

DYNAMIC

Spring 2024 • Volume 53 • Issue 1



Choirs
Ontario

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Events Calendar

HERE

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find the lengthening hours of daylight offer such a boost at this time of year, lending a sense of anticipation for the coming Spring and the new life it brings. It seems fitting that the Choirs Ontario Board of Directors is also preparing for a new strategic cycle to ensure that our mandate of "fostering vibrant, inclusive and accessible choral communities" aligns with current needs in the Ontario choral community.

To help Choirs Ontario provide more support to the choral communities that matter to you, I invite you to take part in a [short 3-min survey](#). Each individual who provides feedback will be entered into a draw for one of two \$50 gift certificates to [Long & McQuade](#)!

Please be sure to share the survey with anyone you know who has a connection to group singing, whether as a professional musician, community singer, school educator or audience member. You do NOT need to be a Choirs Ontario member to complete the survey, although we do encourage you to support the work we do by [becoming a member](#) today for as little as \$12 for choristers in a member choir!

While the Board looks at long-term needs, our tremendous General Manager, Emma Margutsch, has been busy with daily inquiries for resources from choirs in the province while coordinating several exciting projects including the 2024 Ruth Watson Henderson Choral Composition Competition and the 2024 Ontario Youth Choir.

Once again, I ask that you please let us know how we can support you in singing together by completing the [Choirs Ontario Community Survey 2024](#) before April 1, 2024.

Sincerely,
Charissa

H

appy new year Choirs Ontario members. I would like to congratulate to Dr. Elaine Choi on receiving the Leslie Bell Prize for Choral Conducting! The Spring season is in full bloom as choirs around the province are preparing for those April and May events. It is wonderful to look online to see so many concerts filling up the Choirs Ontario events page.

In this publication, Madeline Doornaert and Danielle Sirek illuminate the history and mandate of the Windsor Choral Festival as they discuss Choir, Community, and Canadian Music. I explore the connections between music of the 1600s, the 1700s, the 1900s, and the 2000s in an exercise of musical uncovering. Looking at four works inspired by the choral tradition, which reimagine themselves, their contexts, and their mode of consumption. Finally, Jason Locke and Rabekah Wiseman highlight choral outreach in various communities across the province.

As always, members are welcome to submit choir news items and articles to *Dynamic*. If you have a topic you would like to write about, please do not hesitate to get in touch with me.

Dr. Matthew Emery



*...from dust and
colours,
new butterflies
will be
born...*

CHOIR,
CANADIAN MUSIC,
AND COMMUNITY:

A CASE STUDY OF THE *WINDSOR* *CHORAL FESTIVAL*

Founded in 2012 by Dr. Joel Tranquilla and the Windsor Classic Chorale, the Windsor Choral Festival (WCF) was created to provide ongoing vocal training and education free of charge; to promote community building through collaborative singing; and to encourage the creation and performance of contemporary Canadian choral works, honouring Canadian choral music. Since its inauguration, WCF has hosted choirs of all sizes, ages, and levels for free clinics, public workshops, and performance showcases annually with expert clinicians, who provide professional knowledge and feedback. Past clinicians have included conductors, composers, music educators, and singers from across the country.

The Windsor Choral Festival is the only one of its kind in the Windsor-Essex area. The most recent WCF, which took place January 11th-13th, 2023, marked the ten-year anniversary¹ of the Festival and engaged WCF founder Dr. Joel Tranquilla as clinician. WCF 2023 featured ten different choirs and included a residency with the Juno-nominated Canadian Chamber Choir (for which Dr. Tranquilla is Associate Artistic Director) and Cree-Dene educator, singer, and composer, Sherryl Sewepagaham. In this short article, we provide a case study of the Windsor Choral Festival, including historical data collection from the past ten years (information on clinicians, participating choirs, programs, workshops, commissions, and massed choir pieces); and situational observation of Festival activities over time in relation to its mandates.

¹ The Windsor Choral Festival was cancelled in 2021 due to COVID-19.

METHODOLOGY:

A CASE STUDY OF THE WINDSOR CHORAL FESTIVAL

A case study provides opportunities to thoroughly explore events, people, programmes, and/or places in a very specific, deliberate, and contextual way, leading to deeper understanding. In a case study, the researcher seeks to holistically and flexibly conduct an in-depth exploration using a range of sources of evidence (Gillham, 2000). The advantages of case study, as illuminated by writers such as Yin (1994), Guba and Lincoln (1982; 1998), Gillham (2000), and Golby (1994), include being able to intimately study a particular case contextually, in depth, and for its own sake. Case study is frequently used in business management and marketing (Bonomo, 1985; Dul & Hak, 2008; Rashid et al., 2019), education (Hamilton & Corbett-Whittier, 2013; Merriam, 1998; Stake, 1994), and social sciences (Creswell et al., 2007; Flyvbjerg, 2011; Hamel et al., 1993).

