

GALA LEADERSHIP SYMPOSIUM

THE POWER



Cleveland

AUGUST 7-10
2014

Alive and Kicking!

a workshop presented by:

Joseph Buches

Kurt Ala-Kantti

Lori Tennenhouse



Lori Tennenhouse formed the Grand Rapids Women's Chorus in 1996, is an advocate for women's choral music.

Currently, Lori is a member of the American Choral Directors Association's commissioning consortium and through her expertise

the GRWC has acquired and performed seven commissioned works by women composers to date. As an arranger, Lori has published Iraqi Peace Song, a traditional Iraqi lullaby written by Knut Reiersrud in 2007, and would like to continue to write and arrange choral music that is moving and meaningful.

Iraqi Peace Song

Santa Barbara Music Publishing

www.sbmp.com

voicing: **SA/alto solo**

catalogue number: **SBMP 794**

duration: **5:30**

price: **\$1.95**

accompaniment: *piano, cello, dumbek*

The song is a lullaby, that universal culture of feeling shared between mother and child. Accompanied by a cello, the piece opens with a hauntingly beautiful solo sung in the original Arabic (a transliteration is in the score.) The piano joins and then the choir, singing first the theme about international peace in English, then moving on to the Arabic.

See and hear:

www.sbmp.com/SR2.php?CatalogNumber=0794

Peace to the world

Peace to my country, my love

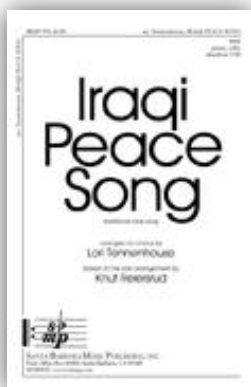
Peace to your dreams

Peace to your children

Underneath the whispering trees, where our

sons and daughters are free

In the beauty we will see through your eyes of peace



Iraqi Peace Song

English Interpretation by
Kari Iveland

Traditional Iraqi song
arr. for chorus by Lori Tennenhouse
based on the vocal arr. by Knut Reiersrud

95

Solo *mf*

SA unis.

lee ah ee nah AHee lee

Peace to my heart, peace to my

101

mp

yah MAHoh tehEE nuhn

home land. Peace to the

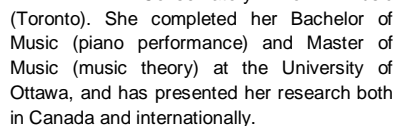
rit.

lah nuhn lee ah ee nah AHee lee

world, peace to my coun - try, my love.

rit.

yah MAHoh TEH - ee nuhn.

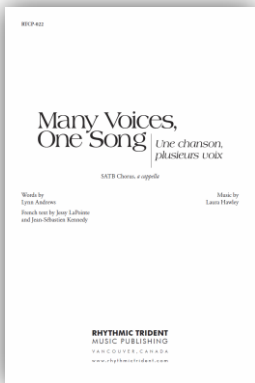


Laura is a member of the Ontario Registered Music Teachers' Association and maintains a private teaching studio where she teaches piano, theory, harmony and history. Ms. Hawley is Director of Music at St. John's South March Anglican Church in Kanata. She accompanies the Ottawa Children's Chamber Choir as well as the Cantiamo Girls Choir and Training Choir, and has composed music for both. Actively commissioned for new pieces, Laura currently has three published works available at Rythmic Trident Publishing, with more to come.

Many Voices, One Song

Rhythmic Trident Music Publishing
www.rhythmictrident.com
voicing: **SATB**
catalogue number: **RTCP 022**
duration: **5:30**
price: **\$1.95**
accompaniment: *SATB acapella*

Many Voices, One Song was the theme of this year's Unison Choral Festival. Unison is the quadrennial choral festival of LGBT choirs in Canada. Published in time for the festival, the poetry, by Lynn Andrews, and music were both new commissions and the piece was premiered at the closing concert by the combined festival choruses, with the audience being given a reduced 2-part mixed version to sing with the choir. Written bilingually in French and English, necessary for a National Festival in Canada, there is an English only version in the works



Laura Hawley

RTCP-022

*for Unison / Unisson 2014
Canadian LGBTQ Choral Festival, Ottawa
Kurt Ala-Kantti, Artistic Director*

MANY VOICES, ONE SONG

— Une chanson, plusieurs voix —

Words by Lynn Andrews
French adaptation by
Jessy LaPointe and Jean-Sébastien Kennedy

Music by Laura Hawley

[illegible]

MANY VOICES, ONE SONG © 2014 RHYTHMIC TRIDENT MUSIC PUBLISHING (SOCAN)
www.rhythmictrident.com

