
by

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B.Mus., Wilfrid Laurier University, 2002
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A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

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ABSTRACT

This study catalogues the repertoire for solo marimba by Canadian composers from 1981–2006. It is the first annotated bibliography of this musical tradition. As such, it will be used by educators, students, and performers of all levels. The annotated bibliography includes publication information, general performance issues, and other comments specific to an individual work. The information was gathered exclusively from the websites of composers, performers, and publishers, the online editions of The Encyclopedia of Music in Canada or The Canadian Music Centre, and by examining the scores of the annotated compositions. By providing this information in a single volume, it is the hope that this study will increase the research on and performance of Canadian marimba music both nationally and internationally since many of the annotated works are virtually unknown.

As with any reference tool, there were many decisions to be made regarding the scope of the volume. Canadian composers are defined as those who were born in Canada or those who now reside in Canada. Only solo marimba compositions on file at The Canadian Music Centre and works produced by composers who are members of the Society of Composers, Authors and Music Publishers of Canada were selected for this study. This limitation
assumes that publications are easily obtainable by interested parties through individual publishers or by way of the free-loan service offered by The Canadian Music Centre. Marimba concertos and marimba solos with tape or electronics are also included for a total of seventy compositions. However, chamber compositions that feature the marimba in an important musical role are excluded as it would make the guide too long and cumbersome; 113 works are listed separately in the Appendix for reference.

Each annotation may include the date and place of composition, publication information, the number of pages of music, the place, date and performer of the premiere performance, a composer, performer, or publisher’s note (if available), the duration, number of movements, the range of the instrument required, instrumentation (i.e. concertos) and a discussion of the technical requirements. Call numbers for works available from The Canadian Music Centre will be included as well as available recordings, including archival recordings available through The Canadian Music Centre. My analysis of the bibliography suggests that marimba composition in Canada is very eclectic and diverse. The repertoire offers a range of styles suitable for beginning, intermediate, and advanced performers.
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PREFACE: THE PURPOSE AND SCOPE OF THE STUDY

Rationale for the Annotated Bibliography

This study catalogues the repertoire for solo marimba by Canadian composers from 1981–2006. It is the first annotated bibliography of this musical tradition. As such, it will be used by educators, students, and performers of all levels. The annotated bibliography includes publication information, general performance issues, and other comments specific to an individual work. The information was gathered exclusively from the websites of composers, performers, and publishers, the online editions of *The Encyclopedia of Music in Canada*¹ or *The Canadian Music Centre*,² and by examining the scores of the annotated compositions. By providing this information in a single volume, it is the hope that this study will increase the research on and performance of Canadian marimba music both nationally and internationally since many of the annotated works are virtually unknown.

Canadian marimba composition is a relatively recent development as Canadian composers did not begin to compose works for the marimba until the 1980s when percussionists Beverley Johnston, Marie-Josée Simard, and Salvador Ferreras began to exhibit their extraordinary skills and commission works for the instrument through government agents such as the Canada Council. As well, performers such as Mark Duggan, D’Arcy Gray, and Thierry Pilote began to compose works for the marimba in order to increase the repertoire for the instrument.

The impetus for marimba composition remained strongly linked to performance, a connection mirrored in both the United States and Japan. While the marimba is considered one of the oldest instruments in existence, today’s modern orchestral instrument has only

existed since the beginning of the twentieth century. The earliest repertoire for the instrument consisted of arrangements of popular tunes and transcriptions of classical music, supplemented by a few original works by marimbists such as Clair Omar Musser. American Vida Chenoweth conducted the first substantial solo marimba recitals on the concert stage in the 1950s. She is credited as the first to build a repertoire for the instrument as she continually encouraged composers to write for the instrument during her performing career. In Japan, marimba virtuoso Keiko Abe also encouraged composers to write new works and her early concerts "had a strong impact on the field of music, changing ideas about, and appreciation for, the marimba." Her first recording of marimba works made available in the United States in 1969 had a considerable impact "in that it sparked a dual interest in the composers' unique and fresh approaches to the marimba and Abe's aggressive, yet sensitive control for technique." These events led to the 1979 publication of Leigh Howard Stevens' revolutionary text, *Method of Movement for Marimba*, considered "the most complete technical approach to the study of four-mallet marimba playing." While there were many pedagogical method books already in wide-spread circulation, Stevens' treatise influenced an entire generation of aspiring marimbists, as pedagogical developments in marimba playing once considered dispensable, specifically the use of four mallets, became fundamental for all percussionists to acquire. Stevens has such indirectly strengthened and solidified the

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3 Sarah E. Smith, "The Development of the Marimba as a Solo Instrument and the Evolution of the Solo Literature for the Marimba" (DMA doc., Ohio State University, 1995), 64.
4 Kathleen Sherry Kastner, "The Emergence and Evolution of a Generalized Marimba Technique" (DMA doc., University of Illinois, Urbana-Champaign, 1989), 56.
5 Ibid., 60.
9 Monte Cristo Coulter, "Performance Problems Associated with Marimba Etudes 1, 2, and 3 by Paul Smadbeck" (DMA doc., University of Memphis, 1994), 1.
marimba’s status as a concert instrument. Marimbists such as Michael Burritt, Gordon Stout, Murray Houliff, Ney Rosauro, and Keiko Abe have also composed music for the instrument in order to increase the available repertoire. Finally, non-profit organizations such as *New Music Marimba* in the United States have also played a role in expanding the repertoire as it promotes and encourages new compositions for the marimba and creates public knowledge and awareness of the instrument and its repertoire.\(^{10}\) Thus through the composition of a number of important works, followed by the utilization of advanced techniques in performances by marimba virtuosoi, the marimba has become an indispensable instrument for percussionists and a new instrument for exploration for composers.

**Scope of the Study**

As with any reference guide, there were many decisions to be made regarding the scope of the volume. Canadian composers for this study are defined as those who were born in Canada and maintain residence in the country, composers born in Canada who now reside abroad, or composers born in another country who now permanently reside in Canada. Only original solo marimba compositions on file at *The Canadian Music Centre* and works produced by composers who are members of the Society of Composers, Authors and Music Publishers of Canada were selected for this study. This limitation assumes that publications are easily obtainable by interested parties through individual publishers, by way of the free-loan service offered by *The Canadian Music Centre*, or the composers themselves. Marimba concertos and marimba solos with tape or electronics are also included for a total of seventy compositions. 1981 is the date of Denis Gougeon’s *Dialogues*, which marks the starting point for solo marimba composition by Canadians. Oleksa Lozowchuk’s *La Rencontre* of

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2006 serves as the end point of my study.

For this study, solo marimba compositions are defined as works without accompaniment. However, compositions which require the soloist to briefly perform on other percussion instruments are also included. Marimba solos with tape or electronics include works which feature a tape accompaniment or works in which the marimba is to be electronically manipulated during a performance. Marimba concertos are defined as works which feature full orchestras, string orchestras, or chamber orchestras. Double concertos (concerti for more than one soloist) are also included as are works in which the soloist must perform on other percussion instruments. Finally, chamber compositions that feature the marimba in an important musical role are excluded from this study as it would make the guide too long and cumbersome; 113 known works (primarily compositions on file at The Canadian Music Centre) are listed separately in the Appendix for reference.

