

Through the Eyes of Three Canadian Female Composers: The Concert Mass

by *Victoria Meredith*



Author/composer Victoria Meredith (left) with composer, pianist Ruth Watson Henderson (right)

Canada is home to numerous world-class choral composers, a significant percentage of whom are women. Often, conductors outside of the country are aware of Canadian choral music, primarily through an abundance of appealing Canadian folk-song settings. This article seeks to expand that awareness through an examination of three multimovement Canadian choral compositions, mass settings intended for concert performance, written by three prominent Canadian female composers. Also included is a brief overview of the compositional styles and output of each of these uniquely distinguished composers. Works considered here are by Ruth Watson Henderson (b. 1932), Nancy Telfer (b. 1950), and Eleanor Daley (b. 1955). Each of these prolific composers is well-published internationally and writes in a variety of styles and forms while retaining her own distinctive compositional character.

Ruth Watson Henderson

Ruth Watson Henderson began her professional life as a concert pianist, after completing studies at the Royal Conservatory of Music in Toronto and Mannes College of Music in New York. As a solo artist, Henderson has performed regularly on the CBC and in concerts with Canadian orchestras.

Her close association with choral music began in 1968 when she became the accompanist for Canada's first professional choir, the Festival Singers, under the direction of the

internationally renowned Elmer Iseler. Henderson concertized, toured, and recorded with the Festival Singers until 1978, and it was during this collaboration that she began to compose choral music. When the Toronto Children's Chorus was founded in 1978, Henderson became their accompanist, a role she continues to delight in filling.



Ruth Watson Henderson

Drawing from a longstanding working relationship with outstanding choirs, Henderson has acquired an artistic understanding of the capabilities of both children's and adult voices. It is not surprising that her works are in demand by Canadian and American choirs and that all of her current compositional energy is devoted to commissions. In addition to composing, guest performing,

and adjudicating, Henderson continues to accompany the Toronto Children's Chorus and the Oriana Singers (a Toronto women's choir), and maintains a position as a church organist and conductor.

The Ruth Watson Henderson Composition Competition is held biennially under the auspices of Choirs Ontario to recognize and encourage other Canadian composers of all ages. Competition prizes are provided through a fund that was set up after a celebration concert in honor of Henderson's sixtieth birthday, in which five of Ontario's leading choirs took part. Her associations with the Toronto Children's Chorus and other

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choral groups such as the Ontario Youth Choir, in addition to professional adult choirs, have greatly influenced her compositional style and development.

Representative Compositions

Henderson has composed several large-scale works for adult or children's choirs, including *Voices of Earth* (1991), a twenty-minute piece that calls for chamber choir, large SATB choir, and children's choir, accompanied by either orchestra or two pianos and five percussion instruments. This work received the Association of Canadian Choral Conductors' Award for the Outstanding Choral Composition in 1990-92.

A fifty-minute music-drama about Inuit children, entitled *Clear Sky and Thunder*, was premiered by the Toronto Children's Chorus in 1984 and performed by the choir at Expo '86 in Vancouver. Her thirty-minute Christmas cantata, *The Last Straw* (1990), for tenor, SSAA children's choir, piano, English horn and percussion, was premiered and later recorded by the Toronto Children's Chorus with Canadian operatic tenor Ben Heppner.

Henderson's shorter works include several sets of accompanied and unaccompanied SATB compositions such as her *Four Psalm Motets* (1996), *Shades of Love* (1995), SSA pieces for both children's and adult treble voices, and numerous folk-song arrangements. Though many of her works are unaccompanied, others feature sophisticated piano accompaniments for which she is well-known, informed by her own impressive keyboard capability. Although best known for her choral compositions, Henderson has also written works for string orchestra, winds, brass, percussion, and solo compositions for voice, piano, and for organ. Her *Chromatic Partita for Organ* received an award in the International Competition for Women Composers in Mannheim, Germany, in 1989.

Missa Brevis (1974)—Ruth Watson Henderson

Ruth Watson Henderson's *Missa Brevis*, written in 1974, was composed for Elmer Iseler and the Festival Singers and is considered a classic of contemporary Canadian repertoire. Twelve minutes in

duration, it is the composer's first of many medium length and extended compositions. Henderson describes the piece as "my earliest important choral work" and refers to it as having a Renaissance influence. It follows the traditional Latin text divided into six movements: Kyrie, Gloria, Sanctus, Benedictus, Hosanna, and Agnus Dei. A performance note on the score suggests that the composer's two-minute setting of the Pater Noster (1973) may be inserted before the Agnus Dei.