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7 9

S. *mf*
da da da da da da da da _____ Sis-ter sis-ter Fam'-ly where my heart be-longs

A. *mp*
da da da da da _____ Doo doo doo doo doo doo

T. *mp*
_____ da da da da _____ Doo doo doo doo

B. *mp* unis.
da da da da da _____ doo Doo doo doo doo doo doo

9

13 17

S. *mp* *mf*
doo doo doo doo doo doo Home is a cir-cle in - side the

A. *mp* *mf*
Bro - ther bro - ther my heart Home is a cir-cle in - side the

T. *mf* *mf*
Bro-ther bro-ther Fam'-ly where my heart be-longs Home a cir-cle in - side the

B. *mp* *mf*
doo doo doo doo doo doo Home a cir-cle in - side the

17

20

S. "Oth- er" Ma-ny voic - es, one song, one:

A. "Oth - er" Ma-ny voic - es, one song, one

T. "Oth- er" Ma-ny voic - es, Ma-ny voic-es, one

B. "Oth - er" Ma-ny voic-es, ma-ny voic - es, one

The musical score is for a vocal ensemble and piano. It consists of five staves. The first four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The lyrics are: "Oth- er" Ma-ny voic - es, one song, one: (Soprano); "Oth - er" Ma-ny voic - es, one song, one (Alto); "Oth- er" Ma-ny voic - es, Ma-ny voic-es, one (Tenor); "Oth - er" Ma-ny voic-es, ma-ny voic - es, one (Bass). The piano part provides harmonic support with chords and moving lines in both hands.

The musical score is presented in two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff at the bottom. The second system shows the continuation of the piano accompaniment.

Vocal Parts:

- Soprano (S.):** Starts with a melody in 4/4 time, marked *mf*. Lyrics include "Da da da dan da da da da da da da da da da da da da".
- Alto (A.):** Enters with a melody marked *mp*, then *mf*. Lyrics include "song. Da da da da da da da da da da da da da da da da da da da".
- Tenor (T.):** Enters with a melody marked *p*, then *mf*. Lyrics include "song. Da da da da da da da da da da da da da da da da da da da".
- Bass (B.):** Enters with a melody marked *p*, then *mf*. Lyrics include "song. Da da da da da da da da da da da da da da da da da da da".

Piano Accompaniment:

- The piano part begins in the second system, marked *f*.
- The right hand plays a complex melodic line with many beamed sixteenth notes.
- The left hand provides harmonic support with chords and moving bass lines.

Stephen Hatfield



Stephen Hatfield is a popular composer, conductor, clinician, work-shop leader and lecturer who specializes in choral music.

"Hatfield's music is an ideal teaching tool, simultaneously engaging the mind, body, and spirit. All of his work is so appealing and well crafted that singers enjoy the process of discovery that the music invariably offers. Each and every piece has interesting yet challenging material for each voice part, possesses a depth of meaning, and feels good to the voice." - Dr. Solveig Holmquist, Director of Choral Activities, Western Oregon University.

Labour of Love

Boosey & Hawkes

www.boosey.com

voicing: **SSA (SATB available from composer)**

catalogue number: **HL48005153**

duration: **4:34**

price: **\$1.80**

accompaniment: *piano, optional violin*

Originally scored for SSA, much of this piece is in unison and two-part, and the three-part writing is simple, but still gives ample opportunity for the kind of phrasing and interpretation that keeps even an advanced choir challenged. After directing this piece with the SATB Choir Tone Cluster - quite a queer choir at the Mosaik Choral Festival in Ottawa, where they had reworked the SSA version into a mixed version, Stephen was inspired to rework it into SATB. It seemed like a natural anthem for the choir with the repeated line "I'll be looking out for you there... somewhere there are people like me".

Hear:

www.stephenhatfield.com/Compositions/Treble3#

Other suggested pieces by this composer:

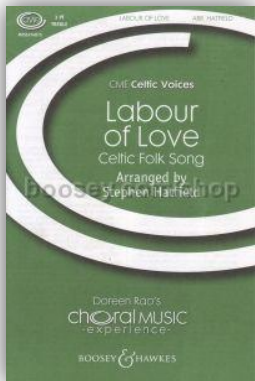
When the Stars Fall

Virgin Mary Had a Baby Boy

All Too Soon

African Celebration (aka Suite: Xhosa, Msutu, Zulu)

mosaik



8

Labour of Love (SATB)

