and text is first and foremost for

me. If the text is well wedded to the music, the piece always comes together more easily.

## What advice would you give to aspiring choral composers?

Study the scores of composers you admire, and listen to as much choral music as you can. Choose poems/texts/lyrics that are meaningful to you. Take a pass on the "oom-chuck" accompaniments. Write music that people want to sing/perform more than once. Write vocal lines that are gratifying and interesting for *all* the voices. I can't tell you how many times an alto has come up to me and said "thank you" for writing such-and-such a line of music. Really, who wants to sing middle C for "umpteenth" bars? It is the singers who bring the music to life, and we as composers should always bear that in mind.

## Summary

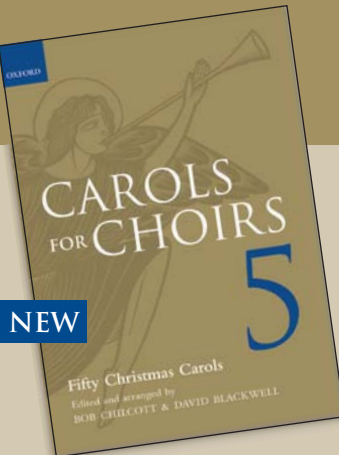
Perhaps this last sentence pays most eloquent tribute to what is especially notable about Eleanor Daley's choral writing: it is composed with the singers in mind, hence, its good vocal ranges, its accessibility of pitch and rhythm, and most of all, its expressive import. The following appendices, provided by Ms. Daley, list works and publishers, and available recordings of her choral music. Spanning a range of difficulty, and including both sacred and secular texts, these works are a rich resource for choral musicians.



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## Elanor Daley Discography

Choir	Conductor	Location
Amadeus Choir	Lydia Adams	Toronto, ON
Amadeus Choir	Lydia Adams	Toronto, ON
Alliance World Festival of Women's Singing	Eleanor Daley	Salt Lake City, Utah
Amabile Chamber Choir	John Barron, Carol Beynon, Ken Fleet, Brenda Zadorsky	London, ON
Junior Amabile Singers	Jennifer Moir, Jacquelyn Norman	London, ON
Atlanta Boy Choir	David White	Atlanta, GA
Atlanta Sacred Chorale	(unknown)	Atlanta, GA
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Baltimore Choral Arts	Tom Hall	Baltimore, MD
Bell'Arte Singers	Lee Willingham	Toronto, ON
Brigham Young University Women's Chorus	Jean Applonie	Utah
Calgary Girls Choir	Elaine Quilichini	Calgary, AB
Calgary Girls Choir	Elaine Quilichini	Calgary, AB
Canadian Mennonite University Ensembles	Janet Brenneman	Winnipeg, Manitoba
Cantabile Chorale	Robert Richardson	York Region, ON
Cantabile Singers of Kingston	Mark Sirett	Kingston, ON
The Cellar Singers	Albert Greer	Orillia, ON
Central Bucks H.S.-West Choirs	Joseph Ohrt	Doylestown, PA

# An Interview with Composer Eleanor Daley

Works	Album	Date
<i>Requiem</i>	Songs of the Spirit	2002
<i>O My Dear Heart; I Sing of a Maiden</i>	Ring-a the News	1994
<i>The Gate of the Year</i>	Grand Festival Concert	2004
<i>My Master from a Garden Rose</i>	Wrapped in Song	2002
<i>The Birds; And God Shall Wipe Away All Tears; The Blooming Bright Star Of Belle Isle</i>	Canadian Portraits	1998
<i>My Master From a Garden Rose</i>	Garden of Beauty	2005
<i>In Remembrance</i>	How Can I Keep From Singing?	Date Unknown
<i>The Cloths of Heaven; O Be Joyful in the Lord; My Master from a Garden Rose; The Angels Will Guide You Home</i>	Go Where You Will	2004
<i>And God Shall Wipe Away All Tears; Kneel Always; She's Like the Swallow; The Angels Will Guide You Home</i>	Look to This Day	2006
<i>What Sweeter Music</i>	Outside the Snow is Falling	2001
<i>And God Shall Wipe Away All Tears; Each Child</i>	Here's to Song	1995
<i>Gabriel's Message</i>	Christmas at America's First Cathedral	2010
<i>Requiem</i>	Awake, My Heart!	1997
<i>The Cloths of Heaven</i>	Wondrous Love	Date Unknown
<i>O My Dear Heart</i>	Christmas Creche	Date Unknown
<i>Os Justi, Rise Up; My Love; And God Shall Wipe Away All Tears; The Blooming Bright Star of Belle Isle, She's Like the Swallow</i>	Collection	Date Unknown
<i>If Ye Love Me</i>	On Earth as in Heaven	2004
<i>Rejoice and Sing This Christmas Morn</i>	Songs from the Heart	Date Unknown
<i>The Blooming Bright Star of Belle Isle</i>	in the distant sky	1998
<i>Jesus Christ the Apple Tree</i>	Candlelight Carols	2004
<i>The Lake Isle of Innisfree; grandmother moon</i>	West Choirs Spring Concert	2006



