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MURRAY ADASKIN
Divertimento No. 8
for Concert Band (1986)
For concert band
Level 4
11 minutes
Based on a fragment of the composer’s song Prairie Lily
Commissioned by the Saskatchewan Music Educators Association
Premiere October 18, 1986, Regina, Saskatchewan; Honours Band of Saskatchewan High Schools, Howard Cable, Director

MURRAY ADASKIN
Night is No Longer Summer Soft (1970)
For concert band
Level 4
2 minutes, 50 seconds
Commissioned by The Music Teachers’ Association of Saskatchewan Schools

JEAN ANDERSON
Celebration I (1977)
For concert band; 1 double bass
Level 4
8 minutes

LOUIS APPLEBAUM
High Spirits (1986)
For concert band
Level 5
4 minutes
Commissioned by the Northdale Concert Band through the Ontario Arts Council
Premiere July 1, 1986, Expo ‘86, Vancouver, British Columbia; Northdale Concert Band, James McKay, Conductor

LOUIS APPLEBAUM
Passacaglia and Toccata for Concert Band (1986)
For concert band, 1 double bass, 1 piano
Level 5
8 minutes
Commissioned by Wilfrid Laurier University through the Ontario Arts Council

SERGE ARCURI
Brume (1986)
2222/2221/perc(2)
Level 4
5 minutes
Commande pour l’Association des Orchestres de Jeunes du Québec, grâce à une subvention du Ministère des Affaires Culturelles du Québec

LOUIS BABIN
Graduation (2010)
Pour harmonie
Level 2
3 minutes
Oeuvre commandée par l’école Face de Montréal à l’occasion de son 35e anniversaire

MICHAEL CONWAY BAKER
Chanson joyeuse (1989)
For symphonic band
Level 4
6 minutes, 30 seconds
Also exists in version for orchestra.
Transcribed for the Vancouver School Board
Premiere October 1989, UBC Auditorium, Vancouver, British Columbia; University of British Columbia Concert Band, Martin Barenboim, Conductor

ROBERT BAUER
Sanctus for Symphonic Band (2001)
For concert band
Level 4
5 minutes
For the Band of Charles P. Allen High School, Bedford, Nova Scotia, Nathan Beeler, Director
Commissioned through Canadian Music Centre’s New Music for Young Musicians

JOHN BECKWITH
Elastic Band Studies (1975)
4 movements
For concert band
Level 4
7 minutes, 12 seconds

ALLAN GORDON BELL
From Chaos to the Birth of a Dancing Star (1983)
For concert band
Level 4
8 minutes

ALLAN GORDON BELL
In the Eye of Four Winds (1986)
I. Prelude  II. North
III. First Interlude  IV. South
V. Second Interlude  VI. East  VII. Third Interlude

VIII. West  IX. Postlude
For symphonic wind ensemble
Level 3
13 minutes, 30 seconds
Created to celebrate Centennial of Lethbridge Public School
District #51
Premiere October 24, 1986, Glenbow Theatre, Calgary, Alberta; University of Calgary Wind Ensemble, Allan Bell, Conductor

KEITH BISSELL
Fanfare and March (1963)
For band
Level 3
4 minutes

BENJAMIN BOLDEN
Overture: St. John’s, 1828 (2010)
2,1,1,2,Bass Cl/2 Alto Sax, Tenor Sax, Baritone Sax/2,2,Euph,3 Tbn,Tuba/Timp,4 Perc
Level 5
5 minutes, 27 seconds
When European settlers first arrived in Newfoundland, on the eastern coast of the new world, they encountered the Beothuk people. By 1829, the last Beothuk was dead. Some years ago I composed a music theatre piece based on the tragic yet fascinating events surrounding the final years of Shanawdithit, the last Beothuk, and her people. This piece of music is derived from the opening scene of that opera. What I originally created for voices and orchestra, I rearranged for Wind Ensemble. This is the music that sounds as the curtain rises, to reveal: A seedy St. John’s street, foggy. Evening. September 1828.
Premiere March 8, 2008, Farquar Auditorium, Victoria, British Columbia; University of Victoria Wind Symphony, Gerald King, Conductor

WALTER BOUDREAU
Versus (1988)
I. Préambule  II. Exercises de réchauffement
III. Prélude
IV. 1ere période  V. 1er intermison
VI. 2e période  VII. 2e intermission
VIII. 3e période
1111/1210/perc (3), piano
Level 4
18 minutes, 51 seconds
Depicts a hockey game

Check out scores and sound at www.musiccentre.ca
Description at beginning of audio sample
Concert presented by Olympic Arts Festival, Calgary, Alberta, associated with the 1988 Winter Olympics, with Société de Musique Contemporaine du Québec and the Esprit Orchestra

LLOYD BURRITT
Gabriola Gambol (1998)
Solo oboe/English horn, piccolo, flute 1 and 2, oboe, clarinet 1 and 2, 3 and 4, bass clarinet, bassoon 1 and 2, alto saxophone, tenor saxophone, baritone saxophone/horn in F 1 and 2, 3 and 4, trumpet 1 and 2, trombone 1 and 2, euphonium, tuba/string bass, marimba, mallet 1 and 2, percussion 1 and 2, piano
Level 5
5 minutes
“Gabriola Gambol” begs the question...what is life anyway...but to gambol like dolphins...to dance and skip about in play...to frolic in Coastal waters. Sighting a dolphin brings us good luck and sends our spirit soaring.
“I’ve been told dolphins like to gambol in these waters, and sighting them brings good luck.” Barbara Kingsolver, ‘Where the Map Stopped’ NEW YORK TIMES, May 17, 1992.
Premiere April 7, 2006,
Wayne Jefferies, Conductor
Symphonic Winds, Columbia; Kwantlen University Auditorium, Langley, British Columbia; Kwantlen University Symphonic Winds, Wayne Jefferies, Conductor