Literature Review

Little work has been done on the analysis of marimba music by Canadian composers. The exception is Dylan Benson’s unpublished paper on Peter Hatch’s *Lagtime*.\(^{11}\) Benson’s paper provides an enlightening examination of the composition solely from a stylistic and theoretical perspective within Hatch’s output. Peter Hatch’s “A Talk about Time and Syntax in Music,”\(^{12}\) presents a limited discussion of *Lagtime* in connection to the writings of Gertrude Stein while Barry Truax’s article “The Inner and Outer Complexity of Music” briefly mentions his compositional intentions for his marimba and tape composition

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Nightwatch.\textsuperscript{13}

Marimba research can be divided into three categories: analytical, pedagogical and historical. Current research is often very general, and written in a performance rather than a musicological perspective. Analytical sources, such as Payton MacDonald’s analysis of the first movement of American composer Jacob Druckman’s \textit{Reflections on the Nature of Water}, are often intended to be used as tools for learning and memorizing compositions and to “help a performer arrive at unique and colorful interpretations.”\textsuperscript{14} Pedagogical sources, such as Leigh Howard Stevens’ \textit{Method of Movement for Marimba},\textsuperscript{15} focus on teaching and mastering the technical difficulties which are encountered by a marimbist on the instrument. Finally, historical sources, for example Kathleen Kastner’s “The Emergence and Evolution of a Generalized Marimba Technique”\textsuperscript{16} and Sarah Smith’s “The Development of the Marimba as a Solo Instrument and the Evolution of the Solo Literature for the Marimba,”\textsuperscript{17} outline a general history of the marimba from its ancient origins to its current status as a Western art instrument. It is hoped that my study will spark further analysis of Canadian marimba music.

Several biographical guides were consulted to develop criteria for the annotations of the solo marimba compositions under consideration. Published annotated bibliographies, such as \textit{Harp Music Bibliography: Composition for Solo Harp and Ensemble} by Mark

\textsuperscript{15} Stevens, \textit{Method of Movement for Marimba}.
\textsuperscript{16} Kastner, “The Emergence and Evolution of a Generalized Marimba Technique” (DMA doc., University of Illinois, Urbana-Champaign, 1989).
\textsuperscript{17} Smith, “The Development of the Marimba as a Solo Instrument and the Evolution of the Solo Literature for the Marimba” (DMA doc., Ohio State University, 1995).
Palkovic, Wind Chamber Music For Two to Sixteen Winds: An Annotated Guide by Barbara Secrist-Schmedes, and Violin Music by Women Composers: A Bio-Bibliographical Guide by Rose-Marie Johnson, tend to provide sufficient details concerning the name of the composer, the title of the piece, and the publication information. However, they generally fail to provide important information regarding a composition’s stylistic traits, performance issues, or other comments specific to a composition, such as its premiere or its commissioner. Bibliographical dissertations concerning Canadian solo and ensemble repertoire were also consulted for this study. Annotated guides, such as “Canadian Bassoon Repertoire: History, Traits, and Characteristics, with Analysis of Representative Works” by Marc Apfelstadt and Laurie Anne Glencross’ “An Annotated Bibliography of Woodwind Quintet Music by Canadian Composers” are valuable resources since they generally provide more information in an individual annotation than those presented in published guides and because they all have the objective of exposing and promoting obscure repertoire.

Two annotated guides of marimba literature were consulted to develop criteria for the annotations for this study. The annotations in M. Christine Conklin’s “An Annotated Catalogue of Published Marimba Concertos in the United States from 1940-2000” are presented in chronological order rather than alphabetical by composer so as to show the progression and development of original literature composed for the marimba, noting trends

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22 Laurie Anne Glencross, “An Annotated Bibliography of Woodwind Quintet Music by Canadian Composers” (DM doc., Florida State University, 2000).
in three distinct time periods. These time periods note the increase in the number of works composed, the increase in technical demands required for performance and the gradual expansion of the range of the instrument required. Annotations for each composition include information about the premiere of the work, technical requirements, range of the instrument required, and other information found to be useful or relevant to teachers and performers. However, the annotations are not presented in a consistent or meticulous manner, as they are presented in prose writing, rather than in a chart format.

William Moersch’s *New Music Marimba Repertoire Guide: Volume I* contains substantial and important marimba compositions based on their musical content and their utilization of the marimba’s full expressive and technical capabilities. The guide is divided into three sections: solo (including works with tape), chamber music, and concertos. Each annotation includes the title, composer, scoring (including range), duration, composition date, publisher, commissioning agent, date, location, and performer of the premier, available recordings, program notes, a biography of the composer, and a one-page excerpt of the music. My guide will include all marimba compositions by Canadian composers, regardless of the quality of their musical content and technical requirements, and exclude musical excerpts for insurmountable copyright concerns.

**Methodology**

In an e-mail message to the author on March 8, 2006, marimbist William Moersch stated that he had planned on producing a second volume of *The New Music Marimba Repertoire Guide* in 2000; however, he believed that the internet made that possibility rather

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obsolete and as such produced no subsequent volumes. Since the internet allows an individual to research information about virtually anything simply by typing keywords into a search engine, marimbists seeking new repertoire can easily search for such information themselves. However, internet searches are often tedious processes which usually produce insufficient results. A repertoire guide has the advantage of allowing works to be discussed and assessed within a single volume in an accessible, comprehensible, and consistent format; it also allows performers to learn about works they may not have known about otherwise. While an annotated guide accessible on the internet has the advantage of being seen by a larger audience, there has yet to be such a guide produced in connection with the marimba. “Marimba.org.” for example provides the name of composers and titles of marimba compositions but it does not provide insight into the content or technical difficulties for the listed works. Finally, while the internet does allow bibliographies to be updated regularly, unlike printed bibliographies, which once published are already out of date, marimba compositions by Canadians are not being composed at a significantly fast rate. As such, this annotated bibliography will be an important and up-to-date resource for some time.

Information for this study was gathered exclusively from the online database of The Canadian Music Centre, The Encyclopedia of Music in Canada, the websites of individual composers, performers, and publishers, and the musical scores. Marimba compositions were first searched through the online catalogue of The Canadian Music Centre. The Canadian Music Centre holds Canada’s largest collection of Canadian concert music.25 The Centre exists to promote the works of its Associate Composers in Canada and around the world by making available on loan over 18,000 scores and/or works of Canadian contemporary music composers through its lending library. Composers are paid royalties on score sales and

rentals. On the website, every Associate Composer has a biography page, a list of works available, a list of recorded works distributed by The Canadian Music Centre, and a link to a composer's personal website. Scores in their catalogue include information such as the commissioner of a work, the date, location, and performer of the premiere performance, number of movements, duration, and composers' notes.

The online catalogue of The Canadian Music Centre has a search interface to allow patrons to find scores available for loan, rental and/or for purchase. However the search engine is insufficient in that it does not always list relevant works. Thus every annotated composition in The Canadian Music Centre library which contained a marimba was viewed in order to determine if the work met the requirements for this bibliography.

Composer's websites often contain more detailed information then what is included on The Canadian Music Centre website, and were thus valuable resources. Websites such as those for composer's Gary Kulesha26 and Heather Schmidt27 include lists of composed works, thorough composer's notes, premiere performance information, and performance reviews. Websites of Canadian performers such as Beverly Johnston,28 Aiyun Huang,29 and Marie-Josée Simard30 were also searched in order to find Canadian marimba compositions not listed in The Canadian Music Centre catalogue, as their websites include current repertoire lists and document works which they have premiered.

Research was also undertaken on internet search engines such as Google and MSN Live Search in order to find Canadian marimba compositions not listed in The Canadian Music Centre catalogue. These searches turned up marimba compositions by composers

Scott Godin, Andrew MacDonald, Oleksa Lozowchuk, Giorgio Magnanensi, Erik Ross, and Sydney Hodkinson, as well as works by percussion/composer’s Mark Duggan, D’Arcy Gray, and Thierry Pilote, by way of personal websites, publisher’s websites, or databases such as “The Living Composer’s Workshop,” a non-profit database “which aims to provide composers, listeners, performers, and researchers with a source of information about the music of our time.”

The scores of the marimba compositions contained in this annotated bibliography which could be obtained from individual publishers, composers, or the free-loan service offered by The Canadian Music Centre were also analyzed. Scores often contain information such as the commissioner of a work, the date, location, and performer of the premiere performance, number of movements, duration, and composers’ notes in the prefatory pages. However, the scores were primarily examined in order to provide technical requirements and performance notes in the annotations.