## Elanor Daley Discography continued

Choir	Conductor	Location
Choir of St. John's, Elora	Noel Edison	Elora, ON
Cantata Singers of Ottawa	Laurence Ewashko	Ottawa, ON
Chicago a cappella	(unknown)	Chicago, IL
Choral Arts Ensemble	Rick Kvam	Rochester, MN
Clerestory	(unknown)	San Francisco, CA
Cois Cladaigh	Brendan O'Connor	Galway, Ireland
Conrad Grebel Chapel Choir	Leonard Enns	Waterloo, ON
Da Camera Singers	John Brough	Edmonton, AB
Deer Park United Church Choir	William Wright	Toronto, ON
Durham Philharmonic Choir	Robert Phillips	Oshawa, ON
Eastern Washington University Choir	Randel Wagner	Seattle, Washington
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elmer Iseler Singers	Lydia Adams	Toronto, ON
Fairlawn Avenue United Church Choir	Eleanor Daley	Toronto, ON
Fairlawn Avenue United Church Choir	Eleanor Daley	Toronto, ON

# An Interview with Composer Eleanor Daley

Works	Album	Date
<i>In Remembrance</i>	Hear My Prayer	Date Unknown
<i>Veni, Creator Spiritus</i>	Songs of Inspiration	2004
<i>The Huron Carol</i>	Christmas a cappella	Date Unknown
<i>The Huron Carol</i>	Joy to the World	2009
<i>In Flanders Fields</i>	Night Draws Near	Date Unknown
<i>Rejoice and Sing This Christmas Morn; Gabriel's Message</i>	Puer Natus	Date Unknown
<i>Psalm 100; O My Dear Heart; Requiem Aeternam I; In Remembrance</i>	Touched by Grace	2000
<i>Requiem</i>	Eulogies	2009
<i>Gabriel's Message</i>	Shout the Glad Tidings	1997
<i>Rejoice and Sing This Christmas Morn</i>	Glad Tidings	2001
<i>O My Dear Heart; What Sweeter Music; I Sing of a Maiden</i>	Child of Grace	Date Unknown
<i>Os Justi</i>	Sacred Places	Date Unknown
<i>The Lake Isle of Innisfree</i>	Elektra's Garden	Date Unknown
<i>Ave Maris Stella; The Huron Carol</i>	Puer Natus in Bethlehem, Alleluia	2003
<i>Rise Up, My Love; The Crown of Roses; Canticle to the Spirit; Hosanna, Loud Hosanna; My Soul is Exceeding Sorrowful; All My Friends Have Forsaken Me; Drop, Drop, Slow; Surely He Hath Borne Our Griefs; My Master from a Garden Rose; While Christ Lay Dead; Love Bade Me Welcome; Os Justi; The Birds; In Flanders Fields; For the Fallen; Missa Brevis No. 4; And God Shall Wipe Away All Tears; Hymn to God; Here O My Lord; In Remembrance; O Lord, Support Us; Birds are Singing; O Be Joyful in the Lord</i>	Canticle to the Spirit	2000
<i>Jesus Christ the Apple Tree; Once, as I Remember; Angelus ad Virginem; Gloria in Excelsis Deo (II); I Sing of a Maiden; Sweet</i>	What Sweeter Music	2003