This finely crafted SATB unaccompanied composition exhibits Henderson's keen understanding of vocal and expressive potential and twentieth-century harmonic language which is simultaneously complex and beautiful. The number of voice parts ranges from the Kyrie's opening tenor/bass choral duet to six- and seven-part writing in the Gloria. Written for a professional choir, the *Missa Brevis*'s musical demands are rhythmically and harmonically challenging and require accomplished musicianship from both singers and conductor.

The Kyrie establishes a traditional, formal approach to the mass, beginning with harmonic writing that hints at chant. Written in C \flat -minor, the Kyrie builds gradually beginning with just the male voices moving in predominantly stepwise motion. The texture thickens as voices

are added and the harmonic structure expands to make use of some chromaticism. Each part is presented with elegantly shaped phrases and rhythmic writing that highlights the natural word stress of the text.

The Gloria is written for SSATBB with a frequently divided tenor part. A double-choir effect is established with alternating, overlapping SSA and TBB entries built on a dance-like $\frac{3}{8}$ dotted-rhythmic pattern.

Even when the character of the music changes at the slower "et in terra pax" $\frac{3}{4}$ middle section and the contrasting $\frac{4}{4}$ "Domine Deus," this interplay between treble and bass voices is sustained. The movement illustrates Henderson's affinity for the rhythm of the text as exhibited by a succession of changing meters which serve to bring out the natural word stress.

The SATB Sanctus opens with the only use of $\frac{7}{4}$ meter in the work, a meter to become almost a signature of the composer in later compositions. Built over an ostinato bass line, the paired soprano and alto lines present the text in a lyric duet joined by a tenor countermelody. As in Renaissance writing, new melodic material appears with each new phrase of text. The movement builds to an inconclusive quartal cadence leading directly into the B-major Hosanna.

The image shows a musical score for the Gloria section of Ruth Watson Henderson's *Missa Brevis*. The score is for five vocal parts: Soprano (Sop.), Alto (Alto), Tenor (Ten.), Baritone (Bar.), and Bass (Bass). The tempo is marked 'Allegro' with a quarter note equal to approximately 88 beats per minute. The music is in 3/8 time. The lyrics are 'Gloria in excelsis Deo, gloria in excelsis'. The score includes a first ending bracket for the Soprano and Alto parts. The dynamics are marked 'mf' (mezzo-forte).

Figure 1. Henderson, *Missa Brevis*, "Gloria," ms. 1-3 (1976, Gordon V. Thompson, used by permission.)

Larghetto tranquillo (♩ = ca. 56)

Figure 2. Henderson, *Missa Brevis*, "Benedictus,," ms. 1-4 (1976, Gordon V. Thompson. used by permission.)

A joyful character is established in the Hosanna (*Allegro giocoso*) through the use of imitative *staccato* motifs and predominantly ascending melodic writing. As in the Gloria, Henderson frequently divides the tenor line. Dynamics range from *mf* to *ff*, creating a dramatic contrast with the *pp* to *mp* writing of the Benedictus.

The Benedictus (*Larghetto tranquillo*) is characterized by a haunting three-note repeated melody in the alto part supported by melodically contrasting, slower moving material in each of the other voices. Just as the listener is lulled into a state of tranquillity, the music returns to the spritely Hosanna.

Henderson controls the emotions of the listener yet again as the opening overlapping phrases of the Agnus Dei resist a clearly defined key center until the first Dona Nobis where the key of C# major is immediately and firmly established, creating a sensation of chaos transformed into serenity as the work concludes.

Nancy Telfer

Nancy Telfer is well-known to choirs internationally through her workshop presentations and her many choral compositions and arrangements, and sight-singing and warm-up books. She maintains a full-time career of composing, presenting workshops, and guest conducting. Presentations of her work have taken Telfer to South America, South Africa, Australia, Europe, and Asia as well as across North America. Though Telfer is probably best known for her imaginative choral writing, she is equally at home writing for orchestra, band, chamber ensemble, or solo voice or instrument. Her compo-

sitions number nearly 300.