Finally, composers and performers were not interviewed for the purpose of gathering data for the annotations in this study due to the difficulties involved in retrieving everyone's contact information. However several composers, such as Mark Duggan, Scott Godin, David Jaeger, Andrew MacDonald, Oleksa Lozowchuk, Thierry Pilote, and Erik Ross, were contacted if their works were unpublished in order to obtain a copy of their works for analytical purposes.

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32 I was not able to obtain scores for the following works: Concerto for Marimba and Orchestra by Alan Heard, Liènas by Giorgio Magnanensi and Le cauchemar climatisé by Alan Thibault.
INTRODUCTION

Categories for the Annotated Bibliography

The categories for the marimba compositions included in this annotated bibliography build on the existing published and unpublished bibliographical guides. Compositions are categorized by genre (solo marimba, marimba with tape or electronics, and concerto) and then alphabetized by composer; if a composer has written more than one composition in any given category, compositions will then be listed alphabetically by title. Canadian marimba works were not placed into time periods, as done in Christine Conklin’s annotated guide mentioned above, as it would be inappropriate since marimba composition in Canada has produced works of varying degrees of technical demands and varying ranges for the instrument since its initiation. The composer and his or her dates as well as the title of the composition flank the top left and right hand corners respectively. The composer’s dates were retrieved from his/her biography found in the online editions of The Encyclopedia of Music in Canada, The Canadian Music Centre, “The Living Composer’s Workshop,” or from their personal websites. Each annotation may include the date and place of composition, the commissioner and/or dedicatee, the location, date, and performer of the premiere, publication information, the total number of pages of music, instrumentation, the range of the instrument required, duration, number and titles of movements, a composer or publisher’s note, technical requirements, and performance notes. Call numbers for works available from The Canadian Music Centre library are included for easy access when requesting materials for loan or purchase. Commercial recordings are also noted as are archival recordings available through The Canadian Music Centre as listed on their website. Given the subjective nature of performance suggestions and compositional style categories,
they are not provided. Individual biographies for composers are also excluded from this
catalogue, as they are readily available through the online edition of *The Encyclopedia of
Music in Canada* or *The Canadian Music Centre*. Finally, categories for individual entries
excluded in an annotation where information could not be retrieved or is irrelevant.

**Descriptions of the Categories of the Annotated Bibliography**

Information regarding the place and date of a composition was obtained from the
final page of a score or from a composer’s personal website. The commissioner(s) of a
marimba composition was retrieved from the preface of a score. The commissioner is almost
always the premiere performer (or performers) of a composition as well as a government
granting institution, such as the Canada Council for the Arts. The dedicatee of a composition
was obtained from the first page of a score, either above or below the title of the work, or
from a composer’s note.

Details concerning the premiere date, location, and performer of a marimba
composition were obtained from the preface of a score, a composer’s personal website,
composer’s note, letters provided by a composer to the author, or the online edition of *The
Canadian Music Centre*. Publication information listed in an annotation includes the
location and name of the publisher and its publication date. Manuscripts found in the CMC
are considered to be published works by the organization. The composer is listed as the
publisher of a work if it is unpublished. Lastly, a composer’s e-mail address is included
under the publication information category if a composer was contacted in order to obtain
their score for analytical purposes. The e-mail address is also included so that those viewing
the guide may contact the composer if they wish to obtain their own copy of the music.

The number of pages of music is provided for annotations to give a general indication
to the size of a score or part. The number of pages listed does not include prefatory pages; the total of page numbers provided for concertos refer to the orchestral score, not to the solo marimba part. Orchestral parts are often available for rent either from The Canadian Music Centre (if the work is in their catalogue) or the composer. Lastly, page numbers for piano reductions of concertos are included where applicable.

The instrumentation for concertos is provided in this bibliography so that performers, conductors, and orchestra administrators can determine if they have the resources to perform a piece. The instrumentation category is also included for solo and marimba with tape or electronics compositions if the marimbist is required to perform on other instruments. The range of the instrument required to perform a composition is listed in order that performers seeking new works to perform can determine if the work is playable on their instrument. The duration of a work is noted if such information was printed in the score or from recording times if the work has been recorded. The number of movements for a work is always specified for an annotation. Names for individual movements are also included if applicable.

Composer’s or publisher’s notes were retrieved from the preface to a score, a composer’s website, a publisher’s website, concert programs, or letters or e-mails written to the author by the composer. This information is provided in the bibliography in order to provide insight regarding the content of a composition and to ease concert programmers in finding information to reproduce for a programme if a work in the bibliography is performed. The performance note category is included for annotations where unorthodox performance techniques are required during a performer (such as speaking, singing, performing with a bass bow). This information was obtained by viewing and analyzing the score.

John Rauch’s tabular assessment of difficulties of technique from his 1977
dissertation “Four-Mallet Technique and its use in Selected Examples of Training and Performance Literature for Solo Marimba” was used for the purpose of making general assessments of the technical difficulties for the annotated compositions in this study. Rausch examined four-mallet technique from the perspective of four broad categories: adjustment to the keyboard, modes of attack and release, four mallet-grips, and sticking procedures. These four broad categories of four-mallet technique were then evaluated and defined in regards to their relative difficulty and then applied to selected solo marimba compositions. He notes that the four broad categories outlined in his study are not mutually exclusive. As such, “they afford varying perspectives or problems of technique, thus making it possible to examine certain playing situations from various viewpoints, each concerned with different manifestations of movement.”

His tabular assessment of difficulties of technique is arranged in a three-part hierarchy (easy, of moderate difficulty, difficult) using, as a perspective, problems of adjustment to the keyboard. His criteria for determining degrees of difficulty involve two dimensions of movement at the marimba: lateral movement (parallel to the keyboard) and non-lateral movement (such as that which occurs in moving from the upper row of bars to the lower row of bars of the keyboard). This table has been reproduced below:

34 Ibid., 216–217.
<table>
<thead>
<tr>
<th>Easy</th>
<th>Of Moderate Difficulty</th>
<th>Difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Playing a line which moves by step (single strokes or rolled)</td>
<td>Playing a line which moves by skip (single strokes or rolled)</td>
<td>Playing a line which moves by leap (single strokes or rolled)</td>
</tr>
<tr>
<td>2. Playing at mid-point of keyboard with no shifting of feet</td>
<td>Playing at mid-point of keyboard with shifting of one foot</td>
<td>Playing entire range of keyboard with shifting of both feet</td>
</tr>
<tr>
<td>3. Playing a line with no double stops (single strokes or rolled)</td>
<td>Playing double-stop intervals of thirds or smaller (single strokes or rolled)</td>
<td>Playing double-stop intervals of octaves or larger (single strokes or rolled)</td>
</tr>
<tr>
<td>4. Playing a passage that requires no movement between black and white keys (as in C major scale or arpeggio)</td>
<td>Playing a passage that requires a moderate degree of movement between black and white keys (as in major and minor scales other than C and a)</td>
<td>Playing a passage that requires constant movement between the black and white keys (as in a chromatic scale)</td>
</tr>
<tr>
<td>5. Playing double stops in which each note is repeated</td>
<td>Playing double stops in which notes move in parallel motion</td>
<td>Playing double stops in which notes move in contrary motion</td>
</tr>
<tr>
<td>6. Playing double stops using movement by step (white keys only)</td>
<td>Playing double stops using movement by skip (white keys only)</td>
<td>Playing double stops using movement by leap (white keys only)</td>
</tr>
<tr>
<td>7. Playing double stops requiring no movement between black and white keys</td>
<td>Playing double stops requiring a moderate degree of movement between black and white keys</td>
<td>Playing double stops requiring constant movement between black and white keys</td>
</tr>
<tr>
<td>8. Playing three-note and four-note chords in which all notes are repeated</td>
<td>Playing three-note and four-note chords in which all notes move in parallel motion</td>
<td>Playing three-note and four-note chords in which right hand and left hand move by contrary motion</td>
</tr>
<tr>
<td>9. Playing three-note and four-note chords using movement by step (white keys only)</td>
<td>Playing three-note and four-note chords using movement by skip (white keys only)</td>
<td>Playing three-note and four-note chords using movement by leap (white keys only)</td>
</tr>
<tr>
<td>10. Playing three-note and four-note chords requiring no movement between black and white keys</td>
<td>Playing three-note and four-note chords requiring a moderate degree of movement between black and white keys</td>
<td>Playing three-note and four-note chords requiring constant movement between black and white keys</td>
</tr>
</tbody>
</table>

Table 1: Adjustment of the Keyboard: Relative Difficulties of Techniques Involving Lateral Movement and Movement between Upper and Lower Rows of Bars

Of course, not all of these techniques are required within a composition and conversely, compositions may require more than one technique within the hierarchal framework.