HOWARD CABLE
Hillstrath Overture (2001)
For concert band
New Music for Young Musicians Commissioned by the Canadian Music Centre’s New Music for Young Musicians Project and Hillfield-Strathallan College, with funding from the Ontario Arts Council’s Millenium Fund and Hillfield-Strathallan College Hamilton, Ontario
4 minutes

NICOLE CARIGNAN
Connivences ou hommage à Daniel Pennac (1998)
Pour orchestre à vent et percussion
Level 5
5 minutes

BRUCE CARLSON
Toledo (1992)
For concert band
Level 3
9 minutes, 40 seconds
Inscribed by El Greco’s painting View of Toledo
Commissioned by John Henderson High School through the Manitoba Arts Council

KA NIN CHAN
Ecstasy for Band (1980)
For concert band, 2 double bass
Level 5
10 minutes
Also exists in version for orchestra

KA NIN CHAN
Foung (1978)
For symphonic wind ensemble
Level 6
10 minutes, 8 seconds
Premiere April 13, 1978;
Indiana University Symphonic Wind Ensemble, Ka Nin Chan, Conductor

KA NIN CHAN
Memento mori (1998)
Three movements
For symphonic wind ensemble
Level 6
22 minutes
According to the New Webster’s Dictionary, Memento Mori means something that serves as a reminder of death. In Latin, it is translated as “remember that you must die.” The two meanings appeal to the composer because the first explanation relates to human [sic] and how they deal with death, the second relates to nature - that a life cycle must come to an end. His dark as well as celebrated response to this theme is evident at different levels in this multi-movement work. Macroscopically, solemn and nostalgic sections are contrasted with youthful and glorious sections.
Microscopically, the sustained tone is a constant reminder of man’s ultimate fate while the repeated notes symbolize something that is eternal. At a time when Chan Ka Nin was composing this work, three of his relatives including his father were diagnosed as having cancer. He would like to dedicate this work to those who suffer.

Premiere November 11, 2003,
MacMillan Theatre, Toronto, Ontario; University of Toronto Wind Ensemble, Jeff Reynolds, Conductor

DEREK CHARKE
Song of the Tides (2006)
For junior high school level concert band
Level 3
10 minutes
Commissioned by Mark Hopkins
Premiere October 21, 2006,
Acadia University, Wolfville, Nova Scotia; Acadia University Wind Ensemble, Mark Hopkins, Conductor

DONALD COAKLEY
Prologue and Dramatic Music for Winds and Percussion (1980)
For winds and percussion
Level 5
12 minutes

CLIFFORD CRAWLEY
Canadian Heritage (1986)
For concert band
Level 3
6 minutes
Overture based on traditional airs and themes by Dunbar Moodie and students of Centennial High School, Belleville, Ontario
In conjunction with the Composer in the Classroom programme of the Canadian Music Centre

CLIFFORD CRAWLEY
May-day (1978)
For concert band; 1 double bass
Level 5
8 minutes

CLIFFORD CRAWLEY
Proclamation (1983)
For concert band
Level 3
4 minutes, 30 seconds

CLIFFORD CRAWLEY
Tyendinaga—Legend for Concert Band (1978)
For concert band
Level 4
9 minutes, 41 seconds
Based on Ho, Ho, Watanay, a lullaby of the Iroquois
Also in a version for orchestra.

Check out scores and sound at www.musiccentre.ca
In this piece, the band evokes within the walls of the house. Music t...
Nessie” has been seen and various times in history that then goes on to describe the created the loch (lake) and also met there was a gap which where t
ends with the opening chords a bolder
ethereal style the first played in a light and Red Red Rose. The melody is a series of arpeggios leading into Snap” which are followed by a bold chords stated with a adaptation begins with some Nora and Julia asked if I could adapt the slow section as a stand-alone duet. This adaptation begins with some bold chords stated with a rhythm known as the “Scottish Snap” which are followed by a series of arpeggios leading into my setting of My Love is Like a Red Red Rose. After the premiere Nora and Julia asked if I could adapt the slow section as a stand-alone duet. This piece
represents the coming together of Scotland and the trapping of the monster and the second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her.

ALLAN GILLILAND

Love's Red Rose (2011)
For wind ensemble
Level 5
5 minutes, 28 seconds
Love’s Red Rose was written for Nora Bumanis and Julia Shaw. I was asked in 2001 by Nora, harpist for the Edmonton Symphony Orchestra, if I would be interested in writing a double harp concerto for her and her duo partner Julia. Her only request was that I incorporate the Robert Burns song My Love is Like a Red Red Rose. This idea arose because at the time Nora had just performed this piece at a memorial service for Nancy Fairley, a long-time and beloved member of the ESO Board of Governors. At first I thought I would just hint at the tune but as the work grew it became the central material of the slow section and lead me to call the entire central material of the slow section Rúis, which is Gaelic for Love’s Red Rose. After the premiere Nora and Julia asked if I could use them, as elements such as dissonance, meter change, rhythmical grouping, and foreign scales and modes are used to reveal the individual characters. The finished product attempts to fuse both the poetic and compositional sides of the three distinct Canadian characters with my own compositional style.
Premiere Memorial University of Newfoundland School of Music, St. John’s, Newfoundland; MUN Wind Ensemble, Denise Grant, Conductor