Telfer received her musical training at the University of Western Ontario (Lon-



Nancy Telfer

d o n , Ontario, Canada), where she earned degrees in both music education and composition, studying composition

with Kenneth Bray and singing under master conductor, Deral Johnson. She considers Johnson to be one of her greatest mentors and a strong influence on her as a composer of choral music, particularly in terms of gaining a willingness to experiment with a variety of vocal sounds and combinations while remaining carefully within the realm of healthy vocal demands. As an experienced choral singer herself, Telfer has an affinity for the possi-

bilities within the choral medium. After teaching school for a few years, Telfer established herself as a full-time composer beginning in 1979. A strong believer in the availability of interesting, challenging musical materials for singers of all ages, many of her works are composed as teaching and performing vehicles for young singers.

Representative Compositions

Nancy Telfer's choral compositions range from unison children's songs to full-scale oratorios. Her twenty-five-minute work titled *The Journey* (1982) was highlighted at the 1983 World Council of Churches. She has composed many commissions and arranged numerous folk songs. Having grown up on a farm and currently living in the country, Telfer often draws inspiration from the natural beauty of the outdoors, an influence heard particularly in compositions such as *The Blue Eye of God* and *Butterfly*. Though Telfer's works are universally appealing and popular, some pieces such as *Canadian Kaleidoscope*, *Canada, the Land of Lakes and Rivers*, and her many Canadian folk-song arrangements are uniquely Canadian. Global travel in recent years has influenced her style, too, as it sometimes extends to embrace traits drawn from various cultural traditions.

Illumination of the text is always paramount in Telfer's approach to composition. She regularly precedes the setting of a text by meditating on the text in the hope of gaining new insight into the meaning of the words. "Sometimes the meaning is a great puzzle ... other times the meaning is immediately transformed into music which is clear and complete at the first hearing." Her SATB *Missa Brevis* is a work which fit together quickly, as it



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Figure 3. Telfer, *Missa Brevis*, "Kyrie," ms. 8-9 (1994, Neil A. Kjos Music Company, used by permission, 2001.)

was composed within a few days in the summer of 1993. Telfer has also composed two SSA settings of the *Missa Brevis* text. Her first, in 1983, has become a staple in the SSA unaccompanied repertoire and has been performed by many fine treble choirs. A second SSA setting of this text is published under the title *St. George Missa Brevis* in honour of the ensemble that commissioned the work.

Telfer's SATB *Missa Brevis* setting exhibits several style characteristics found frequently in her compositions. Modal harmonic progressions, open fifths, driving, often repetitive rhythms, frequently changing meters, and strong contrasts between high energy, rhythmic writing and calm, lyric melodies characterize much of Telfer's writing. Many of her compositions feature various types of dissonance, which she describes as either "knives in the air" or "halo" effects, depending upon the text and emotion within the piece. The underlying dance-like quality found frequently in both fast and slow movements of her writing is an outgrowth of Telfer's own experience as a liturgical dancer and choreographer.

Missa Brevis (1993)—Nancy Telfer

Telfer's *Missa Brevis* sets the four movements most traditionally found in such a short mass: Kyrie, Gloria, Sanctus, and Agnus Dei. Written for a cappella SATB choir with no solos, the eight-minute work is replete with contrasting musical ideas and emotions. Not composed for a particular choir, the piece is accessible to an accomplished university or community choir and perhaps even an advanced

high school choir, if the voices are capable of sustaining the pitch in some of the upper *tessitura* and repetitive writing.

The Kyrie opens dramatically with paired alto/bass and soprano/tenor lines in a dissonant *forte* dialogue that leads into a *piano* unison. As the movement progresses, the texture is layered with countermelodies in the soprano, tenor, and bass lines around an intense, rhythmic, repeated motif in the alto part.

The contrasting Christe section alternates unison and dissonant writing with dramatic dynamic changes. The intensity of rhythm and dissonance builds even further at the return of the Kyrie before reaching a *subito pianissimo* unison cadence on the same "a" pitch that opened the movement.

The intensity of the Kyrie gives way to a delicate, graceful, $\frac{3}{8}$ Gloria. The movement is in a three-section ABC form with no repetition. As in the Kyrie, the so-

prano and tenor lines are presented with similar melodic material, in canon, with a countermelody in the alto and bass lines, again in canon, creating a double canon for the first twelve measures. The B section opens with a unison, alto/bass chant leading into a driving dance with frequently changing meters alternating between $\frac{10}{8}$, $\frac{4}{4}$, $\frac{7}{8}$, $\frac{6}{8}$ and $\frac{12}{8}$. The C *andante* section begins with an majestic *forte* unison and is the only homophonic segment of the entire movement.