## Elanor Daley Discography continued

Choir	Conductor	Location
First Baptist Girls' Choir	Jeff Joudrey	Truro, NS
Fort Wayne Children's Choir	Fred Meads	Fort Wayne, Indiana
Gerald Fagan Singers	Gerald Fagan	London, ON
Guelph Youth Singers	Linda Beaupre	Guelph, ON
Guelph Youth Singers	Linda Beaupre	Guelph, ON
Halifax Camerata Singers	Jeff Joudrey	Halifax, NS
Halifax Camerata Singers	Jeff Joudrey	Halifax, NS
Hillsborough Girls' Choir	Ruth Boswell Schiller	Sackville, NB
Inter-Mennonite Children's Choir	J. Bean and C. Neumann	Kitchener, ON
Kokopelli	Scott Leithead	Edmonton, AB
Lakeside Singers	Robert Bowker	Evanston, Illinois
Lawrence Park Community Church Choir	Mark Toews	Toronto, ON
Les Choristes	Jennifer Moir	London, ON
London Oriana Choir	D. Drummond	Essex, England
Master Chorale of Tampa Bay	Richard Zielinski	Tampa Bay, Florida
Metropolitan United Church Choir	Patricia Philips	Toronto, ON
Metropolitan United Church Choir	Patricia Philips	Toronto, ON
Minnesota Boy Choir	Mark Johnson	St. Paul, MN
Mount Royal Children's Choir	Elaine Quilichini	Calgary, AB
Nova Singers	Laura Lane	Galesburg, IL
Oakville Children's Choir	Glenda Crawford	Oakville, ON
Ohio State University Women's Glee Club	Hilary Apfelstadt	Columbus, Ohio
Ohio State University Women's Glee Club	Hilary Apfelstadt	Columbus, Ohio

# An Interview with Composer Eleanor Daley

Works	Album	Date
<i>was the Song; O My Dear Heart; Bethlehem's Star; Ave Maris Stella; What Sweeter Music; The Huron Carol; Gloria in Excelsis Deo; There is No Rose; Gabriel's Message; Each Child; Balulalow; This Blessed Christmas Night; Dormi, Jesu!; Strange Places; The Size of Your Heart; Rejoice and Sing This Christmas Morn</i>		
<i>I Sing of a Maiden</i>	Feelin' Good	1997
<i>The Lake Isle of Innisfree; Canticle to the Spirit; What Sweeter Music</i>	(In process)	
<i>Rejoice and Sing This Christmas Morn</i>	A Trillium Christmas	2000
<i>The Blooming Bright Star of Belle Isle</i>	Bird in the Nest	1998
<i>The False Young Man; Rise Up; My Love Canticle to the Spirit</i>	The Wind in our Sails	2002
<i>The World's Desire; Dormi, Jesu!</i>	Songs of the Stable	2006
<i>For the Fallen</i>	Solace	2010
<i>The Blooming Bright Star of Belle Isle</i>	Children of the Tides	2002
<i>An Irish Blessing</i>	Joyful Celebration	2007
<i>In Remembrance</i>	Freedom	1998
<i>In Remembrance</i>	Kaleidoscope	2004
<i>In Remembrance</i>	Awake, my soul, & sing	2004
<i>Echo</i>	Echo	2004
<i>In Remembrance</i>	(unknown)	Date Unknown
<i>Requiem; Listen to the Sunrise</i>	Cathedral Classics	2003
<i>Rejoice and Sing This Christmas Morn</i>	On Christmas Night	1996
<i>In Remembrance</i>	Touch the Hem of His Garment	1999
<i>The Lake Isle of Innisfree</i>	Look to This Day	2006
<i>Blooming Bright Star of Belle Isle; The False Young Man</i>	Debut	Date Unknown
<i>Angelus ad Virginem</i>	There is no Rose	Date Unknown
<i>She's Like the Swallow; Canticle to the Spirit</i>	Celebrating 10 years	2004
<i>Rise Up, My Love</i>	Here's to Song	2000
<i>O Nata Lux; What Sweeter Music</i>	(Chicago Central Division ACDA Conference)	2006