ALLAN GILLILAND

Pulsar (2005)
For wind ensemble
Level 3
6 minutes
Commissioned by the Victoria Fine Arts Society, for the Victoria School of the Performing and Visual Arts High School Band

SCOTT EDWARD GODIN

Music from the Great White (2007)
I. Ostinato Fever
II. Weightlessness
III. The Mission
For concert band: Flutes 1,2,3; oboe (vln);B-flat Clarinet 1,2,3; Bass Clarinet; Bassoon (cello)/Alto Sax 1,2; Tenor Sax; Baritone Sax/ B-flat Trumpet 1,2,3; Horn; Trombone 1,2; Baritone; Tuba/ String Bass/ Timpani; 5 percussion
Level 5
12 minutes
Music from the Great White introduces contemporary concepts to students, using Canadian composers Alexina Louie, Linda Catlin Smith, and Howard Bashaw as models. I chose these three composers based on my strong feelings about the music they write and could therefore genuinely show the students what I appreciated about their music. Each movement incorporates musical elements in methods similar to how the three composers might incorporate the poetic and compositional sides of the three distinct Canadian characters with my own compositional style.
Premiere Memorial University of Newfoundland School of Music, St. John’s, Newfoundland; MUN Wind Ensemble, Denise Grant, Conductor

ALLAN GILLILAND

Dreamscapes (2002)
For concert band
Level 3
6 minutes
Commissioned by the University of Manitoba Wind Ensemble

ALLAN GILLILAND

Loch Na Beiste (2001, revised 2008)
For wind ensemble
Level 5
9 minutes
A musical tale of the Loch Ness monster Loch na Beiste (orchestral version) was premiered by the Edmonton Symphony Orchestra on Thursday, November 1st, 2001 at Winspear Centre. Around the time I began thinking about this piece my wife had returned from a trip to Great Britain. While there she had bought a cute little book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name Loch na Beiste, which means Lake of the Monster. Loch na Beiste is loosely based on the story found in that children’s book. The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met there was a gap which created the loch (lake) and also trapped a monster. The book then goes on to describe the various times in history that “Nessie” has been seen and chased. Since the first documented sightings in 565 AD "Nessie” has been pursued with greater and greater vigilance. Loch na Beiste is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster and the second represents the coming together of Scotland and the trapping of the monster and the second

RICHARD GIBSON

Sinfonietta (1994)
Pour orchestre d’harmonie
Level 4
12 minutes
Création 27 mai 1994, Moncton, New Brunswick; École Mathieu Martin

JAMES M. GAYFER

The Wells of Marah
Episodes in the Saga of the Selkirk Settlers in Canada (1972)
For symphonic concert band
Level 4
7 minutes
Commissioned by the Barrie Central Collegiate Band, Barrie, Ontario; W. Allen Fisher, Director

Can I do anything more with this text? I can rewrite it, summarize it, or provide additional context. Please let me know how I can assist you further.
Dialectics, for wind ensemble
Level 6
12 minutes, 53 seconds
‘Every Day’ (or ‘Tous les jours’) takes its name from the famous phrase coined in 1920 by French pharmacist/psychologist Émile Coué: “Every day, in every way, I’m getting better and better.” (In the original French: “Tous les jours à tous points de vue je vais de mieux en mieux.”, “Katru dienu, nu visiem skatpuntkiem, es klustu labaks un labaks.”) Coué had his patients repeat this phrase to themselves, mantra-like, many times each day in order to cure themselves of any malady. He is credited with the discovery and first successful use of what became known as the placebo effect. Can music have a similar, positive, healing effect? Many people believe so—I will leave it as an open question. In my piece, every new musical phrase is a setting of the same text: Tous les jours, etc. The mantra is heard in many forms and contexts: some hopeful, some positive, healing effect? Many Brooklyn firefighters died at the Twin Towers because of the nearness of downtown Brooklyn to the Brooklyn Bridge and hence to Lower Manhattan. The following piece is by way of being my offering for that table...The concluding section consists of the second subject’s accompaniment together with a high flute pedal which evolves into phrases inspired by a fire truck’s siren; the work closes with the opening klaxon pitches gradually receding. (Healey, from the score)

DEREK HEALEY
Symphony Number 2
“Mountain Music” (1985, Revised 1991)
I. When Men and Mountains Meet
II. Mountain Man
III. The West Wind
IV. The High Snows
V. The Mountain’s Song
For large wind ensemble and percussion
Level 6
32 minutes

RUTH WATSON HENDERSON
Theme, Variations and Fugue
for winds, brass and percussion (1988)
For 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, tuba, timpani, piano, percussion
Level 4
12 minutes
Commissioned by the East York Symphony Orchestra
MICHAEL S. HORWOOD  
Andromeda (1980)  
For concert band  
Level 5  
Premiere April 12, 1981,  
Humber College, Etobicoke, Ontario; Humber College  
Repettoire Wind Ensemble,  
Michael Horwood, Conductor