A HISTORY OF THE WINDSOR CHORAL FESTIVAL

The Windsor Choral Festival (WCF) was founded in 2012 by Dr. Joel Tranquilla and the Windsor Classic Chorale. Dr. Jamie Hillman (Assistant Professor and Director of Choral Activities, University of Toronto) engaged the Windsor Classic Chorale

and Walkerville Centre for the Creative Arts in choral workshops. A Festival concert took place at the University of Windsor's Assumption Chapel, featuring performances of Nathaniel Dett's "Chariot Jubilee" and Harry Somers' "Si J'Avais le Bateau." The following year the WCF hosted Dr. Julia Davids (North Park University and Canadian Chamber Choir) as the clinician for WCF 2013, providing a public workshop for 8 choirs. The Festival concluded with a collaborative concert between the Windsor Classic Chorale and the Canadian Chamber Choir. In 2014, the WCF engaged Jennifer Enns Modolo (singer) and Ben Duinker (marimbist and composer) for clinics as well as a commissioned work ("Materia ex Nihilo" by Ben Duinker) and performances; and in 2015, the WCF featured a variety of workshops with Canadian composer Jason Jestadt on his piece "Geometry of Light."

Following Dr. Joel Tranquilla's appointment at Trinity Western University, Dr. Bruce Kotowich was named the new Artistic Director of the Windsor Classic Chorale and Windsor Choral Festival in 2016. Several members of the Windsor Classic Chorale also formed an Executive Committee to assume responsibility for planning and financials of the Festival. The clinician for WCF 2016, Dr. Brett Scott (University of Cincinnati), gave a public workshop on vocal technique. The Festival culminated in a collaborative concert with 5 participating choirs and a massed concert finale, "Song of the Land" by Inuk musician Susan Aglukark (written by Brown, Emerson, and Morrison and arranged by Canadian composer Jeff Enns). Following several successful funding applications written by the Executive Committee, the WCF was able to expand in 2017, offering individual clinics with each participating choir in addition to the public workshop. The clinician, Dr. Catherine Robbins (University of Manitoba), provided clinics for 8 participating

choirs and the WCF culminated with a showcase performance at the Capitol Theatre. Dr. Robbins conducted the massed finale piece, “This is My Home” by Bob Buckley.

WCF 2018 hosted Dr. Rachel Rensink-Hoff (Brock University) as clinician. Eight choirs engaged in clinics and performed in the concert showcase, which featured the massed choir finale “We Are Stars” by Canadian composer Kenley Kristofferson, conducted by Dr. Rensink-Hoff. Building on the theme of “community,” a public reception followed an additional workshop that was open to the public. WCF 2019 followed the same format, hosting Dr. Adam Adler (Nipissing University) who provided clinics for 11 choirs, a public workshop, and conducted the massed choir finale of Oscar Peterson’s “Hymn to Freedom,” arranged by Paul Read.

In 2020, the Windsor Choral Festival took place just before widespread closures due to the onset of the COVID-19 pandemic, March 4th-7th, 2020. The WCF commissioned and engaged Malaysian-Canadian Dr. Tracy Wong (Western University) as composer and clinician for the Festival. Dr. Wong provided clinics for 8 participating choirs. The massed choir premiered Wong’s commissioned composition “Bersatu Senada/Together with One Voice” as the grand finale at the showcase concert, which Dr. Wong conducted.

While the WCF did not occur in 2021 due to pandemic restrictions, a virtual Festival took place in 2022 with Karen Burke (York University), Dr. Melissa Morgan (University of Regina), and Dr. Tim Shantz (University of Alberta) continuing commitments to Equity, Diversity, Inclusion, and Accessibility (EDIA) initiatives. The most recent Festival took place in January 2023, welcoming founder Dr. Joel Tranquilla back for the 10th anniversary of the WCF. The Festival included workshops for 10 choirs; a performance showcase featuring the Canadian Chamber Choir and Cree-Dene musician Sherryl Sewepagaham; and the premiere of a re-

voiced version of Canadian composer Sarah Quartel’s “Carry the Music,” which was commissioned for the Festival.