## Elanor Daley Discography continued

Choir	Conductor	Location
ORIANA Women's Choir	William Brown	Toronto, ON
ORIANA Women's Choir	William Brown	Toronto, ON
Pacific Lutheran University	Richard Nance Richard Sparks	Tacoma, Washington
Palmer Memorial Episcopal Church Choir	Brady Knapp	Houston, Texas
Pembina Trails Voices	(unknown)	Winnipeg
Quinessential	Susan Quinn	St. John's NFLD
Richmond Hill United Church Choir	Barry Peters	Richmond Hill, ON
Richard Zielinski Singers	Richard Zielinski	Florida
Rosthern Junior College Choir	Richard Janzen	Rosthern, SK
Saint Mary's College Women's Choir	Nancy Menk	Notre Dame, Indiana
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
San Francisco Girls Chorus	Susan McMane	San Francisco, CA
Seattle Children's Choir	Kris Mason	Seattle, WA
Seattle Children's Choir	Kris Mason	Seattle, WA
South Bend Singers	Nancy Menk	Notre Dame, IN
Spivey Hall Children's Choir	Martha Hall	Morrow, GA
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Mendelssohn Choir	Elmer Iseler	Toronto, ON
Turtle Creek Chorale	Timothy Seelig	Dallas, TX
University of Alberta Madrigal Singers	Leonard Ratzlaff	Edmonton, Alberta
University of Southern Maine	Robert Russell	Gorham, Maine
Vancouver Men's Chorus	Willi Zwozdesky	Vancouver, BC
Victoria Scholars	Jerzy Cichocki	Toronto, ON
Wellesley College Choir	Lisa Graham	Wellesley, MA
Western New York Children's Chorus	John Fleischman	Buffalo, NY

# An Interview with Composer Eleanor Daley

<b>Works</b>	<b>Album</b>	<b>Date</b>
<i>Child with the Starry Crayon</i> <i>Rose Trilogy</i>	Child with the Starry Crayon	2004
<i>What Sweeter Music</i>	Comfort and Joy	2005
<i>Rejoice and Sing This Christmas Morn</i>	Rejoice and Sing	1999
<i>Here, O My Lord, Canticle to the Spirit</i>	Nearer my God to Thee	2001
<i>The Sugar-Plum Tree</i>	Twilight Live	Date Unknown
<i>In Remembrance</i>	Ave Maria Stella	Date Unknown
<i>O How Amiable</i>	Music from the Heart	2001
<i>In Remembrance</i>	American Voices 2	Date Unknown
<i>In Remembrance, O Lord Support Us</i>	Cantate Domino	2003
<i>The Lake Isle of Innisfree</i>	Amazing Day!	2002
<i>Rejoice and Sing This Christmas Morn</i>	Winter Walk	2005
<i>Rise Up My Love; Canticle to the Spirit;</i> <i>Lake Isle of Innisfree</i>	The Music in Us	2003
<i>The Birds</i>	Heart of Courage	1998
<i>And God Shall Wipe Away All Tears</i>	Sing for Joy!	1995
<i>What Sweeter Music</i>	Christmas	Date Unknown
<i>Sunny Bank</i>	Seasons of Song	2006/7
<i>Rise Up, My Love</i>	A Young Poet Sings	2002
<i>The World's Desire</i>	The World's Desire	2010
<i>The Angels Will Guide You Home</i>	(unknown)	2008
<i>A Psalm of Praise</i>	How Sweet the Sound	2006
<i>The Birds</i>	A Song for all Seasons	Date Unknown
<i>The Blooming Bright Star of Belle Isle</i>	My Heart Soars	1996
<i>Rejoice and Sing This Christmas Morn</i>	Christmas in Roy Thomson Hall	1992
<i>The Stars are with the Voyager</i>	Celestial	2003
<i>Gabriel's Message</i>	Balulalow	1999
<i>In Remembrance</i>	(unknown)	2007
<i>The Stars are with the Voyager</i>	Elements	2002
<i>O My Dear Heart</i>	Christmas with the Victoria Scholars	1996
<i>Ubi Caritas</i>	Myth and Memory	2006
<i>The Birds</i>	If Angels Could Sing	2003