JAN JARVELLEPP  
Aurora Borealis (1976)  
6 Flute, 1 Oboe, 1 English horn,  
4 Clarinet, 2 Bassoon/6 Horn,  
4 Trumpet, 2 Baritone Brass,  
3 Trombone, 1 Tuba/3  
Unspecified Percussion  
Level 6  
26 minutes, 31 seconds

DAVID KEANE  
Variations on a Theme of Guillaume de Machaut (1975)  
For concert band, with string bass (or marimba)  
Level 5  
9 minutes, 15 seconds  
Premiere February 23, 1983,  
LSU Wind Ensemble, Frank Wickes, Conductor

HENRY KUCHARZYK  
San Marco (2009)  
For symphonic winds  
3353/4sax/4331/2cornet/1eu/  
timp/harp/5perc  
Level 4  
9 minutes, 58 seconds  
‘San Marco’ takes as its inspiration and starting point  
both the architecture and music created in Venice in the 17th C.  
when it reigned at the powerful crossroads of the occidental and  
oriental worlds. And the centre of its focus was St. Mark’s Basilica on the Piazza San  
Marco, where architecture created its own musical dimensions. Indeed the multiple  
choir lofts in the basilica inspired the creation of a Venetian polyphonic style that  
was developed by a series of kapellmeisters that included Giovanni Gabrielli and Claudio  
Monteverdi. And it was from Monteverdi that I borrowed the material for a 21st C. mash-up of sorts. The opening measures of his Vespers of 1610 provide the musical material of the piece, which is explored in a kind of freely contrapuntal texture where the original phrase is repeated and layered several times. Dedicated To Dr. Glenn Price  
Commissioned by the University of Calgary Wind Ensemble with the assistance of  
the Canada Council for the Arts  
Premiere February 2, 2010,  
Rosza Hall, University of Calgary, Calgary, Alberta;  
University of Calgary Wind Ensemble, Dr. Glenn Price, Conductor

HENRY KUCHARZYK  
Some Assembly Required (1998)  
Wind Symphony in Three Movements  
2 Flute, 2 Oboe, 3 Clarinet,  
2 Bassoon, 8 Other Woodwind/  
4 Horn, 3 Trumpet, 3 Trombone,  
1 Tuba, 1 Other Brass/  
1 Timpani, 4 Unspecified Percussion  
Level 6  
4 minutes, 5 seconds  
The third movement may be presented on its own.  
Commissioned by the University of Toronto Wind Symphony with the assistance of the Canada Council for the Arts  
Premiere July 3, 1999,  
University of Calgary, Calgary Wind Ensemble, Calgary, Alberta

KEVIN LAU  
Great North Overture (2009)  
For Brass Band:  Eb Soprano Cornet, Solo Cornet (1-3),  
Repiano Cornet, 2nd Cornet (1-2), 3rd Cornet, Bb Flugelhorn,  
Solo Eb Horn (1-2), 1st Eb Horn,  
2nd Eb Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone (1-2),  
Euphonium (1-2), Eb Bass (1-2), Bb Bass (1-2)/Timpani, 2 Percussion (Glock, Bass Drum,  
Susp. Cym. (H), Crash Cym, Snare Drum, Mark Tree, Tam Tam, Triangle)  
Level 4  
6 minutes  
Premiere April 11, 2010, St. Lawrence Centre for the Arts,  
Jane Mallet Theatre, Toronto; Metropolitan Silver Band,  
Fran Harvey, Conductor

CALIXA LAVALLÉE  
O Canada (1880, arranged 2010)  
For concert band  
Level 3  
2 minutes  
Premiere May 2011, Centennial Theatre, North Vancouver, British Columbia; Japanese Student Band

RAYMOND LUEDEKE  
Circus Music (1990)  
I. Fanfare Prelude II. Acrobat and Dancing Bears III.Clowns  
IV. The Aerial Ballet V. Move Clown (and Elephants) VI. The Flying Trapeze VII. Lions and Tigers  
VIII. Grand Finale and Parade  
For brass band  
Level 6  
21 minutes  
Commissioned by the Hannaford Street Silver Band through the Canada Council

RAYMOND LUEDEKE  
Soundscapes (1971)  
I. The Delineaments of the Giant  
II. The Locust Tree  
III. The Run to the Sea  
For concert band  
Level 6  
25 minutes, 4 seconds  
Premiere 1971, Stevens Point, Wisconsin; University of Wisconsin Wind Ensemble,  
Raymond Ludeke, Conductor

LEILA S. LUSTIG  
Ascending the Tor (1990)  
For concert band  
Level 4  
7 minutes  
The piece is a sort of ‘day in the life of an eagle’...  
Composed for the North Collins (New York) High School Concert Band, under a commission from  
the Buffalo and Erie County Arts Council

Check out scores and sound at www.musiccentre.ca
SCOTT MACINTYRE
Twelve in Five (1993)
For concert band
Level 5
5 minutes
Premiere July, 1993, Halifax, Nova Scotia; Stadacona Band of the Maritime Command

GABRIEL MAJOR-MAROTHY
Baroque Fragments (2007)
I. Overture II. Air III. Gavotte IV. Gigue
For brass choir: 3 Trumpets (1st doubling Piccolo), 1 Flugelhorn, 2 Horns, 3 Trombones, Euphonium, Tuba, 2 Percussion
Level 5
7 minutes
Premiere October 22, 2007, McLeod-Stewart United Church, Ottawa, Ontario; Capital Brassworks, Alain Cazes, Conductor