FULFILLING THE MANDATES OF THE WINDSOR CHORAL FESTIVAL

Vocal Training and Education

Since its inception, the WCF has facilitated choir clinics and public workshops on a wide variety of topics including vocal technique, diverse choral music genres, composition, music industry, and conducting. The WCF places a particular emphasis on vocal training and education “through the lifespan.” Choirs with older singers and choirs for young people are equally prioritized for clinics and workshops. The WCF has also partnered with other organizations to facilitate educational outreach beyond the scope of the Festival. For example, WCF 2019 offered a series of music workshops in collaboration with community-based musicians, University of Windsor professors, and Ontario Music Educators’ Association representatives. Workshops included barbershop singing, vocal jazz, singing in other languages, marketing and audience development, score marking, and drum circle.

Promoting Community through Collaborative Singing

Collaborative activities include public workshops open to all; and combined choral events for select ensemble groups (e.g., school choirs; faith-based choirs). For example, on the Thursday evening of Festival week, two to four church choirs gather to participate in a group warm-up, engage

in clinics with the guest clinician, and sing a hymn together. This event provides these ensembles with opportunities to connect with other faith-based groups, learn new repertoire, and perform for new audiences. The Windsor Choral Festival showcase concert, which takes place on the final evening of the Festival, features each participating ensemble—including adult and youth community choirs, school choirs, faith-based choirs, and choirs of diverse cultural backgrounds, such as La Chorale du Tricentenaire and the Filipino Community Choir. The WCF showcase concert culminates with a massed intergenerational choir, congregating as many as 350 singers from various backgrounds of experience, age, and culture to sing together under the direction of the guest clinician. In addition to collaborative workshops and performances, an annual Conductors' Circle enables choral conductors and choir leaders to discuss topics such as building choral programs (recruitment and retention), exploring and rehearsing new repertoire, fundraising, marketing, and working towards EDIA goals. Guest performers, composers, and clinicians are invited to participate in this event and provide the Circle with perspectives and ideas from outside of the Windsor-Essex community.

Encouraging the Creation and Performance of New Canadian Works

The Windsor Choral Festival has commissioned new Canadian works to be performed as the WCF showcase concert massed choir finale several times; and encourages performance of Canadian works by participating choirs. WCF-commissioned works include “Materia ex Nihilo” by Ben Duinker (2014) for marimba and choir; “Bersatu Senada (Together with One Voice)” by Dr. Tracy Wong (2020) with texts in English and Malay by lyricist Mohd Fairuz; and a revoicing of Sarah Quartel’s (2023) composition, “Carry the Music” for SATB choir (originally SSA), with modifications from the composer to sing in SAB, SA, or unison.

Celebrate WCF 2024

The 11th Windsor Choral Festival will take place April 10th-13th, 2024, with guest clinician Dr. Elaine Choi (Pax Christi Chorale, Babel, Timothy Eaton Memorial Church). Dr. Choi is the winner of the 2023 Leslie Bell Prize for Choral Conducting and was recently named conductor of the 2024 Ontario Youth Choir. For more information, please visit <https://windsorclassicchorale.org/windsor-choral-festival-2>

Acknowledgements

The authors would like to express thanks to Elspeth Maynard and Jan Radford of the WCF Executive Committee for their many hours of dedication to the Festival, and their assistance in providing historical information for this article. The WCF is supported in part by funding from Social Sciences and Humanities Research Council (SSHRC) Connection Grant; Mitacs; Sing Canada Harmony; the Arts, Culture, & Heritage Fund (ACHF) City of Windsor; University of Windsor; and singer donations.



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Choirs AND THE COMMUNITY

COMMUNITY
OUTREACH
HAPPENS
WHEN
FOLKS LOOK
AROUND,
IDENTIFY
A NEED,
AND STEP UP!

This could be educational, such as a mentorship program, or a social service, such as providing low/no-cost access to a program. The offering of a meal, the creation of a safe space for youth, and the development of a program for newcomers to Canada are all further examples of community outreach.

One need only do a brief survey of choirs across Ontario to discover that wherever choirs gather to sing, so, too, are they exploring creative ways to meet the needs of their communities. In their essay *A Rubric for Choral Relevance*, Jennifer Rodgers discusses how intentional relationships help us to be relevant in our respective communities, and how relevance sets us up to have this kind of meaningful impact beyond our rehearsal spaces. Rodgers suggests that “we can be a visible voice of change in our communities because we have the pulse of our communities.” (Rodgers, 2021)

The choirs highlighted in this article, have done the hard work of listening locally, finding the pulse of their community, and responding to needs. We hope that these choirs serve as inspiration for us and others who wish to engage in meaningful community outreach and partnerships.