VERSE 3

45

We're stand - ing here in our or - der. The

We're stand - ing here in our or - der. The

We're stand - ing here in our or - der. The

We're stand - ing here in our or - der. The

maintain soloist's energy—sing out

VERSE 3

48

chords in our voice hoist the sails in-to the breeze. We'll give you our

chords in our voice hoist the sails in-to the breeze. We'll give you our

chords in our voice hoist the sails in-to the breeze. We'll give you our

chords in our voice hoist the sails in-to the breeze. We'll give you our

51

heart, give you our breath - ing, give you the ship that could sail Ab - el-

heart, give you our breath - ing, give you the ship that could sail Ab - el-

heart, we'll give you our breath - ing, give you the ship that could sail Ab - el-

heart, give you our breath - ing, give you the ship that could sail Ab - el-

54

ard to El - o - ise. And you know I'll be

ard to El - o - ise. And you know I'll be

ard to El - o - ise. And you know I'll be

ard to El - o - ise. And you know I'll be

cresc. *strong downbeat, then suddenly a*

cresc. *strong downbeat, then suddenly a warm,*

57 *warm, gentle tone—don't lose rhythmic energy*

look - ing for some - one, and I'll be look - ing for some - one, and

look - ing for some - one, and I'll be look - ing for some - one, and

look - ing for some - one, and I'll be look - ing for some - one, and

look - ing for some - one, and I'll be look - ing for some - one, and

gentle tone—don't lose rhythmic energy

60

I'll be look - ing out for you there, some-where there are peo-ple like

I'll be look - ing out for you there, some-where there are peo-ple like

I'll be look - ing out for you there, some-where there are peo-ple like

I'll be look - ing out for you there, some-where there are peo-ple like

63 *stagger breathe to the end*

me, like

me, some-where there are peo - ple like

me, some-where there are peo - ple like me, like

me, some-where there are peo - ple like me, like

p

mp

p

mf

mf

p

p

65 *no decrescendo—vocal tone remains energized—tongue forward, jaw relaxed*

me.

me.

me.

me.

p

p no decrescendo
distant, but clear

p no ritardando

4'34"

Brian Tate



Brian Tate is an award-winning composer, as well as an accomplished and versatile musician, choir director, and educator. Brian attributes the success of his multifaceted career to a love of working with people and a passion for the arts.

Brian received his Bachelor of Music degree from the University of British Columbia, and went on to further music studies in London, England, and Toronto. His love for music of many kinds has led to a diverse career that includes orchestral and choral conducting and performing, musical theatre, and composing music for film, television, stage, and the concert hall. Brian has twice received Vancouver's Jessie Richardson Award for original theatre music, and his choral music is performed worldwide.

Om Mani Padme Hum

Pavane Music Publishing
www.pavanepublishing.com

voicing: **SATB**

catalogue number: **P1472**

duration: **5:00**

price: **\$2.35**

accompaniment: piano, optional djembe & triangle

This is a song of meditation that is surprisingly upbeat. A easy chant begins, inviting the other voices to join in until all are enraptured with the song. Percussion instruments add nicely to the song's allure.

See and hear:

<http://youtu.be/oois1D-Xu4>

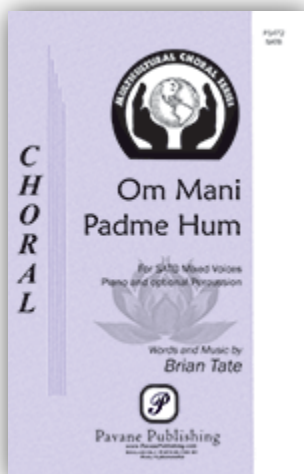
Other suggested pieces by this composer:

Gate, Gate - Earthsongs

Gently (Walk on the Earth) - manuscript

Ose Ayo - Pavane

We Are One - Alliance Music Publishers



59 60 61 62

mf

Om mm, Om mm

mf

Om mm, Om mm

mf

om ma - ni pad - me hum, om ma - ni pad - me hum,

mf

mf

F

63 64 65

mf

Oh Oh

Om mm, Om

Om mm Om

om ma - ni pad - me hum, om ma - ni

66 1. 2. 67 68

O pre - cious

mm mm. O pre - cious

O pre - cious

pad - me hum, pad - me hum. O pre - cious

69 70 71 72

jewel, O pre - cious flow'r, my mind is

The musical score is written for voice and piano. It consists of two systems. The first system contains measures 66 through 68, and the second system contains measures 69 through 72. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The vocal part is written in a single staff with a soprano clef. The piano accompaniment is written in two staves, treble and bass clef. The score includes first and second endings for measures 66-67. The lyrics are: "O pre - cious", "mm mm. O pre - cious", "O pre - cious", "pad - me hum, pad - me hum. O pre - cious", "jewel, O pre - cious flow'r, my mind is".

H

73 74 75 76 *p*

clear, my heart is here. Om

77 78 79 80

mm. Om

81 82 83 84 85

mm. O mm.

73 74 75 76 *p*

clear, my heart is here. Om

77 78 79 80

mm. Om

81 82 83 84 85

mm. O mm.