BRUCE MATHER
Advanced Harmony (1995)
Pour instruments à vent/For wind ensemble
Level 6
11 minutes, 3 seconds

MICHAEL MATTHEWS
Sinfonia Concertante (1980)
For 21 wind instruments
Level 6
10 minutes
Premiere July 26, 1983, Banff Centre, Banff National Park, Alberta; Banff Centre Wind Ensemble
Claude Lepalme, Conductor

WILLIAM McCACUELY
Centennial Suite (1965)
I. Ceremony II. Prayer of Thanksgiving III. Celebration For concert band
Level 5
8 minutes

PAUL McINTYRE
Pavan (1961)
For concert band piccolo, flutes, 2 oboes, 2 bassoons, Eb clarinet, 3 Bb clarinets, Eb alto clarinet, Bb bass clarinet, Eb contralto clarinet, Bb contrabass clarinet, 2 Eb alto saxophones, Bb tenor saxophone, Eb baritone saxophone, 3 trumpets, 4 horns, 3 trombones (3=bass), treble clef and bass clef baritones, tuba, timpani, percussion 1 (3), percussion 2 (2), vibraphone, xylophone, glockenspiel
Level 6
5 minutes, 15 seconds
The purpose of this composition is not to recreate the authentic sound of a Balinese ensemble of tuned gongs, metallophones, cymbals and drums, but rather to represent its overall effect using the elements of Western instrumental music. The resulting piece provides an unusual showcase for the large percussion section, with harmonic effects derived mainly from the pentatonic scale, tone clusters adding color. Harmony in the usual sense does not exist, although simultaneous sounding of scale tones does create a static kind of harmonic background.
Premiere April 23, 1972, McKinley High School, Honolulu, Hawai; University of Hawaii Wind Ensemble, Richard Lum, Conductor

NEIL MCKAY
Evocations (1968)
I. Slow II. Fast
1 Piccolo, 3 Flute, 5 Clarinet, 2 Bass Clarinet, 2 Bassoon, 4 Saxophone, 3 Cornet, 2 Trumpet, 4 Horn, 3 Trombone, 1 Baritone Brass, 1 Tuba, 1 Timpani, 2 Percussion
8 minutes
Premiere January 31, 1970, McKinley High School Auditorium, Honolulu, Hawai; McKinley High School Band; Henry Miyamura, Conductor

NEIL MCKAY
Gamelan Gong (1971)
For wind orchestra
Level 3
10 minutes

MICHAEL R. MILLER
Out of Winter (1996)
For concert band
Level 5
12 minutes
Out of Winter is a kind of tone poem with a rather complex form. Out of Winter is about the life-giving return of spring, but poses some searching questions regarding mankind’s neglect of planet Earth and how this may affect the coming of future springs. It seems very natural to me as a composer, living at the dawn of the third millennium, that at least some of my work should be inspired by the natural environment.
March 27, 1997, Mount Allison University, Sackville, New Brunswick; Mount Allison Symphonic Band, Dr. James Mark, Conductor

JOCELYN MORLOCK
Ned the Neck
A reptilian piece for wind ensemble (2011)
picc (optional), 3 fl, ob, bs, 3 B-flat cl, bass cl, alt sax, ten sax, bari sax, 3 B-flat tpts, 2 hns, 3 tbsns, baritone (bass or treble clef parts), tuba, string bass (optional), timpani, 4 percussion
Level 3
3 minutes, 30 seconds
Ned the Neck is named after an albino boa constrictor – the piece is alternately relaxed and energetic, somewhat fierce, capricious, and rather fast and wriggly. Colour is very important (as it is on Ned – though he’s albino he has very lovely patterns that range between different shades of white, yellow and orange), and there is a constantly changing mosaic of different instrumental colours throughout this piece.
Commissioned for the 2011 BCMEA Honour Wind Ensemble by the Canadian Music Centre BC Regional Centre(CMC BC) and the British Columbia Music Educators’ Association (BCMEA)
Premiere October 22, 2011, BCMEA 2011 Conference, Fraserview Church, Richmond, British Columbia; 2011 BCMEA Honour Wind Ensemble, Rob Goddard, Conductor

G. GORDON NICHOLSON
The Spider’s Jaws (1984)
For concert band
Level 2
6 minutes
Commissioned by the Alberta Chapter of the Canadian Band Directors’ Association in conjunction with the Composer in the Classroom programme of the Canadian Music Centre, Prairie Region

Check out scores and sound at www.musiccentre.ca
joy, playfulness and spiritual elation.
Commissioned by Orchestre 21 November 8, 2008, Salle du Gesu, Montreal, Quebec; Orchestre 21, Paolo Bellomia, Conductor

JOHN W. N. PALMER
Canadian Folk Medley (2007) For beginning band Level 2
This is a medley of three Canadian Folk Songs...Donkey Riding, She’s Like the Swallow and Farewell to Nova Scotia. This short medley provides the performers with 3 contrasting styles of Canadian Folk Songs. Each Folk Song can be performed as a separate short piece of music.
Commissioned by Limestone District School Board Premiere May 6, 2007, Grant Hall, Kingston, Ontario; Limestone District School Board Elementary School Massed Band, John Palmer, Conductor