FEATURED CHOIRS AND PROGRAMS



Forte is a large choir of around 80 active performing members, drawn from Toronto's diverse LGBTQ2S+ communities, under the direction of Edward Connell. As an organization, Forte is approaching 30 years of being actively involved in community outreach. Dan Cantiller (VP & Director of Production for Forte) highlighted to Dynamic that one of the founding principles of Forte is "to bring appreciation of music to members of the public who do not have easy access to musical performances in venues such as hospitals, AIDS hospices, senior citizen homes, and schools". In addition to their regular concert season, they prioritize their commitment to outreach by supporting local vigils, memorials and pride celebrations. Dan further noted, "Outreach to the community is fundamental to who we are as a choir and an organization. It's part of our mission." (D. Cantiller, personal communication, February 26, 2024).



(St. Catherines)

Momentum Choir is an in-person and virtual choir for adults living with developmental disabilities. As a registered nonprofit organization, its mission is to provide an authentic musical experience in which the gifts of unique artists can be professionally nurtured and through which the artists can be given an opportunity to belong, believe, and inspire. Upon reaching its 80-person capacity in 2019, the Hamilton Chapter of Momentum launched, bridging the two cities together through this outreach endeavour. In addition to the Hamilton Chapter, there is also a Western New York Chapter of Momentum that serves the Buffalo area. Artistic Director and Music Therapist, Mendelt Hoekstra explains that the programs have “improved their [singers’] lives by allowing them to overcome societal obstacles, improve their confidence and social skills, and also allowed members to tangibly give back to the community.”

www.momentumchoir.ca



Sounds of the Next Generation

SONG (Sounds of the Next Generation) is a community music program which eliminates economic barriers to music education by offering free programs (including music, snacks and uniforms) for approximately 90 children and youth across Northumberland County. With a team of dedicated teachers and volunteers, and under the leadership of Artistic Director Lucas Marchand, outreach is at the core of SONG. Through music, members learn social engagement and development, inclusiveness, and leadership, opening doors and helping them achieve brighter futures. In the words of former Chairperson Trish Dryden, SONG endeavours to “tune into kids and help them be the best they can be.” www.songprogram.org

ADDITIONAL EXAMPLES

In addition to these three featured choirs, here is a sampling of some other choirs across Ontario who are making an impact in their communities through a variety of creative programs.

VIVA SINGERS: EVERY VOICE MATTERS CHORUS

(Downtown Toronto) - Carol Woodward Ratzlaff, Artistic Director

An entry-level choir for teens and adults who have an Individual Education Plan and require individualized support. Every Voice Matters learns

and performs a variety of music in unison or two parts which is challenging and diverse. www.vivasingerstoronto.com

LONDON GOSPEL COLLECTIVE (London) - Matthew Atkins, Artistic Director

The London Gospel Collective aims to fill a gap in the London community for people to freely express their worship through Gospel music. Their vision is to create a space for diverse people, especially People of Colour, to express

themselves in worship authentically. www.instagram.com/londongospelcollective

SILVER SOUND CHOIR (Thunder Bay) – Diana Hannaford-Wilcox, Artistic Director

The Silver Sounds Choir is a total access, barrier free, mixed-ability choral community supported by the City of Thunder Bay. They are dedicated to supporting community fundraising projects and make a point of visiting retirement homes several times per year. www.facebook.com/silver.sound.choir

CHORUS NIAGARA (St. Catharines) - Robert Cooper, Artistic Director

Chorus Niagara offers an established associate conductor program which provides an emerging conductor experience leading a dedicated community choir in both rehearsal and performance. This mentorship opportunity also offers insight into the logistics of leading a choral organization as well as one-on-one direction from the artistic director. www.chorusniagara.org

NAI SYRIAN CHILDREN'S CHOIR (Roncesvalles, Toronto) - Fei Tang, Founder

The Nai Syrian Children's Chorus provides a unique space for refugee children to learn to express their grief, yearning, love, and hope through singing in their mother tongue and in the official languages of their new home. www.choralnation.com/choirs/nai-childrens-choir