## The Published Works Of Eleanor Daley

### Alliance Music Publications Inc.

*[The] Angels Will Guide You Home* - SSA/Piano  
*Angelus Ad Virginem* - SATB unaccompanied  
*Ave Maria* - SSAA unaccompanied  
*Ave Verum Corpus* - SSAA unaccompanied  
*Balulalow* - SATB unaccompanied  
*Bethlehem's Star* - SATB unaccompanied  
*Birds are Singing* - S, optional descant/Piano  
*[The] Bridge Builder* – SATB/Piano  
*By the Waters of Babylon* - SATB unaccompanied  
*Canticle to the Spirit* - SA/Piano  
*Chantez a Dieu* – SSA/Piano  
*Child with the Starry Crayon* - SSA/Piano  
*Christ Whose Glory Fills the Skies* - SATB unaccompanied  
*Christmas Morn* – SSAA/ Organ  
*Christus Factus Est* - SATB unaccompanied  
*[The] Cloths of Heaven* - SSA/Piano  
*Come and Walk With Me* - SATB unaccompanied  
*[The] Crown of Roses* - SATB unaccompanied  
*[The] Dream-Ship* – SSA/Piano  
*Echo* – SSAA / Piano  
*[The] False Young Man* – SSAA/Piano\*\*  
*For the Fallen* - SATB/Trumpet  
*Gabriel's Message* - SATB unaccompanied  
*Gentle Nature* – SSA/Piano  
*Gloria in Excelsis Deo* - SATB/Optional Brass  
*Here, O My Lord* - SATB/Organ  
*Hosanna, Loud Hosanna* - SATB/Percussion  
*How the Flowers Came* – SSA/Piano  
*[A] Hymn for St Cecilia* – SSA/Piano  
*I Sing of a Maiden* - SSAA unaccompanied  
*I Was Glad* - SATB / Organ  
*I'll Give My Love an Apple* – SSA/Piano  
*If Ye Love Me* - SSAA unaccompanied  
*[An] Irish Blessing* - SA/Piano  
*Kneel Always* - SSA/Piano  
*Leisure* - SSA/Piano  
*Life's Mirror* – SATB/Piano/Oboe

*Light Looked Down* – SATB/Organ  
*Like as the Hart* - Unison/Organ  
*Listen to the Sunrise* – SATB and Children's Choir unaccompanied  
*Lullaby Carol* - SSA/Piano or Harp  
*Missa Brevis* - SSAA – unaccompanied  
*Missa Brevis No. 4* - SATB unaccompanied  
*My Master From a Garden Rose* - SATB unaccompanied  
*O How Amiable* - SATB/Organ  
*O Nata Lux* - SSAA unaccompanied  
*O Sons and Daughters* - SATB unaccompanied  
*Os Justi* - SSAA unaccompanied  
*Psalms 100* – SATB/Organ or Brass  
*[A] Psalm of Praise* - SSAA unaccompanied  
*Rise Up, My Love* - SSAA unaccompanied  
*[The] Rose and the Gardener* - SSA/Piano  
*Salutation of the Dawn* – SATB and Children's Choir unaccompanied  
*Set Me as a Seal* - SATB unaccompanied  
*She's Like the Swallow* - SSAA/Piano  
*[The] Song of the Music Makers* – SSA/Piano  
*[The] Star Spangled Banner* - SSAA, SATB, TTBB unaccompanied  
*Strange Places* (Christmas Pageant) - SATB/Treble Voices/Soloists /Narrator/ Piano  
*[The] Sugar-Plum Tree* - Unison/Piano (optional 2 part)  
*Sunny Bank* - SSAA/Piano, Flute and optional Glockenspiel  
*Surely He Hath Borne Our Grievs* - SATB unaccompanied  
*There is No Rose* - SSAA unaccompanied  
*This Blessed Christmas Night* - SATB unaccompanied  
*This Sanctuary of my Soul* - SSAA unaccompanied  
*Tristis Est Anima mea* - SATB unaccompanied  
*Un Canadien Errant* - SSA/Piano  
*What Sweeter Music* - SSA/Piano or Harp  
*When Jesus Wept* - SATB/Organ  
*While Christ Lay Dead* - SATB unaccompanied  
*[The] World's Desire* - SATB unaccompanied

# An Interview with Composer Eleanor Daley

## Warner Chappell (Alfred)

[The] *Birds* – Unison / Piano  
[The] *Blooming Bright Star of Belle Isle* – SSAA / Piano  
*In Flanders Fields* – SATB unaccompanied  
*In Remembrance* – SATB unaccompanied  
(from Requiem)  
*In Remembrance* – SSAA unaccompanied  
(from Requiem)  
*O My Dear Heart* – SSAA unaccompanied  
*O Risen Lord* – SATB / Brass  
*Rejoice and Sing This Christmas Morn* – SATB  
unaccompanied  
*Requiem* – SATB / Sop. and Bar. Solo unaccompanied