However, the ten categories in this tabular account will provide for consistent language in

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35 Rausch, 218–220.
which to offer a general evaluation of the marimba compositions in this study. These general evaluations were subjectively determined by the author based on ten years experience as a marimbist.
AN ANNOTATED BIBLIOGRAPHY OF CANADIAN MARIMBA
REPERTOIRE

SOLOS
Blair, Dean (b. 1932)  

**Commissioner and/or Dedication:** Dedicated to Linda Pimentel.

**Premiere Location, Date and Performer:** [Linda Pimentel].

**Publication Information:** Columbus, OH: Per-Mus Publications, 1983.

**Number of Pages of Music:** 9.

**Range of Instrument Required:** 4 ½ octaves.

**Movements:** I. Morning Procession; II. Supplication; III. Pantomime; IV. Ritual and Dance.

**Technical Requirements:**
1 – of moderate difficulty  
2 – of moderate difficulty  
3 – difficult  
4 – difficult  
5 – of moderate difficulty  
6 – of moderate difficulty  
7 – difficult  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – difficult

**Publication Note:**
"This suite for solo marimba features contemporary rich harmonic content. An excellent recital choice."  

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Blair, Dean  

**Place and Date of Composition:** 1991.

**Commissioner and/or Dedication:** Dedicated to Linda Pimentel.

**Premiere Location, Date and Performer:** University of Lethbridge, 1991, Linda Pimentel.  

**Publication Information:** N.p.: Sherburne G. McCurdy Festival Series, 1991.

**Number of Pages of Music:** 9.

**Canadian Music Centre Call Number:** MI 7110 B635su

**Range of Instrument Required:** 4 octaves.

**Movements:** I. Intrada; II. Meditation; III. Arabesque; IV. Threnody; V. Finale.

**Technical Requirements:**
1 – of moderate difficulty  
2 – of moderate difficulty  
3 – of moderate difficulty  
4 – of moderate difficulty  
5 – of moderate difficulty  
6 – of moderate difficulty  
7 – of moderate difficulty  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – of moderate difficulty

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37 E-mail from Bill Blair [composer’s son], 25 July 2007.
Publisher's Note:
“The Sherburne G. McCurdy Festival Series is a joint project of the Alberta Music Festival Association and Alberta Culture. Its purpose is to create new Albertan works in idioms suitable for use in festival compositions. They are also intended to be played just for fun.”

Bolton, Rose (b. 1971)  

PINE NEEDLES

Place and Date of Composition: 2003.

Commissioner and/or Dedication: Commissioned by David Jaeger, Executive Producer of Two New Hours, for the Canadian Broadcasting Corporation and composed for Aiyun Huang.


Publication Information: Manuscript, Canadian Music Centre.


Number of Pages of Music: 15.

Canadian Music Centre Call Number: MI 7110 B694pin 1993

Range of Instrument Required: 5 octaves.

Movements: I; II: Five “Mini Movements”; III.

Instrumentation: There are sections in the middle movement which are embellished with wood blocks and a tin can or metal object.

Technical Requirements:
1 – difficult  6 – difficult
2 – difficult  7 – difficult
3 – difficult  8 – of moderate difficulty
4 – difficult  9 – of moderate difficulty
5 – difficult 10 – of moderate difficulty

Composer’s Note:
“Pine Needles is partly inspired by a childhood memory: while hiking through the woods, we came across a reforested area where the trees had been planted in perfect rows. This was an amusing discovery for a child who had never heard of the concept of a man-made forest. While composing the piece this summer, the image of the even placement of trees and the ground underneath which had been carpeted with pine needles seemed to inspire the metric repeated notes… or perhaps it was the dark “woody” timbres of the marimba and woodblocks that conjured up this memory.”

Duggan, Mark (b. 1961)  

BOIS SCULPTÉ

Premiere Location, Date and Performer: Dalhousie University, Halifax, Nova Scotia, January 2006, Mark Duggan.


Number of Pages of Music: 8.

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38 Dean Blair, Suite for Marimba (N.p.: Sherburne G. McCurdy Festival Series, 1991), i.
Range of Instrument Required: 4 octaves.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composers' Note:
From a letter to the author by the composer on July 16, 2007:

"bois sculpté was inspired by a small carved piece of the same name by Pablo Picasso. I saw the work displayed in Paris in 2001 and was drawn to its overall abstract shape as well as the rough grain of wood which Picasso had made no attempt to soften or hide. It made me think about the contrast and use of abstraction and narrative in musical form. The piece is an exploration and juxtaposition of those ideas."

Duggan, Mark

CARIBANA SUITE

Premiere Location, Date and Performer: Calgary, 1994, Mark Adam.


Number of Pages of Music: 12.

Range of Instrument Required: 4 octaves.

Movements: Three.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composers' Note:
From a letter to the author by the composer on July 16, 2007:

"Caribana Suite is a three movement work that features several rhythms and styles from Latin America on the marimba. The first begins with a syncopated ostinato that quickly passes through several variations on a calypso beat. The second movement is based on an elaborated Mexican theme and song form. The third is in the Afro-cuban derivative dance rhythm called salsa."

Duggan, Mark

EMERGENESIS


Number of Pages of Music: 3.

Range of Instrument Required: 4 octaves.

Movements: One.
Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – easy
7 – of moderate difficulty
8 – of moderate difficulty
9 – easy
10 – of moderate difficulty

Composers’ Note:
From a letter to the author by the composer on July 16, 2007:

“Emergenesis was first conceived as a movement for string quartet. It is a relatively simple piece technically and is intended to offer an environment of tranquility and mystery.”

Duggan, Mark

Place and Date of Composition: Toronto, 1999–2000.

Premiere Location, Date and Performer: Fredericton, New Brunswick, October 2002, D’Arcy Gray.


Number of Pages of Music: 15.

Range of Instrument Required: 5 octaves.

Duration: 11 minutes.

Movements: One.


Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composers’ Note:
From an e-mail to the author by the composer on November 5, 2006:

“Myo tokugi was inspired by a tour of Japan I made in the fall of 1998. After visiting a variety of Zen Buddhist temples, I was impressed with the elegance and simplicity of their architecture (in particular, the temples Myotokuji in Amakusa and Ryoanji in Kyoto stood out) and through these experiences, some compositional ideas began to come to me. It was also at this time that Japanese marimbist Mika Yoshida first asked me to write a piece for her. My intention was to distill those experiences into a work for solo marimba that would be reflective of the mental process and physical phenomenon of meditation. In particular, I was interested in the contrast of the serene, outer aspect of the practice with the inner agitation it attempts to address.”

Duggan, Mark

Commissioner and/or Dedication: Dedicated to Freddie Stone.

Number of Pages of Music: 5.

Range of Instrument Required: 4 octaves.

Movements: One.


Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composers' Note:
From a letter to the author by the composer on July 16, 2007:

"The Shining Stone is dedicated to the great Canadian musician and educator Freddie Stone with whom I had the chance to work and perform in the late 1980s. I somehow imagine this work as a jubilant gospel piece, and although it is stylistically very different from the music Stone produced, its energy and enthusiasm are drawn directly from his spirit."

Duggan, Mark

SHONA DREAM DANCE

Premiere Location, Date and Performer: Heliconian Hall, Toronto, 1988, Mark Duggan.


Number of Pages of Music: 11.