A Canadian Folksong Suite (2010)
I. Quebec II. Inuit III. Maritime
For wind ensemble Level 5
15 minutes, 57 seconds
The three movements can also be performed in reverse order.
I. Quebec—This movement features Ah! Si Mon Moine... representing the merging of a number of cultures both in Quebec and the rest of Canada. Both melodies are presented in variation. The brass choral version of Ah! Si Mon Moine... is in a hymn-like setting and reminds us of the very important role the church has played in Quebec culture. Much of this movement has a dance-like feeling.
II. Inuit—This example of an Inuit song comes from Cape Dorset on the southern coast of Baffin Island. The song was recorded by Reverend Whitbread, an Anglican missionary who worked among the Inuit of Port Harrison, Quebec. The original melody is a simple pentatonic tune that has only 4 pitches (the ‘A’ section). I have added the ‘B’ section (from rehearsal letter C to D). The counter melodies are also mine. The opening of this second movement is meant to represent the cold, open territory and vastness of the Canadian North.
III. Maritime—Many songs of the Maritimes depict sea tragedies. The Loss of the Eliza is no exception. This is an interesting melody. I have opened this movement with 4 stark notes...meant to remind us of a ship’s bell. The original melody is a ballad and this movement begins with a swaying, lilting rhythm of the sea. Similar to the first movement, I have added a Celtic, fiddle-like feel and some cross rhythms to the tune to provide some variation.
Also available in version for orchestra Commissioned by Orillia Wind Ensemble

From the Hills (2005) For concert band Level 4
4 minutes
The opening represents a scene somewhere in the lush green hills of the old country. Horn calls are heard; only a few at first, then more in a cascade of sound that provides the introduction to the melody which could be an ancient ballad (sounded in the flugelhorn or trumpet). In the middle section, there is a disorganized highland dance with various groups coming to the fore on occasion. The ballad returns after the dance. There is an optional ending at the conclusion of the reiteration of the ballad... or the conductor can choose to perform the last few bars to restate the main dance theme for a more upbeat ending to the piece.
Commissioned by Brockville Concert Band Premiere June, 2006, Brockville Civic Auditorium, Brockville, Ontario; Brockville Concert Band, Lance Besharah, Conductor
Check out scores and sound at www.musiccentre.ca
JOHN W. N. PALMER
Highland Suite (2010)
I. The Highroad  II. The Glen
III. The Sword  IV. The Dance
For wind ensemble
Level 3
20 minutes, 17 seconds
Each of the four movements is a representation of a typical Celtic symbol. I. The High Road—This is a march that attempts to invoke the feeling of travelling the easier path to a destination somewhere in the highlands. It should remain high-spirited throughout... keep it light. The tempo should have a steady lift....not too fast....remember... you’re marching with a kilt. The snare drum line is an adaptation of a typical pipe band drum part. The accents are important. II. The Glen—A plaintiff, melancholy melody that sets the mood for a relaxing, contemplative afternoon in a lush meadow somewhere in Scotland. Keep the tempo at a relaxing andante...the euphonium solo should be a little up tempo and should soar over the accompaniment. On the D.S., return to the original andante tempo. III. The Sword—The sword is a weapon that is now used mainly as a symbol (at times) of noble deeds and historical events. Both violence and reverence are associated with the use of the sword on special occasions. Establish and maintain a driving tempo. This movement conjures up moments in battle, perhaps a duel, and a solemn moment or funeral dirge that should be kept quiet yet heavy. IV. The Dance—This jig is a light-hearted celebration of highland dances of all kinds. Keep this light until letter F where the feeling should be strong and heavy. Letter H should be light again; keep the eighth note consistent throughout. At letter J, the percussion should be heavy to provide a contrast to the winds and brass. The forte sections between L and O are strong and then the lightness of the dance returns on the D.S. Finish with a flourish.

MICHAEL PARKER
Terra incognita (1997)
For concert band
Level 4
4 minutes
This piece is a musical impression of Cabot’s voyage to Newfoundland. A theme representing John Cabot (first presented by a solo clarinet) appears at the beginning and recurs throughout the work. As the piece concludes, quotes from the “Ode to Newfoundland” and the folksong “Bonavist Harbour” are heard. The work also involves two improvised sections. In the first, the band represents the rolling waves of the ocean as Cabot’s ship sails for the new world. In the second, the band depicts the ship arriving on the shores of Newfoundland: the brass blow air through their instruments to represent the waves rolling on the shore, the percussion recreates the sound of the pebbles falling back as the waves retreat, while the woodwinds represent song birds native to Newfoundland: the white threated sparrow, black-capped chickadee, song sparrow, and fox sparrow. The work gradually builds to a climax with the Cabot theme, the “Ode to Newfoundland” and “Bonavist Harbour” uniting in a majestic finale. Commissioned by Grant Etchegary for the Avalon East District Band (1997) through a grant from the Newfoundland and Labrador Arts Council

ALAIN PAYETTE
Harmonie Festive (2007)
Pour harmonie de concert/
For concert band
Level 3
5 minutes, 28 seconds
Premiere 16 novembre 2007 à l’Église St-Frédéric,
Drummondville, Québec par l’Harmonie FAMEQ 2007

BRUCE PENNYCOOK
The St. Lawrence Overture (1985)
For wind ensemble
Level 4
5 minutes, 10 seconds

LAURA PETTIGREW
Dream Catcher (2009)
Piccolo, 2 Flute, Oboe, Bassoon, 3 Bb Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax/ 2 Bb Trumpet, 2 Horn in F, Trombone, Baritone, Tuba/Timpani, Wind Chimes, Cymbals, Bells, Chimes, Xylophone, Vibraphone, Marimba, Bass Drum
Level 4
5 minutes
Written for Archbishop M.C. O’Neill High School Band, Regina, Saskatchewan; Kory Gibbs, Band Director