Mark Sirett



Mark Sirett is a prolific composer, choir director and teacher. He holds both masters and doctoral degrees in choral conducting and pedagogy from the University of Iowa and has taught at the University of Alberta, the University of Western Ontario and Queen's University. He directs the award winning Cantabile Choirs of Kingston, and is regularly commissioned to compose new works. His published works are found in the catalogues of Boosey and Hawkes, Oxford University Press, ECS Publishing, Walton, Hinshaw, Alliance, Augsburg/Fortress, and Warner/Chappell.

Come Sit With Me

Manuscript
www.marksirett.ca
voicing: **SATB**
catalogue number:
duration: **5 min approx.**
price:
accompaniment: *piano*

Commissioned for the 20th Anniversary of the choir, the poetry was written by a sister of a choir member. Chosen by the composer from amongst several submissions, Mark was so moved by both submissions from Lynn, he asked permission to hold onto the second poem to set at a later date.

Other suggested pieces by this composer:
Go, Lassie, Go - Boosey & Hawkes
Where Have All the Flowers Gone? - Boosey
The Cliffs of Dooneen - Cypress
Watane - Boosey & Hawkes

Come Sit With Me

Text *Lynn Andrews*

Music *Mark Sirett*

for *Tone Cluster, quite a queer choir, Ottawa ON*
Kurt Ala-Kantti, director

Come Sit with Me for SATB & piano

Lynn Andrews
used with permission

Mark Sirett

Andante ♩ = 100

S. *p* Come, come,

A. *p* Come,

T. *p* Come,

B. *p* Come,

Piano *p*

2

6 *mp* *p* *rit.*

come, sit with me, sit with me here,

come, come, sit with me, sit with me here,

come, come, sit with me, sit with me here,

come, come, sit with me, sit with me here,

come, come, sit with me, sit with me here,

come, come, sit with me, sit with me here,

11 **A** **A tempo** ♩ = 100 *mp*

Daught-er moon, and star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

A **A tempo** ♩ = 100 *mp*

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

Daught-er moon, star-ry son,

15 **rit.** *p* **Andante** ♩ = 100 3

qui-et your heart, un-der the blue of the sky.

p

Qui - et your heart, un-der the blue of the sky.

p

Qui - et your heart, un-der the blue of the sky.

p

Qui - et your heart, un-der the blue of the sky.

rit. *p* **Andante** ♩ = 100

19 **B** *mf*

Let my hand fold ov - ver, fold o - ver, o - ver your own,

mf

Let my hand fold o - ver, fold o - ver your

mf

Let my hand fold ov - ver, fold o - ver your

mf

Let my hand fold o - ver, fold o - ver your

B *mf*

25 **C** - A tempo ♩ = 100

p Come, _____ come, _____

p Come,

Come,

p Come,

p Come,

C A tempo ♩ = 100

©Mark Sirett, 2014

David Hamilton

More:



New Zealand composer David Hamilton is a well-known choral conductor, adjudicator, workshop leader and clinician. His choral music is widely performed, and has been published and recorded in the US, UK and Finland, and has won competitions in Italy, Israel, and the US.

Suggested pieces:

A Bright Light Still Shines - written for GALS (Gay and Lesbian Singers), Auckland, New Zealand, this piece, set in a gospel style, contrasts the pain on the inside, with the 'bright light' that still shines through even in the darkest of times in our lives. Text by Keith Parke, from the collection of poems titled "How Can You Write a Poem When You're Dying of AIDS?"

Good Times, Bad Times, Always - written for Tone Cluster - quite a queer choir, Ottawa, the text by Walter McInnes (from the same book above), is a poem about love and loss. The lines in the first verse about helping someone to "...take that extra pill because there's nothing left to try" place the poem in the context of a loved one who has died. However the poem is an affirmative statement of love, and concludes that there is never a bad time to tell someone you love them. Even though it might break out heart to say good-bye, there is also a love that will endure always.

Manuscript - www.dbhmusic.co.nz david@dbhmusic.co.nz

David L. McIntyre



Playful and witty, passionate and tuneful, rhythmic, tender and moving - all describe the music of David Leroy McIntyre. Since the 1970s he has created an impressive body of concert, pedagogical, and church music that continues to be received enthusiastically by performers and audiences alike. Whether music for solo piano or organ, voice or chorus, chamber ensemble or full orchestra, it is a music that stirs deep emotion, hope and zest for life.

Suggested pieces:

Watershed Stories - a stirring larger work of multiple movements, it chronicles the experiences of gay and lesbian people growing up and living in the prairies, was commissioned by Regina's Prairie Pride Chorus.

Yes - a beautiful, yet gut-wrenching work chronicling the journey of a gay couple as they deal with aids. Commissioned by Tone Cluster - quite a queer choir, the text is from a poem by Saskatchewan-based lesbian author Elizabeth Philips (from the book "A Blue with Blood in it" (2000))

Manuscript - available from composer - dmcintyre@sasktel.net