Range of Instrument Required: 4 octaves.

Movements: One.


Duration: 7 minutes.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – easy
8 – of moderate difficulty
9 – of moderate difficulty
10 – easy

Composers' Note:
From a letter to the author by the composer on July 16, 2007:

"Shona Dream Dance is a work for solo marimba inspired by the mbira music of the Shona people of Zimbabwe. The mbira is better known as a kalimba or thumb piano and its music is traditionally based on a fairly simple harmonic sequence, which is then developed by layering two or three voices in various rhythmic patterns and syncopating them in such a way as to imply a variety of downbeats. The inspiration for this piece came from my initial studies of the mbira and of a dream I had, while writing it, of an African woman dancing."
Duggan, Mark


Number of Pages of Music: 8.

Range of Instrument Required: 4 octaves.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

TOUCH WOOD

Duggan, Mark


Number of Pages of Music: 4.

Range of Instrument Required: 4 octaves.

Movements: One.


Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – of moderate difficulty
5 – of moderate difficulty
6 – easy
7 – of moderate difficulty
8 – of moderate difficulty
9 – easy
10 – of moderate difficulty

TRIANGLE FISH

Duggan, Mark

Premiere Location, Date and Performer: Newfoundland Sound Symposium, July 1998, Gina Ryan.


Number of Pages of Music: 5.

Range of Instrument Required: 4 octaves.

Movements: One.

Technical Requirements:
1 – difficult  \hspace{1cm}  6 – of moderate difficulty
2 – of moderate difficulty \hspace{1cm}  7 – of moderate difficulty
3 – difficult \hspace{1cm}  8 – of moderate difficulty
4 – of moderate difficulty \hspace{1cm}  9 – of moderate difficulty
5 – of moderate difficulty \hspace{1cm}  10 – of moderate difficulty

Composers' Note:
From a letter to the author by the composer on July 16, 2007:

"Triangle Fish was written as a kind of children’s song for my nephew Matthew. The title is his response when asked what was his favorite kind of fish."

Freedman, Harry (1922–2005)

Place and Date of Composition: November 1989.

Commissioner and/or Dedication: Commissioned by Beverley Johnston with the assistance of the Ontario Arts Council.

Premiere Location, Date and Performer: Beverly Johnston.

Publication Information: Toronto: Canadian Music Centre, 1989.

Number of Pages of Music: 9.

Canadian Music Centre Call Number: MI 7110 F853bo

Range of Instrument Required: 4 1/3 octaves.

Duration: 7 ½ minutes.

Movements: One.


Technical Requirements:
1 – difficult \hspace{1cm}  6 – of moderate difficulty
2 – of moderate difficulty \hspace{1cm}  7 – of moderate difficulty
3 – of moderate difficulty \hspace{1cm}  8 – of moderate difficulty
4 – difficult \hspace{1cm}  9 – of moderate difficulty
5 – of moderate difficulty \hspace{1cm}  10 – of moderate difficulty

Performance Note:
There are passages in this work which call for spoken whispers, shouting, foot stamping, and for playing on the marimba with the fingertips, knuckles, and palms.

Gilbert, Nicholas (b. 1979)

Place and Date of Composition: Montreal, 2004 (revised 2006).

Commissioner and/or Dedication: Commissioned by Catherine Meunier and composed during a residency at the Chapelle Historique du Bon Pasteur with the assistance of the Canada Council of the Arts.


Number of Pages of Music: 5.

Canadian Music Centre Call Number: MI 7110 G465hé 2006

Range of Instrument Required: 5 octaves.

Duration: 5 minutes.

Movements: One.

Technical Requirements:
1 – difficult 6 – easy
2 – of moderate difficulty 7 – easy
3 – of moderate difficulty 8 – of moderate difficulty
4 – difficult 9 – of moderate difficulty
5 – easy 10 – of moderate difficulty

Gilliland, Allan (b. 1965)

Place and Date of Composition: Edmonton, 1998 (revised 1999).

Commissioner and/or Dedication: Commissioned by Trevor Brandenburg through the Alberta Foundation for the Arts for the annual Resound Festival of Contemporary Music.

Premiere Location, Date and Performer: Francis Winspear Centre for Music, Edmonton, February 12, 1999, Trevor Brandenburg.

Publication Information: Toronto: Canadian Music Centre, 1999.

Number of Pages of Music: 13.

Canadian Music Centre Call Number: MI 7110 G481mb

Range of Instrument Required: 4 octaves.

Movements: One.

Technical Requirements:
1 – difficult 6 – of moderate difficulty
2 – of moderate difficulty 7 – difficult
3 – of moderate difficulty 8 – of moderate difficulty
4 – difficult 9 – of moderate difficulty
5 – difficult 10 – difficult

Composer's Note:
"The work was written as both a concert etude and as an educational tool. Trevor [Brandenburg] is very dedicated to teaching percussion and has developed a concert/clinic that he performs for all levels of school. He wanted a piece that was concise enough to play at these concerts but would also showcase his virtuosity on the marimba. It would also give him the opportunity to talk to students about new music and the commissioning process. I choose to focus this work on four mallet technique, both in melodic lines as well as in
rolled and unrolled chords. The first half of the piece has a sense of perpetual motion and explores my interest in minimalism. The middle section is a chorale, derived from the lines in the first section that leads into a recap of the original material.40

**Girón, Arsenio (b. 1932)**

*Six Studies for Marimba*

**Place and Date of Composition:** 1994.

**Publication Information:** Toronto: Canadian Music Centre, 1994.

**Number of Pages of Music:** 14.

**Canadian Music Centre Call Number:** MI 7110 G527si

**Range of Instrument Required:** 4 1/3 octaves.

**Duration:** 14 minutes.

**Movements:** I. Zip; II. Chant; III. Quixotic; IV. Darkling; V. Saunter; VI. Droll

**Recordings:** Canadian Music Centre Archival Compact Disc Call Number: AR2264.

**Technical Requirements:**

1 – of moderate difficulty  
2 – of moderate difficulty  
3 – of moderate difficulty  
4 – difficult  
5 – of moderate difficulty

6 – of moderate difficulty  
7 – difficult  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – of moderate difficulty

**Gray, D'Arcy**

*Seven Operations for Marimba*

**Place and Date of Composition:** [2003].

**Commissioner and/or Dedication:** Special thanks to John Conn, Tristan Green, Karl Williams, and John Wong for their help in preparing the "operations."

**Publication Information:** Everett, PA: Honeyrock, 2003.

**Number of Pages of Music:** 23.

**Range of Instrument Required:** 4 octaves.

**Movements:** Seven.

**Technical Requirements:**

1 – of moderate difficulty  
2 – of moderate difficulty  
3 – difficult  
4 – difficult  
5 – of moderate difficulty

6 – of moderate difficulty  
7 – difficult  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – difficult

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Publisher’s Note:
“A collection of studies or ‘operations’ for the intermediate level mallet player. These operations are intended to be utilized in conjunction with other scale exercises and concert repertoire, as part of a complete musical development. Each operation focuses on two or three ‘stroke types’ as defined in Method of Movement for Marimba by Leigh Howard Stevens. As such, the operations were written particularly with ‘Stevens’ technique in mind – addressing various stroke types: Double Vertical, Single Independent, Single Alternating and so on.”41

Hatch, Peter (b. 1957)

Place and Date of Composition: Vancouver, November 1983.
Premiere Location, Date and Performer: CBC Young Composers Competition Concert, 1984, Beverly Johnston.
Publication Information: Toronto: Canadian Music Centre, 1983.
Number of Pages of Music: 7.
Canadian Music Centre Call Number: MI 7110 H361La
Range of Instrument Required: 4 octaves.
Duration: 7 minutes.
Movements: One.
Canadian Music Centre Archival Recording Call Numbers: 1) AR768; 2) AR2092.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – difficult

6 – of moderate difficulty
7 – of moderate difficulty
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
“Lagtime was completed during the composer’s year of finishing a graduate degree at the University of British Columbia. The title refers to the various places in the work during which the composer tampers with the listener’s sense of time. The primary ‘motive’ in the work is a simple trill, which is developed in a number of ways - growing into three, four and five note patterns, becoming the basis for a ‘chorale’-like section and developing into a polyrhythmic texture. It is a difficult and virtuosic work and is intended as a showpiece for marimba technique. One section requires the performer to play five note patterns first as ‘three against four,’ then as ‘five against four’!”42

Ho, Alice Ping Yee (b. 1960)

Place and Date of Composition: 1992.
Premiere Location, Date and Performer: [Music Gallery, Toronto, December 11, 1992, Aiyun Huang].