TIBOR POLGAR
Naval March (1984)
For concert band
Level 4
4 minutes
Commemorating the 7th Anniversary of the Naval Service of Canada (1985)

TIBOR POLGAR
The Voice of the Soul
Fantasy for Concert Band in Three Movements (1989)
I. Struggle with Emotions  II. On Calmer Waters but Still not without any Ripples III. Scherzo Diabolico
For concert band
Level 6
16 minutes

MICHAEL PURVES-SMITH
Chansons des voyageurs (2011)
For concert band
Level 5
13 minutes
This piece was inspired by a visit to Rocky Mountain National Park in the Alberta foothills. Thinking that the voyageurs who plied the long route between Rocky Mountain House and Montreal must have eased their labour by singing, the composer chose three Quebec folk songs that the voyageurs likely new and used them as the basis of this three movement suite. The target audience is an advanced high school band, but the work could be played with pleasure by any group that has sufficient resources. Premiere October, 2006, Woodside Bible Chapel, Elmira, Ontario; Wellington Winds, Michael Purves-Smith, Conductor

Check out scores and sound at
www.musiccentre.ca
ELIZABETH RAUM
Echoes of Fort San (1987)
I. Fanfare II. Morning March
III. The Race IV. Evening
V. Party Night
For symphonic band
Level 5
21 minutes, 42 seconds
Premiere July 25, 1987,
Fort Qu’appelle, Saskatchewan;
Fort San Faculty Wind
Ensemble, Peter Demos, Director

ELIZABETH RAUM
Prelude (2005)
For concert band
Level 4
Commissioned by the Prairie
Winds Concert Band to honour
their conductor, Bob Mossing,
upon 35 years as conductor of
the renowned Regina Junior
Lions Band
Premiere Spring, 2005, Thom
Collegiate, Regina,
Saskatchewan; Prairie Winds
Concert Band,
Robert Mossing, Conductor

ELIZABETH RAUM
Processional Fanfare for Brass
and Percussion (1985)
For 2 trumpets, 4 horns,
3 trombones, tuba, timpani and
percussion
Level 6
2 minutes, 57 seconds
Premiere October 12, 1985,
Saskatchewan Centre of the
Arts, Regina, Saskatchewan;
Members of the Regina
Symphony;
Derrick Inouye, Conductor

ELIZABETH RAUM
Quest and Discovery
(1989/2008)
For Wind Ensemble
Level 3
5 minutes, 58 seconds
Quest and Discovery was a
result of a request by Dr. Fraser
Linklater, Associate Professor in
the Marcel A. Desautels Faculty
of Music at the University of
Manitoba. He wanted to put
together a CD of Canadian band
music geared towards students
of an intermediate level so he
contacted a number of
composers requesting
appropriate works. Quest and
Discovery is programmatic in
that the first section, in the
minor key, appears to be
seeking something. What is
being sought is left to the
listener but the rather exotic
music opens many possibilities
to the imagination. The second
section marked by the shift to
major gives the impression of a
rest in the search, perhaps a
hint that the discovery has been
sighted, but again the quest
continues until finally, it
becomes obvious that the
discovery has been made.

DARLENE CHEPIL REID
Rashomon (2007)
For Wind Ensemble
Level 4
21 minutes, 24 seconds
The title, Rashomon, comes
from the 1950 Japanese movie
directed by Akira Kurosawa. The
film depicts the story of an
intra. Rashomon reflects a different
perspective of the story of a
rape and murder. Four different
participants, the raped woman,
the murdered samurai (through
a psychic), the criminal and a
woodcutter, give their account
of the rape and murder. All
accounts seem feasible but all
are very different. The film does
not give more credibility to any
of the differing perspectives and
poses the questions, what is
truth and can truth exist?
Similarly, each movement of
Rashomon reflects a different
perspective of the same musical
event. In this case, a simple
musical event that moves the
music in a wave from a low
point to a high point and
returning to a low point. The
underlying form, basic gestural
content, pitch material and
instrumentation remain the
same in each movement.
Although each movement is
dark and aggressive, each of
the three perspectives differs in
tempi and character and
provides important differences
in the perception of the musical
event that takes place. Each
movement portrays a different
style of introduction. Rashomon
I could be regarded as an
intrada announcing the
important elements on a clearly
stated skeleton of the form and
its gestural content. Rashomon
II, a slow march, depicts the
arrival of a strong force.
Rashomon III uses the same
gestural content in the style of a
concert overture.
Premiere November 26, 2009,
University of Alberta

GODFREY RIDOUT
Fall Fair (1961/1988)
2 flutes (fl2/picc), oboe/English
horn, 3 Bb clarinets, 2 alto sax,
2 tenor sax, 3 Bb trumpets, 3
horns, 3 trombones, bass
trombone, euphonium, tuba,
timpani (D C G), drum kit,
glockenspiel, xylophone,
tubular bell (D), synthesizer
Level 4
4 minutes, 51 seconds

SAX ROBINOVITCH
Havana (2006)
For symphonic band
Level 4
5 minutes

SAX ROBINOVITCH
West of Bali (1996)
For symphonic band
Level 4
7 minutes, 53 seconds