AEOLIAN PRIDE CHORUSES (London) - Clark Bryan, Artistic Director

With the goal of combatting stereotypes and perceptions, Aeolian Pride Choruses challenge the heteronormative worldview by inspiring their audience, the Pride community and their broader community through advocacy and music. www.aeolianhall.ca/aeolian-pride-choruses

HAMILTON CHILDREN'S CHOIR (Hamilton) - Melanie Tellez, Artistic Director

'Sing As You Are' is a free pop-up program for children where they build an instant choir through easy-to-learn pieces. This program is held in various community spaces throughout the city. www.hamiltonchildrenschoir.com/saya

ISLINGTON UNITED CHURCH CHILDREN'S CHORUS (Etobicoke) - Cynthia Smithers & Finn Parks, Co-Directors

Islington United Church Children's Chorus is a free choral program for children which offers an after-school meal for the entire family and age-appropriate music education in a safe, welcoming, inclusive and intentionally interfaith space. (Information provided by Jason Locke, Minister of Music, Islington United Church)

INTERGENERATIONAL CHOIR, CIRCLE OF MUSIC (Kitchener) - Sasha Judleson, Director

The Alzheimer Society of Waterloo Wellington, in partnership with Wilfred Laurier University and The University of Waterloo, provides a choral experience for Alzheimer's patients and their caregivers - a circle of music - where participants make music with high school students. www.alzheimer.ca

Each with its unique commitment to outreach, these choirs engage in intentional relationships to make meaningful impacts beyond their rehearsal spaces. They offer mentorship, community, safe space, access, and a host of other practical, emotional, intellectual, and spiritual benefits. This brief overview only scratches the surface of the many worthwhile outreach projects being offered by many educational, community, and faith-based choirs across Ontario. Let's celebrate this meaningful work and be inspired to continue to bring creativity and intention to our efforts to work together as choirs who make an impact in our communities.

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BIOS:



Jason is the Minister of Music at Islington United Church in Etobicoke. He is currently pursuing a Master of Music in Performance (Choral Conducting) at Western University. He is also a composer of sacred anthems, publications through GIA.



Rabekah is a multi-instrumentalist, vocalist, and conductor currently pursuing a MMus in Performance (Choral Conducting) at Western University. She is also the founding conductor of the Meadowlands Community Choir.



What is the OYC?

The **Ontario Youth Choir (OYC)** is the province's honour choir and an intensive 10-day summer training program for Ontario singers ages 16 to 23. The program is a chance to immerse yourself in the vital art form of choral singing as part of a large group of motivated and enthusiastic individuals.

With residency at one of the music faculties in Ontario, singers rehearse with and learn from an eminent conductor and a professional faculty, and then go on a mini performance tour. Ontario Youth Choir program combines rehearsals, masterclasses, and private voice lessons with social events and activities to create an exceptional musical and educational experience.

www.choirsontario.org/ontario-youth-choir



OYC 2023: Sunday Concert, Grace Church on-the-Hill, Toronto

IMPORTANT DATES

Audition Deadline: April 8, 2024

Conductor Intern Applications Due: March 31, 2024

In-Person Audition Dates:

- March 3 & 23 - Toronto
- March 6 - London
- March 20 - Kingston
- March 30 - Virtual/Zoom



August 2-11, 2024



Waterloo



Conrad Grebel University Collage



Elaine Choi, Conductor



Auditions: Feb. 1 - Apr. 8, 2024



ARCHEOLOGY & ARCHITECTURE:

On the Influence of *O Haupt voll Blut und Wunden*

by Matthew Emery

This short meditation and reflection came about from a lecture I gave in September at Carleton University in my Tonal Counterpoint course. I was speaking about the far reaching, and broad influence that the music of the Baroque era has on creators today; how it is still relevant to look to the past to find meaning in the present. Through this process of examination and analysis, we reveal connections to music which span over 400 years, uncovering how Paul Simon, like J.S. Bach, constructs melodies in a similar manner, or how Josh Turner reinterprets and synthesizes past traditions to create a work which looks both forwards and backwards. In this examination of Hassler, Bach, Simon, and Turner, we illuminate music that blurs notions of classical and popular into one, a music which belies categorization as it intertwines sacred with secular as if a metaphor for the intermingling we all are apart of today.