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 10.

Canadian Music Centre Call Number: MI 7110 H678fo

Range of Instrument Required: 4 1/3 octaves.

Duration: 11 minutes.

Movements: Three.

Instrumentation: The second movement is scored for solo vibraphone.

Recordings: Canadian Music Centre Archival Cassette Call Number: ND19.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
"Forest Rain is a descriptive work written for solo marimba and vibraphone. The composition opens with a free and energetic first movement for marimba solo. The sound of the vibraphone in the second movement depicts the more ‘tranquil’ side of nature, in which the music flows in a free and reflective mood. The last movement is a rhapsodic statement for solo marimba which displays great energy and techniques. By exploring the unique sonorities and timbres of the instrument, this work stirs the imagination of the listeners to the sound of the wilderness." 43

Ho, Alice Ping Yee

Place and Date of Composition: 1996.

Publication Information: Toronto: Canadian Music Centre, 1996.

Number of Pages of Music: 4.

Canadian Music Centre Call Number: MI 7110 H678ku

Range of Instrument Required: 4 1/3 or 5 octaves.

Duration: 4 minutes.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

43 Alice Ping Yee Ho, Forest Rain (N.p.: Alice Ping Yee Ho, 1992), i.

KUKLÖN
Composer’s Note:

“Kuklōn is a Greek word meaning Cyclone. This is a virtuosic work written for solo marimba and it borrows the image of a wild storm to compare the energy and power that can be generated by the solo instrument.”

Performance Note:

There are two versions of this composition – one playable on a 4 1/3 octave marimba and the other on a 5 octave marimba.

Hodkinson, Sydney (b. 1934)

Place and Date of Composition: Fairport, New York, August 1996.

Commissioner and/or Dedication: Written for the American Percussive Arts Society. Dedicated to John H. Beck.


Number of Pages of Music: 7.

Range of Instrument Required: 4 1/3 octaves.

Duration: 8 minutes.

Movements: One.

Recordings: Giannascoli, Greg. Hammer. [Publication information currently unavailable]. Canadian Music Centre Archival Compact Disc Call Number: AR2246.

Technical Requirements:

1 – difficult 6 – easy
2 – difficult 7 – easy
3 – of moderate difficulty 8 – N/A
4 – difficult 9 – N/A
5 – easy 10 – N/A

Composer’s Note:

“Upon completing a four-movement sonata for the marimba (Limb), I awoke the next morning from a dream revealing a percussive keyboard soloist whacking away on B naturals; this work – perhaps a codetta to the early piece – is the result of that fantasy.

“The composition turned into roughly 450 seconds of ‘test’ for the stamina and dexterity of the performer. Shaped into a modified ABA design, the brief intermediate section – played softly in the lower register – offers only slight respite from the punching mallets.”

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44 Ho, Kuklōn (N.p.: Alice Ping Yee Ho, 1996), i.
Hodkinson, Sydney

LIMB: SONATA FOR SOLO MARIMBA

Place and Date of Composition: Fairport, New York, August 1996.

Commissioner and/or Dedication: Written for the American Percussive Arts Society. Dedicated to John H. Beck.


Number of Pages of Music: 11.

Range of Instrument Required: 4 1/3 octaves.

Duration: 13 minutes.

Movements: I. Prelude; II. Scherzino; III. Arioso; IV. Moto Perpetuo.

Technical Requirements:
1 – difficult
2 – difficult
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
“The title of this sonata derives simply from the fact that I used ‘remnants’ of extant material from a recently-completed work: Branches for Solo Violin (1995). The opening Prelude presents – in brief, introductory fashion – all of the ‘twigs’ that are to be developed in the succeeding movements. The second section is a vivace, but somewhat ephemeral, scherzo.

“The third movement, arioso, is a recitative-like hymn dedicated to the memory of a friend, the American composer Jacob Druckman (1928–1996), who dearly loved the sonority of the marimba. The final movement, begun quasi-attacca, is a vigorous ‘Perpetuum mobile’ which includes references back to the second movement scherzo, pushing the sonata to its frenetic conclusion.

“Extended tonalities are employed, the sections proceeding roughly the centers on D, through A and B, to a closing C minor.”

Hodkinson, Sydney

WIND SCULPTURES:
TWO MINIATURES FOR SOLO MARIMBA

Place and Date of Composition: Ormond-by-the-Sea, Florida, January 2000.

Commissioner and/or Dedication: Commissioned by Sylvia Smith and dedicated to Jim Tiller.

Premiere Location, Date and Performer: Percussive Arts Society Convention, Union Station Grand Hall, Dallas, Texas, November 15, 2000, Gwendolyn Burgett.


Number of Pages of Music: 4.

Range of Instrument Required: 4 1/3 octaves.

Duration: 5 minutes.

Movements: I. Dawn Apparition; II. Spectral Gusts.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
"These two brief vignettes were commissioned by Sylvia Smith of Sonic Arts Editions for inclusion in a book of short unaccompanied marimba solos entitled Marimba Concert. The predominately tranquil first etude allows the soloist to play a duet with him/herself, leading into a calm ‘chorale’: the second, in faster tempo, is a study of alternating hands culminating in rapid scales at the top register of the marimba before quickly evaporating."

Jaeger, David (b. 1947)

Place and Date of Composition: 1988 (revised 1992).

Commissioner and/or Dedication: For Beverly Johnston.

Premiere Location, Date and Performer: [Beverly Johnston].


Number of Pages of Music: 8.

Range of Instrument Required: 4 1/2 octaves.

Duration: 12 minutes.

Movements: Three.


Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – difficult

Lanza, Alcides (b. 1929)

Maderas

Place and Date of Composition: Montreal, May 2000.

Commissioner and/or Dedication: Written at the request of Sylvia Smith of Smith Publications to be included in the book entitled Marimba Concert.

Lyrics for Solo Marimba

Premiere Location, Date and Performer: Shawn Mativetsky and Maryanne Stadnyk [two marimba version].


Number of Pages of Music: 3.

Range of Instrument Required: 4 1/3 octaves.

Duration: 3 minutes.

Movements: One.

Instrumentation: The work is also scored for wood chimes, wood blocks, temple blocks and log drum. The work may also be performed with two marimbists or by one player, playing against a recording of a straightforward reading of the piece.

Technical Requirements:
1 – difficult
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – difficult

6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Lozowchuk, Oleksa (b. 1976)

Place and Date of Composition: 2006.

Commissioner and/or Dedication: Commissioned by Anne-Julie Caron.

Premiere Location, Date and Performer: Lula Lounge, Toronto, May 22, 2007, Anne-Julie Caron.

Publication Information: N.p.: Tendershoot Music, 2006. In an e-mail to the author on August 23, 2007, the composer noted that Anne-Julie Caron still maintains first performance rights for this piece and as such it is unavailable to future performers at this time.

Number of Pages of Music: 25.

Range of Instrument Required: 5 octaves.

Duration: 15 minutes.

Movements: I. l'éclat; II. la flamme; III. Lumière Éternelle.