Check out scores and sound at
www.musiccentre.ca

Convocation Hall, Edmonton,
Alberta; University of Alberta
Symphonic Wind Ensemble,
Angela Schroeder, Conductor

GODFREY RIDOUT
Tafelmusik (1976)
I. Blues II. Finale
2(picc)222/2231
Level 4
7 minutes
Commissioned by the Alumni
Association of the Faculty of
Music, University of Toronto,
Toronto, Ontario

SAX ROBINOVITCH
The Drunken Sailor (2007)
For brass band
Level 4
5 minutes

SAX ROBINOVITCH
Havana (2006)
For symphonic band
Level 4
5 minutes
Premiere February 2, 2007,
Winnipeg Convention Centre,
Winnipeg, Manitoba;
River East Wind Ensemble,
Jeff Kula, Conductor

SAX ROBINOVITCH
West of Bali (1996)
For symphonic band
Level 4
7 minutes, 53 seconds
NICOLE RODRIGUE  
Désastre (1977)  
Pour harmonie  
Level 4  
5 minutes

THOMAS SCHUDEL  
Elegy and Exaltation (1984)  
For concert band  
Level 5  
7 minutes, 23 seconds  
Commissioned by the University of Saskatchewan

NORMAN SHERMAN  
The Pioneers (1983)  
I. Wagon Train  
II. New Towns  
III. Celebration  
Suite for concert band  
Level 4  
10 minutes  
Commissioned by the Canadian Armed Forces Vimy Band

JACK SIRULNIKOFF  
Nova Scotia Fantasy (1967)  
For concert band  
Level 3  
7 minutes

ANITA SLEEMAN  
Carol of the Bells  
A Fantasy on the Christmas Carol (1989)  
For concert band  
Level 4  
3 minutes  
Premiere December 12, 1989, South Delta High School Auditorium, Tsawwassen, British Columbia; Delta Band, Rob Colquhoun, Conductor

MORRIS SURDIN  
The Trees of North (1962)  
For concert band  
Level 4  
6 minutes

DAVID TANNER  
Heroes Every One (2010)  
For symphonic wind ensemble  
Level 5  
8 minutes  
Dedicated to the military people of all nations, all times, who selflessly put their lives at risk to go and do what needs to be done. In times of peace as well as in times of war, each one makes a vital contribution to our civilization. We could not be what we are without them.  
Premiere November 6, 2010, St. Peter's Church, Cobourg, Ontario; Concert Band of Cobourg, Paul Storms, Conductor

NANCY TELFER  
Temperature Rising (1988)  
For symphonic band  
Level 4  
5 minutes  
Commissioned by the Bramalea Secondary School Senior Band

MATTHEW TRAN-ADAMS  
Juba (1913/2006)  
From the piano suite In the Bottoms (1913) by R. Nathaniel Dett, arranged for concert band by Matthew Tran-Adams  
Level 2  
This arrangement of Juba can be taught with accompanying history and music lessons that are part of the Toronto District School Board's Africentric-Inclusive curriculum. The unit ‘Empowering Role Models: Nathaniel Dett and the African-Canadian Community of Drummondville’ authored by Matthew Tran-Adams is available from the Equity Department at the Toronto District School Board.

JOHN WEINZWEIG  
Band-Hut Sketches No. 1  
Reveille (1944)  
For concert band  
Level 4  
14 minutes  
Commissioned by the University of Toronto Wind Symphony through the Ontario Arts Council  
Premiere March 28, 1982, MacMillan Theatre, University of Toronto, Toronto, Ontario; Stephen Chenette, Director

JOHN WEINZWEIG  
Out of the Blues (1981)  
I. Deep Blues  
II. Raging Blues  
III. Meditation Blues (1)  
IV. Jumpin’ Blues V. Meditation Blues (2)  
VI. All Together Blues  
For concert band  
Level 5  
14 minutes  
Commissioned by the University of Toronto Wind Symphony through the Ontario Arts Council  
Premiere March 28, 1982, MacMillan Theatre, University of Toronto, Toronto, Ontario; Stephen Chenette, Director
HAROLD WEVERS
Contrasts (1990)
For band 2(pic).1.5(Eflatcl, bcl).1/2asax.tsax.bsax./3.3.4.2 (bar)/3perc
Level 3
8 minutes
Commissioned by Jim Jack and the Sir Winston Churchill Institute Band

HEALEY WILLAN
Ceremonial March (1967)
For concert band
Level 3
8 minutes
Transcription for band by Charles Adams

RYSZARD WRZASKALA
Suite Espagnol (2011)
I. Prelude II. Ballade III. Old Barcelona IV. Viva Espana piccolo, 2 flutes, 2 oboes, English horn, 2 bassoons, E-flat clarinet, B-flat clarinet solo, 2+3 B-flat clarinets, bass clarinet, soprano saxophone, 2 alto saxophones, 2 tenor saxophones, baritone saxophone, 4 horns, 4 B-flat trumpets, 4 trombones, 2 flugelhorns, 2 euphoniums, tuba, cello, bass, timpani, percussion
Level 4
15 minutes, 15 seconds

GERHARD WUENSCH
Caribbean Rhapsody, Opus 11 (1959)
For symphonic band
Level 5
6 minutes

GERHARD WUENSCH
Symphony for Band, Opus 14 (1960)
I. Allegro II. Andante III. Scherzino IV. Rondo Marziale
For concert band
Level 6
20 minutes

Notes

Check out scores and sound at www.musiccentre.ca
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