The Sanctus (*largo*) is the most melodic movement of the work, with a lyric *mp* melody in the soprano line supported by homophonic writing in the lower voices. Through-composed, the movement expands into six-part writing and a faster tempo at the "Gloria tua" text and continues to grow gradually toward the "osanna" before subsiding to a peaceful *pp* hummed final chord heard first in the soprano/alto and echoed by the tenor/bass parts.

The Agnus Dei is somewhat reminiscent of the Kyrie in its relentless rhythmic intensity, its repeated motivic fragments, and its paired voicings. Dissonance plays a strong role in the Agnus Dei, and as in earlier movements, each voice part presents melodic material, often in an overlapping texture. The driving intensity comes to an abrupt halt with the text "Dona nobis pacem" when all parts converge on *piano* octave "Cs." After three distinct *piano* invocations of the "Dona nobis pacem" text, each with successively fewer voices, one final dissonant SATB, *fortissimo* outcry is heard before giving

Figure 4. Telfer, *Missa Brevis*, "Sanctus," ms. 1-4 (1994, Neil A. Kjos Music Company, used by permission, 2001.)

way to the soft "Amen". Even on the final unison "C" "Amen" there is a hint of urgency as the voices *crescendo* from *piano* to *fortissimo* and back to *piano*.

Eleanor Daley

Eleanor Daley is an active performing musician who directs a large church music program and accompanies some of the Toronto area's most highly-esteemed choirs. She received a degree in organ performance from Queen's University in Kingston, Ontario, Canada and holds diplomas in organ and piano from the Royal Conservatory of Music in Toronto and Trinity College in England. Characterized by lyric melodies, extended harmonies, and detailed textual nuance, these welcome additions to the choral repertoire have gained rapid popularity in recent years and are increasingly found on programs by professional and amateur choirs of all ages.

Like Ruth Watson Henderson, Eleanor Daley is in regular contact with choirs she herself conducts or accompanies, giving her an active experience with and first-hand understanding of the choral medium. Daley began her compositional career by writing pieces for her own church choirs to sing and she still composes for her own choirs on an almost weekly basis, explaining dedications such as "to El's Angels" frequently found on her scores. Most of her published works to date are based on sacred texts. "I look for words that are meaningful, that touch my heart in order to help me say what I want to say musically. Most of my works are of a gentle, contemplative nature." "One never has a sense that Eleanor's compositions are manufactured—they exude musicianship and sensibility." (Beaupre) Still a comparatively new composer, in addition to her nearly seventy published works, Daley has what she refers to as "reams of unpublished music."

In addition to conducting her own choirs, Daley serves as regular or guest accompanist for other well-known choirs such as the Amadeus Choir of Greater Toronto, the Toronto Children's Choir, the Canadian Children's Opera Chorus, the Elmer Iseler Singers, the Toronto Mendelssohn Choir, and the Bach Children's Choir. Her works have been commissioned by choirs she accompanies

and other award-winning choirs such as the Victoria Scholars, the Amabile Youth Singers, the Calgary Girls Choir, and the University of Western Ontario's Les Choristes. Her music appears on numerous CDs, including a 2000 release titled *Canticle to the Spirit* featuring twenty-three of Daley's cho-



Eleanor Daley

ral works. In addition to her sacred works, she has also set secular texts and has published several fresh arrangements of Canadian folksongs. Voicings of her compositions are nearly equally split between pieces for treble and mixed choirs.

Representative Compositions

Two events initially brought Daley's work to the attention of the choral public. The first was in 1991 when she first won the Amadeus Choir Carol Writing Competition, submitting several new carols, all of which have since been published. She went on to win the competition again in 1992 and 1995, including once when two of her entries tied for first-place. The second event that brought Daley's work to public attention was the commission of her first major work, *Requiem*, and its subsequent premiere by the Elmer Iseler Singers and broadcast on CBC. For this work, Daley received the Association of Canadian Choral Conductors 1994 National Choral Award for the most Outstanding Choral Composition. Daley's *Requiem* was published in 1995.