We studied the J.S. Bach chorale *O Haupt voll Blut und Wunden* with text by Paul Gerhardt, from the *St. Matthew Passion* (1727) for its use of structural pitches, non chord tones, voice leading, harmonic motion and general composition technique. Bach frequently placed chord tones on strong metric accents, and then filled in the gap between these structural pitches with non chord tones; this is why we frequently see stepwise moving melodies and the rich harmonic language we know of Bach. Of course, Bach did not write this melody. Bach reimagined his chorale based off of the c1601 secular madrigal *Mein G'müt ist mir verwirret* by Hans Leo Hassler.

O Haupt voll Blut und Wunden has inspired other composers as well. David Maslanka's 1999 percussion ensemble work *Hohner* and his 2011 *Symphony No. 9* feature the chorale melody. Franz Liszt uses the melody in a variation of his 1879 *Via Crucis* work for choir and organ. Felix Mendelssohn wrote his *O Haupt voll Blut und Wunden* cantata in 1830, and Fred Hersch wrote *24 Variations on a Bach Chorale* in 2002 using *O Haupt voll Blut und Wunden* as the source theme; his series of variations was as a response to the 9/11 terrorist attack. Composers have been incorporating this melody for hundreds of years; reusing it, and placing it in new contexts with new meanings and new significance.

After studying the Bach chorale, I played the class Paul Simon's *American Tune* (1973). Immediately we hear the influence of the chorale melody in Simon's melodic pattern. It is as if *O Haupt voll Blut und Wunden* lay there like wooden studs in a house still under construction, waiting to be adorned with



drywall, paint, and the interior of the house. Simon uses the Bach melody as structural pitches to which he then moves to and from; meandering as he sees fit, he mixes his own melodic wanderings at time with that of Bach's. For example, when Simon sings "And I dreamed I was dying" he writes new melodic material. All of the melodic writing is happening overtop of Simon's own harmonic language, writing in a contemporary sonic world, at times influenced perhaps by Bach's harmonization, but fully his own. Simon has stated in an interview it was Art Garfunkel who first showed him the Bach chorale while discussing writing a Christmas album. Just as J.S. Bach's Baroque style of melodic construction uses structural pitches linked together with non chord tones, Simon reimagines this technique by placing the Bach melody as a new floor plan, to which he freely weaves in and out from. The tradition of using past material in a new light continues.

One of my favourite things to do is to find covers of songs. I love listening to how other artists interpret songs, how they change various musical elements, what new timbres, new perspectives, and new understandings of the music they bring to a work. It's very similar to when I hear choirs sing my music at different tempo's, or shape and phrase the music in new ways. It is one of the best experiences I have as composer—when I come across an ensemble who brings something new to my music, an unimagined possibility of the way my music could be.

Josh Turner's 2017 arrangement of *American Tune* features himself on guitar and voice, and Leah Taub also on voice. The choral tradition of Bach's chorale appears as a foundation in this arrangement. Both Turner and Taub sing Paul Simon's melodies above Bach's chorale which is placed in the guitar line; here the Bach chorale is the literal foundation for the *American Tune* above it. It is as if the guitar transforms into Baroque continuo with figured bass. Here, Turner inputs Bach's music as if it were a mulch embrace of Paul Simon. In the cover's final verse, Turner continues to play the Bach chorale, while Taub sings the Bach chorale melody in a vocalized fashion as the work begins to disintegrate away from Paul Simon's *American Tune* into the source of inspiration: Bach's *O Haupt voll Blut und Wunden*.

There is a reorientation of music as past influences mix together, blend, and melt away into a cover which pays homage to both Paul Simon and J.S. Bach. Through this weaving of past music, Turner blends the sacred music of Bach's harmonization with the secular tune and lyrics of Simon as a musical amalgamation is formed. In some ways, Bach did same, but in reverse; he took Hassler's secular melody and embroidered it with a sacred text and added his own harmony. The Turner cover absorbs these inherent connections and contradictions and through osmosis brings a history of over 400 years to the forefront woven with a thread of Hassler, Bach, and Simon.

We uncover a fascinating history of composers reusing material of past styles and traditions, brining the old into direct contact with the present to create works which then transcend boundaries. Like an archaeological exercise, we brush grains of past sand away and uncover a blurring of sacred and secular, of popular and classical, and reveal a melody which continues to reverberate,



sounding in new meanings and in new centuries. As conductors, composers, educators, and artists, we should look everywhere for our repertoire. Let one work be the centre of a web so to speak, and trace its influences, the source inspiration, and see how other works connect to each other. Perhaps this can be a step towards equitable programming by uncovering and revealing connections be they sacred, secular, political, geographic — to bring forward works that find meaning and relevancy in once undiscovered places to new audiences.



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