Technical Requirements:
1 – difficult
2 – difficult
3 – difficult
4 – difficult
5 – difficult

6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult
Composer’s Note:
From a programme note written for the Cool Drumming's International Festival and Conference, Lawrence Cherney, artistic director, May 22, 2007:

"La Rencontre" is a work inspired by the rhythms of the heart, and by the humble of heart. Having always been moved by the desert encounter between the famous prostitute-saint, Mary of Egypt, and the holy man Zossima, I felt that the marimba was ideally suited to depict such a journey of two souls towards the unknown. The marimba has this wonderful ability of taking disparate rhythms and overtones, and creating new sonorities, full of emotion, which resonate with both the performer and the listener. So, similarly, I juxtaposed three core elements which, I felt, interconnected the story, the instrument and the heart together: the desert, wood, and light. La Rencontre is thus, a simple reminder of the rhythms that help shape and guide our encounters in life.”

MacDonald, Andrew Paul (b. 1958)  THE RIFF, OP. 69

Place and Date of Composition: 2005.

Commissioner/Dedication: Commissioned by Catherine Meunier with the generous financial assistance of the City of Sherbrooke.

Premiere Location, Date and Performer: Chapelle historique du bon Pasteur, Montreal, February 17, 2006, Catherine Meunier.

Publication Information: N.p.: Andrew Paul MacDonald, 2006. Available from the composer at amacdon@U biscuits.ca.

Number of Pages of Music: 15.

Range of Instrument Required: 5 octaves.

Duration: 10 minutes.

Movements: One.

Technical Requirements:
1 – difficult  
2 – of moderate difficulty  
3 – difficult  
4 – difficult  
5 – difficult  
6 – of moderate difficulty  
7 – difficult  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – of moderate difficulty

Performance Note:
There are passages in this work which call for vocal improvisations as well as playing on the side marimba, playing on the resonators, playing with the finger tips, and playing on the music stand.

Magnanensi, Giorgio (b. 1960)  LIÀNAS

Place and Date of Composition: 1990.


Duration: 7 minutes.
Morel, François (b. 1926)

Place and Date of Composition: 1993.

Premiere Location, Date and Performer: [Mario Boivin].


Number of Pages of Music: 11.

Canadian Music Centre Call Number: MI 7110 M839ekl 1993

Range of Instrument Required: 5 octaves.

Duration: 8 minutes.

Movements: One.


Technical Requirements:

| 1 – difficult | 6 – of moderate difficulty |
| 2 – difficult | 7 – difficult         |
| 3 – of moderate difficulty | 8 – difficult         |
| 4 – difficult | 9 – of moderate difficulty |
| 5 – difficult | 10 – difficult       |

Composer's Note:

“The work is in five sections. The impetus for the choice of musical material is based on a single mode which covers the entire range of the marimba. Although not a theme and variations piece in the classical tradition, Ekleipsis (Eclipse) is built on a five-phrase melodic theme. The first contrast, in ostinato style, follows in the second part. The harmonic material comes from various motifs contained in the first four phrases of the theme. The outline of the new motifs thus formed follows the numbers established by the meter changes of the opening theme, all of which is repeated three times with variations. The third part brings back the principal elements of the theme, somewhat hidden by ornamental elements. The fourth sections follows in which two short two- and three-part contrapuntal moments form part of the more ornamental style. It is worth noting that counterpoint is a rare thing in the repertoire for marimba. Finally, a short, fifth section, written in a quick style like the second section in mirror form, ends the work in evanescence. Each section of Ekleipsis calls upon the theme's five-phrase structure, but eliminates the material used in each of these phrases one by one. Thus, in the organization of time and space to be multiplied by three, it obliges the use of certain techniques five of seven times, leading to a conic effect in the work's development. From the luminous source of the theme which appears and disappears periodically, the composer wants to express all of the meaning associated with the title of the work.”

Panneton, Isabelle (b. 1955)

Place and Date of Composition: 1992.

Commissioner and/or Dedication: Commissioned by the Canadian Music Centre for the celebration of the 60th anniversary of Vincent D'Indy School of Music.

Publication Information: Toronto: Canadian Music Centre, 1992.

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48 Francois Morel, Ekleipsis (St-Nicholas, Quebec: Editions Doberman-Yppan, 2006), ii.
Number of Pages of Music: 8.

Canadian Music Centre Call Number: MI 7110 P194pe

Range of Instrument Required: 4 octaves.

Movements: One.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composer’s Note:
“The expression ‘les petites reprises’ (the small repeats) comes from the French baroque repertoire; we can find them, among others, in the French harpsichord suites of Rameau and Couperin. We know that both parts of a binary form must be repeated integrally. The repeat of the second part, generally being the longest part, constitutes the ‘grande reprise’ (the long repeat). At its conclusion, the composer uses the expression ‘petite reprise’ to tell the performer that he/she must conclude by replaying the last fragment of this second part in the exact same way. This idea encouraged me to write a work in which each phrase would be a partial or complete repeat of the preceding one: varied, compressed or enlarged repeats, and even repeats in which motives are added. All of those repeats help to re-launch the discourse in new directions.”

Papineau-Couture, Jean (b. 1916–2000)                                          CHOCS SONORES

Place and Date of Composition: [Montreal], 1994.

Commissioner and/or Dedication: Composed for Marie-Josée Simard with the assistance of the Ministry of Culture and Communications of the Government of Québec.

Premiere Location, Date and Performer: Marie-Josée Simard.


Number of Pages of Music: 10.

Canadian Music Centre Call Number: MI 7110 P217ch

Range of Instrument Required: 4 1/3 octaves.

Movements: One.

Instrumentation: The work also requires one small suspended cymbal and one tom-tom.

Technical Requirements:
1 – of moderate difficulty
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – difficult
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

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Pilote, Thierry (b. 1974)  

20 PETITES PIÈCES POUR MARIMBA:  
VOLUME I

Place and Date of Composition: 2001.

Commissioner and/or Dedication: The composer thanks the Canada Council for the Arts.


Number of Pages of Music: 41.

Range of Instrument Required: 4 octaves.

Movements: Twenty.

Technical Requirements:
1 – of moderate difficulty  
2 – of moderate difficulty  
3 – of moderate difficulty  
4 – of moderate difficulty  
5 – of moderate difficulty  
6 – of moderate difficulty  
7 – of moderate difficulty  
8 – N/A  
9 – N/A  
10 – N/A

Composer's Note:
"The music in this book was composed for two mallet play. Despite the fact that the book is written in both French and English, I have chosen to leave certain indications in English only, so as to lighten the partition.
"This book is particularly aimed at young performers. It is also for anyone who enjoys reading and playing music for the marimba."\(^{50}\)

Pilote, Thierry

20 PETITES PIÈCES POUR MARIMBA:  
VOLUME II

Place and Date of Composition: 2003.

Commissioner and/or Dedication: The composer thanks the Canada Council for the Arts.


Number of Pages of Music: 54.

Range of Instrument Required: 4 octaves.

Movements: Twenty.

Technical Requirements:
1 – of moderate difficulty  
2 – of moderate difficulty  
3 – of moderate difficulty  
4 – of moderate difficulty  
5 – of moderate difficulty  
6 – of moderate difficulty  
7 – of moderate difficulty  
8 – of moderate difficulty  
9 – of moderate difficulty  
10 – of moderate difficulty

Composer’s Note:
“This second volume of 20 Short Pieces for Marimba was written for four-mallets playing and follows the first volume, which was destined for two-mallets playing. The pieces contained in this anthology include many elements of four-mallet play: chords, permutations, rolls and independent play of the four mallets.

Although most of the instructions are presented in both French and English, in order to lighten the partition, some will be presented in English.”

Pilote, Thierry

Place and Date of Composition: 2000.


Number of Pages of Music: 10.

Range of Instrument Required: 5 octaves.

Duration: 4 minutes.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Pilote, Thierry

Place and Date of Composition: 2000.


Number of Pages of Music: 11.

Range of Instrument Required: 5 octaves.

Duration: 4 minutes.

Movements: One.

Recordings: Nemesis. [Publication information currently unavailable] (arrangement for percussion ensemble).

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Pilote, Thierry

Place and Date of Composition: 1999.


Number of Pages of Music: 8.

Range of Instrument Required: 4 1/3 octaves.