Daley had already built an extensive compositional portfolio before her music came to the attention of music publishers. When one publisher was interested in seeing some of her work, she submitted



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twenty-four anthems, twenty-two of which were accepted for publication. Pieces such as *And God Shall Wipe Away All Tears*, *Os Justi*, *The Birds*, and *The Blooming Bright Star of Belle Isle* have become staples in the repertoire of many treble choirs. Similarly, her *Requiem*, and the separately published movement titled “In Remembrance,” have gained a stronghold in the repertoire for mixed choirs.

Requiem (1994)—Eleanor Daley

The least traditional of the three mass settings examined here, Daley’s *Requiem* features a macaronic approach to a variety of selected texts, intricate harmonic writing, and lyric melodies. Whereas the singly published movement “In Remembrance” is approachable by most good mixed choirs of any age, performance of the entire twenty-four-minute a cappella work, written for a professional choir, demands a highly accomplished vocal ensemble, soprano, and baritone soloists. The soprano soloist sustains the greater amount of solo singing and when seen in relation to the poetry expressed appears to represent the bereaved. The baritone soloist, who sings only in the second movement and briefly in movement six, could be interpreted dramatically to represent the departed loved one.

Only the opening and closing texts of

Figure 5. Daley, *Requiem*, “Requiem aeternam I,” ms. 7-11 (1995. Gordon V. Thompson, used by permission.)

the eight movements are taken from the traditional *Missa pro defunctis*. Other segments of the text are drawn from the Burial Service of the 1662 *Book of Common Prayer*, the Bible, a Russian benediction, the anonymous text of the poem *In Remembrance*, and the poetry of Carolyn Smart titled *The Sound of the Birds*. Selecting just the right text is central to Daley’s overall approach to composition. The *Requiem*’s composite text exemplifies her propensity for selecting meaningful texts and then enhancing them through melodic and harmonic treatment in a manner that seems simultaneously natural, original, and inspired.

The first movement, “Requiem

aeternam I,” opens with a somber, repetitive chordal setting of the first phrase of the traditional Latin Requiem text, “Requiem aeternam, dona eis Domine” expressed through rich, extended harmonies such as the opening G-minor ninth chord, and demanding divided choral forces. The solo soprano line introduces the poetry of Carolyn Smart superimposed over the chant-like Latin repetitions of the choir. The effect of this macaronic use of simultaneous Latin and English is to combine the universality and impersonal reference to death of the Latin text with a specific and personalized English text “Each night I listened for your call, you, dying, and I but witness to the end.”

Psalm 130 contributes the text of the second movement. “Out of the Deep” introduces the baritone soloist as the departed with the text “My soul flee-eth unto the Lord.” In contrast to the first movement, where the melodic material is presented by the soprano solo, second movement features melodic material in each choral voice, creating an effect of continuous forward momentum through eighth-note and triplet patterns. The constantly changing meters highlight the speech rhythms of the text and a primarily *forte* dynamic level contrasts strikingly with the work’s opening *pianissimo*.

And God Shall Wipe Away All Tears, text from Revelations 21, opens with an extended SSAA solo quartet. When the full choir enters after fifteen measures of solo quartet in English, it is with the traditional Latin Requiem text “Lux aeterna luceat eis, Domine.” The Latin soon gives way to English again in the

Gently flowing (♩ = ca. 108)
mf

Sopr. I
Do not stand at my grave and weep.

Alto
Do not stand at my grave and weep.

Ten.
Do not stand at my grave and weep.

Bass
Do not stand at my grave and weep.

Figure 6. Daley, *Requiem*, "In Remembrance," ms. 1-4 (1995, Gordon V. Thompson, used by permission.)

form of words from the Burial Service of the 1662 Book of Common Prayer, "I am the resurrection and the life...." The movement concludes with "and whosoever liveth and believeth in me shall never, never die," a thought that leads directly into the fourth movement, "In Remembrance," with its anonymous text "Do not stand at my grave and weep. I am not there, I do not sleep...."

"In Remembrance" is the single best known portion of Daley's *Requiem* and has been published as a separate octavo in its original mixed voice setting and as arranged for both SSAA and TTBB voices. Scored for SSATB, it features primarily four-part homophonic writing. The eighth-note movement in the inner voices helps to create the "gently flowing" character indicated on the score and tempo and character changes are aligned with the text, alluding to a confident belief in life after death as seen through a poetic description of beauties of life. Daley's detailed crafting of this miniature tone poem is undoubtedly one reason for the piece's popularity.