## Oxford University Press

*Ave Maris Stella* - SATB unaccompanied  
*Christ Hath a Garden* – SATB unaccompanied  
*Christ the Lord is Ris'n Today* – SATB / Brass quartet and  
timpani  
*Erosion* – SAB/ Piano (Published in the Anthology *An  
American Journey 2*)  
*Four Canticles of Praise*:  
# 1. Make Our Church One Joyful Choir - SATB  
unaccompanied  
# 2. Angels Visit When We Sing – SATB  
unaccompanied  
# 3. The Hidden Stream – SATB unaccompanied  
# 4. Direct Us, Lord, Through Darkness SATB/  
Organ (Available separately)  
*Hymn to God* – SATB unaccompanied  
[The] *Huron Carol* – SATB unaccompanied  
(Published in the anthology *World Carols for  
Choirs* – SATB version)  
[The] *Huron Carol* – SATB unaccompanied (also  
published as a separate octavo)  
[The] *Huron Carol* – SSAA unaccompanied  
(Published in the anthology *World Carols for  
Choirs* – SSAA version)  
[The] *Lake Isle of Innisfree* – SSA/Piano  
*Let All the World in Every Corner Sing*:  
# 1. King of Glory, King of Peace – SATB/Organ  
# 2. The Call – SATB/Baritone or Mezzo solo –  
unaccompanied

## # 3. Antiphon – SATB/Organ

*Love Never Ends* – SATB / soprano solo unaccompanied  
*My Soul is Exceeding Sorrowful* – SATB unaccompanied  
*O Come, Let Us Sing Unto the Lord* - SATB / Organ  
*Upon Your Heart* – SATB unaccompanied  
*Veni Creator Spiritus*- SATB unaccompanied

## Rhythmic Trident Music Publishing

*In Remembrance* - TTBB unaccompanied (from  
Requiem)  
*Let Me Fish Off Cape St. Mary's* - SATB  
unaccompanied  
*Love Came Down at Christmas* - TTBB unaccompanied  
*Paradise – A Song of Georgian Bay* - SATB/Piano  
*The Stars are with the Voyager* – SATB, SSAA, TTBB, SA /  
Piano  
*When Christ was Born of Mary Free* – SATB, SSAA,  
TTBB/Piano

## Canadian International Music

*Drop, Drop, Slow Tears* – SATB unaccompanied  
*Once, As I Remember* – SATB unaccompanied

## Hinshaw Music Publications Inc.

*And God Shall Wipe Away All Tears* – Unison/Piano  
*Christmastide* - SATB unaccompanied \*\*  
*Dormi, Jesu* – SATB and Soprano solo or Treble voices  
unaccompanied  
*It Couldn't Be Done* – SATB unaccompanied  
*Jesus Christ the Apple Tree* – SATB unaccompanied \*\*  
*Open Thou Mine Eyes* – SATB unaccompanied  
*Prayer For Peace* – 3 part Treble Choir, 3 part Gallery  
Choir and 2 part Male Choir, Optional Baritone  
Solo with Organ  
*Sweet Was the Song* – Unison/Harp or Piano  
*Te Deum* – SSAATTBB/Organ  
*Vestigia* – SSAA / Piano



### Treble Clef Music Press

*Herself a Rose, Who Bore the Rose* - SSAA unaccompanied

#### *Rose Trilogy:*

- # 1. A Red, Red Rose
- # 2. The White Rose
- # 3. The Lost Rose - all SSA / Piano (Available separately)

*Ubi Caritas* - SSAA unaccompanied

#### *Seasons of Love:*

- # 1. Spring
- # 2. Summer
- # 3. Autumn
- # 4. Winter - all SSAA unaccompanied (Available separately)

### Santa Barbara Music Publishing Inc.

*grandmother moon* - SATB - unaccompanied

### Kelman Hall Music Publishing

*A Celtic Prayer* - SSAA unaccompanied (arrangement of Barry Peters' SATB publication)

*Each Child* - SSA / Piano

*Loyal Hearts* – SATB/ Piano / Clarinet \*\*

*Missa Brevis* No. 8 - SATB unaccompanied

*O Be Joyful in the Lord* - SATB / Organ

*O Lord, Support Us* - SATB unaccompanied

### Harold Flammer / Shawnee Press

*We Worship in Song* (Introits for the church year)

I - General

II - Advent/Epiphany

III - Lent/ Trinity

### Walton Music

[The] *Gate of the Year* - SSAA / Soprano solo or soli / unaccompanied

[The] *Size of Your Heart* - SATB unaccompanied

### Royal Canadian College of Organists

*Come to My Heart* - SATB / Organ

*trinitas* – Organ Solo

\*\* In process of publication



## Career Moves

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