"I Heard a Voice From Heaven," movement five, highlights the tenor section in the opening phrase. It projects joyful, fanfare-like writing throughout the setting of "Blessed are the dead who die in the Lord" from the 1662 Book of Common Prayer. The movement combines polyphony and homophony with dynamic variations.

Continuing with text from the 1662 *Book of Common Prayer*, movement six,

"Thou Knowest Lord," is set almost entirely homophonically, with the exception of some melismatic writing in the quicker middle section where all voice parts also increase dynamically before returning to the *tempo primo* at the end when the soprano and baritone soloist join the choir for the final phrase.

"Requiem aeternam II," movement seven, is closely related to the opening movement. The choral writing is nearly identical in the two movements with repetitions of the Latin Requiem aeternam text. As in the first movement, the soprano solo line presents English text taken from the poetry of Carolyn Smart's *The Sound of the Birds* superimposed over the choral chant. This movement also introduces a part for two or three alto voices softly doubling the soprano solo line an octave below. One of the most interesting aspects of this movement occurs on the final phrase when the choir switches to English and sings the last phrase of Smart's poetry, "the dark heart of a night without song" as the soprano soloist concludes with the traditional Latin phrase "Dona eis sempiternam requiem," which then elides with the final movement, "In paradisum."

The eighth and final movement of Daley's *Requiem*, "In paradisum," simultaneously sets an English translation of the Russian benediction "Go forth upon Thy journey from this world..." with the traditional Latin "In paradisum deducant angeli....," again making use of macaronic text setting. The tenor and bass parts carry

the English text while unison sopranos and altos carry the Latin text, until the last phrase of the benediction which is sung by the soprano solo over the Latin supported by the tenor and bass voices in four part harmony. At the conclusion of the soloist's presentation of the benediction, the tenors and basses return to English, while the soprano and alto parts continue the traditional Latin text but at this point, instead of singing in unison, the treble parts are in canon over the homophonic writing in the lower voices while all parts gradually *crescendo*. This texture culminates with the last phrase of the Latin text, "aeternam habeas requiem," exclaimed *fortissimo* by the combined choral forces. This outcry is followed by an immediate *piano* repetition of the text by the choir as the soprano solo repeats "Dona eis sempiternam requiem" in the final *molto tranquillo niente* phrase.

Every country produces artists whose works represent its culture and artistic heritage. As conductors become increasingly more aware of choral music from throughout the world we have the opportunity to broaden the musical and cultural understanding of ourselves and our singers. These are but three compositions by three Canadian composers out of thousands of choral works by dozens of accomplished Canadian composers, both male and female. Possibly, as conductors become familiar with these pieces, they will be inclined to investigate others as a step toward the continued expansion of our musical horizons.

NOTES

- Richard J. Bloesch and Weyburn Wasson, *Twentieth-Century Choral Music*, ACDA Monograph No. 9 (Lawton, OK: American Choral Directors Association, 1997), p. 80.
- Barclay McMillan, "Telfer, Nancy," in *Encyclopedia of Music in Canada*, second edition, 1992, p. 1276.
- Nancy Telfer, *Missa Brevis*, composer's performance notes (Neil A. Kjos Music Company, 1994).
- Book, Rick, Press Release, November 9, 2000, as found on Web site: <www.amadeuschoir.com>.
- Linda Beaupre, "Composer Profile: Eleanor Daley," *Anacrusis*, Spring, 1995, p. 11.

SELECTED WORKS

Eleanor Daley

equal voices

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- The Birds*, unison/piano (Gordon V. Thompson)
The Blooming Bright Star of Belle Isle (Newfoundland folk song), SSA/piano (Gordon V. Thompson)
The False Young Man (New Brunswick Folk song), SSA/piano (Gordon V. Thompson)
And God Shall Wipe Away All Tears, unison/piano, (Hinshaw Music, Inc.)
I Sing of a Maiden, SSAA unaccompanied (Gordon V. Thompson)
In Remembrance, from "Requiem", SSAA unaccompanied (Gordon V. Thompson)
In Remembrance, from "Requiem", TTBB unaccompanied (Gordon V. Thompson)
O My Dear Heart, SSAA unaccompanied (Gordon V. Thompson)
Os Justi, SSAA unaccompanied (Alliance Music Publishing, Inc.)
Rise Up My Love, SSAA unaccompanied (Alliance Music Publishing, Inc.)
-

mixed voices

-
- Angelus ad virginem*, SATB unaccompanied (Gordon V. Thompson)
Christ Whose Glory Fills the Skies, SATB unaccompanied (Alliance Music Publishing, Inc.)
Gabriel's Message, SATB unaccompanied (Gordon V. Thompson)
Gloria in Excelsis Deo, SATB unaccompanied or opt. brass (Gordon V. Thompson)
In Flanders Fields, SATB unaccompanied (Gordon V. Thompson)
In Remembrance, from "Requiem," SATB unaccompanied (Gordon V. Thompson)
O How Amiable, SATB/organ (Alliance Music Publishing, Inc.)
Psalm 100, SATB/SATB unaccompanied or SATB and brass (Gordon V. Thompson)
Requiem, SATB choir/soprano and bass soli unaccompanied (Gordon V. Thompson)
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Ruth Watson Henderson

equal voices

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- Come, Ye Makers of Song*, SSA/piano (Gordon V. Thompson)
Creation's Praise, double choir (SSAA/SSA)/brass quintet and organ or piano four hands (Gordon V. Thompson)
Gloria, SSA/brass quintet, timpani, percussion (Boosey and Hawkes)
The Last Straw, cantata for tenor, SSAA, piano, English horn, percussion (Gordon V. Thompson)
Music on the Waters, SSAA/piano (Gordon V. Thompson)
My Heart Soars, SA/piano (Hinshaw)
Psalm 100, SA/keyboards (opt. handbells) (Hinshaw)
Songs of the Nativity (six songs), SSAA/piano (Gordon V. Thompson)
When Music Sounds, SSAA/piano (Gordon V. Thompson)
-

Ruth Watson Henderson continued

mixed voices

Crazy Times (five songs), SATB/piano (Gordon V. Thompson)
Five Ontario Folk Songs, SATB/piano/opt. snare drum (Gordon V. Thompson)
Four Psalm Motets, SATB unaccompanied (Gordon V. Thompson)
Missa Brevis, SATB unaccompanied (Gordon V. Thompson)
Pater Noster, SATB unaccompanied (Gordon V. Thompson)
Psalm 150, SATB/organ (Gordon V. Thompson)
Shades of Love (five songs), SATB unaccompanied (Boosey and Hawkes)
Sing All Ye Joyful (text from *The Hobbit* by Tolkien), SATB/piano (Gordon V. Thompson)
The Song My Paddle Sings, SATB/piano (Gordon V. Thompson)
Voices of Earth, two SATB choirs, treble choir, orchestra or two pianos and five percussion (Gordon V. Thompson)

Nancy Telfer

equal voices

The Blue Eye of God, SSA unaccompanied (earthsongs)
Butterfly, SSA unaccompanied (earthsongs)
High Flight, SSA unaccompanied (Waterloo Music)
Magnificat, SSA unaccompanied (Leslie Music)
Missa Brevis, SSA unaccompanied (Lenel)
St. George Missa Brevis, SSA unaccompanied (Leslie Music)
Sicut Cervus Desiderat, SSA unaccompanied (Edition Music-Contact)
When the Outports Sing (three songs), SSA/piano (Neil A. Kjos)

mixed voices

Canadian Kaleidoscope, SATB or unison/piano (Leslie Music)
De Profundis, SATB unaccompanied (Edition Music Contact)
from quiet winter skies, SATB choir, narrator, fl,ob,org (Leslie Music)
The Journey (Cantata), SATB choir, mezzo solo, strings (Gordon V. Thompson)
Missa Brevis, SATB unaccompanied (Neil A. Kjos)
Noell, SATB/harp or piano and flute (Beaudoin)
Requiem, SATB unaccompanied (Waterloo Music)
The Spell of Times Long Past (four songs), SATB/piano (F. Harris)
Three Songs of Love and Loneliness (three songs), SATB unaccompanied (Waterloo Music)
To Sing of Hopes and Dreams, SATB choir, band (Leslie Music)
When the Spirit Dances, SATB choir, tenor solo, w.w. quintet, piano, percussion (Edition Music-Contact)