Duration: 4 minutes.

Movements: One.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – N/A
9 – N/A
10 – N/A

Pilote, Thierry

Place and Date of Composition: 2000.


Number of Pages of Music: 6.

Range of Instrument Required: 4 1/3 octaves.

Duration: 3 1/2 minutes.

Movements: One.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Rae, Allan (b. 1942) \n
“PERPETUAL MOTION” FROM POETICS PETITS

Place and Date of Composition: 1993.

Commissioner and/or Dedication: Dedicated to John and Kay Snow.

Publication Information: Toronto: Canadian Music Centre, 1993.

Number of Pages of Music: 155 (score); 9 (solo marimba movement).

Canadian Music Centre Call Number: M1 8100 R134po
Range of Instrument Required: 4 ½ octaves.

Duration: 2 minutes.

Movements: One.

Technical Requirements:
1 – difficult
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – difficult
9 – of moderate difficulty
10 – of moderate difficulty

Composer’s Note:
"Perpetual Motion from Poetics Petits is the first of nine pieces for various chamber ensembles that may be performed together, separately, or in any order." 52

Rolfe, James (b. 1961) THE CONNECTION

Place and Date of Composition: 2001.

Commissioner and/or Dedication: For Nancy Zeltsman.

Premiere Location, Date and Performer: The Knitting Factory, New York, November 11, 2001, Nancy Zeltsman.


Number of Pages of Music: 11.

Canadian Music Centre Call Number: MI 7110 R746con 2001

Range of Instrument Required: 5 octaves.

Duration: 10 minutes.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – difficult
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

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52 Allan Rae, Poetics Petits (N.p.: Allan Rae, 1993), i.
Composer’s Note:
The Connection contains a text from a story by Danill Kharms. The text is to be spoken by the marimbist during performance. The marimba part is deliberately unidiomatic at times, to match the convoluted logic of the text. The text can be performed in many different ways: affectionately, ironically, deadpan, childlike, for example, or combinations of the above. The only requirements are that the marimbist read the text while playing (not using a second person to read) and that the audience understands it clearly (the numbers, one to twenty, should not be read exactly on downbeats, to emphasize how they stand apart from the text proper). Amplification may be useful, depending on the nature of the hall. There can be some degree of staging if desired (lighting, set design, etc.).

Schmidt, Heather (b. 1974)

Place and Date of Composition: 2000.
Commissioner and/or Dedication: Commissioned by the Alberta Foundation for the Arts for Aiyun Huang; dedicated to Aiyun Huang.
Premiere Location, Date and Performer: Edmonton, Aiyun Huang.
Number of Pages of Music: 8.
Canadian Music Centre Call Number: MI 7110 S531au
Range of Instrument Required: 4 ½ octaves.
Duration: 7 minutes.
Movements: One.
Recordings: Canadian Music Centre Archival Recording Call Numbers: AR2265.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Stokes, Tobin (b. 1966)

Place and Date of Composition: 1999.
Commissioner and/or Dedication: Commissioned by Salvador Ferreras through the British Columbia Arts Council.
Premiere Location, Date and Performer: Vancouver, 2000; Taiwan, 2001, Salvador Ferreras.
Number of Pages of Music: 10.
Canadian Music Centre Call Number: MI 7110 S874the 1999

Range of Instrument Required: 4 1/3 octaves.

Movements: One

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composer’s Note:
“This work is reminiscent of ‘Mbira’ (thumb piano) music, with meandering deviations that eventually return to the main theme. There are many development sections to that flow from the main theme, one of which is improvised. The performer must have a solid 4 mallet technique to perform this piece.”

Telfer, Nancy (b. 1950)

Place and Date of Composition: 1987.


Physical Description: 6 pages of music.

Canadian Music Centre Call Number: MI 7110 T271im

Range of Instrument Required: 4 octaves.

Number of Pages of Music: 7.

Movements: I. River, Flow Quickly; II. A Mountain of clouds; III. Rainburst

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Underhill, Owen (b. 1954)

Place and Date of Composition: Vancouver, June 1983.

Premiere Location, Date and Performer: Simon Fraser University, Burnaby, British Columbia, October 15, 1983, Salvador Ferreras.

Publication Information: Toronto: Canadian Music Centre, 1983.

Number of Pages of Music: 15.

Canadian Music Centre Call Number: MI 7110 U55pa

Range of Instrument Required: 4 1/3 octaves.

Duration: 16 minutes.

Movements: One.

Call Numbers: AR1006.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – difficult

6 – difficult
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty
SOLOS WITH TAPE OR ELECTRONICS
Blais, Jérôme (b. 1965)

Place and Date of Composition: Montreal, 2001.

Commissioner and/or Dedication: Dedicated to and composed for Charles Duquette.

Premiere Location, Date and Performer: Salle Claude-Champagne de l'Université de Montréal, January 31, 2002, Charles Duquette.


Number of Pages of Music: 4.

Canadian Music Centre Call Number: MI 7110 B637pl1 2001

Range of Instrument Required: 4 1/2 octaves.

Duration: 9 minutes.

Movements: One.

Instrumentation: The work also requires three Japanese bowls of different sizes.

Recordings: Canadian Music Centre Archival Compact Disc Call Number: AR2236.

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – of moderate difficulty
5 – of moderate difficulty
6 – easy
7 – of moderate difficulty
8 – of moderate difficulty
9 – easy
10 – difficult

Composer's Note:

"This piece is the first of a cycle of pieces for solo-amplified instruments (the other three being for harpsichord, bass clarinet, and tombak). The idea behind this cycle of pieces for solo-amplified instruments is to exploit what I call ‘hidden resonances’ of the instruments. This expression has two meanings for me. On the one hand, it signifies resonances that can be obtained with non-traditional playing techniques or with ‘prepared’ instruments, and that I call ‘hidden’ as these resonances are not part of the traditional spectral sounds of the instruments. On the other hand, these resonances are ‘hidden’ because they are normally barely audible; their richness can only therefore be heard by those seated within a one-meter range of the instrument. Amplification allows this richness to be transported to the back of the concert hall allowing therefore the entire audience to perceive details that are normally only experienced by the performers. It is important to mention that the amplification does not call on any digital modification of the sound; it is only altered in a way that is strictly natural.

"Each of the pieces in the Plugged series is presented as a sort of Japanese Haiku (i.e. a small poem in a contemplative character, calling on a vocabulary that is both minimal and rich, and betraying a complete Zen concept of time). The entire cycle is a celebration of sound, which has been approached in each piece in a different manner."

Performance Note:

There are passages in this work which call for aluminum paper to be placed on the high black bars and a thin chain of 8–10 feet to be placed on the bars between C#3 and D#4.

Celona, John (b. 1947)

Place and Date of Composition: Victoria, December 1982–February 1983.

Commissioner and/or Dedication: Dedicated to Salvador Ferreras.

Premiere Location, Date and Performer: Salvador Ferreras (performed as a duet for the first time at the Fisgard Lighthouse, Victoria, April 13, 2006, David Humphrey and Masako Hockey).


Number of Pages of Music: 2.

Range of Instrument Required: 4 1/3 octaves.

Duration: 8 ½ minutes.

Movements: One.

Recordings: Canadian Music Centre Archival Compact Disc Call Number: 1) AR781; 2) AR1117.

Technical Requirements:
1 – of moderate difficulty
2 – difficult
3 – easy
4 – difficult
5 – N/A
6 – N/A
7 – N/A
8 – N/A
9 – N/A
10 – N/A

Composer’s Note:
From a programme note written for the University of Victoria Composers Concert Series, Aventa Ensemble, Bill Linwood, artistic director, February 19, 2006:

"Instrument Flying" for marimba and computer tape was written for virtuoso percussionist Salvador Ferreras. It was Celona’s first collaboration with Mr. Ferreras which has now continued for over twenty years. The stereo computer tape was generated on a Synclavier using a programme called DISTRA, written by the composer for spatial sequencing. The Synclavier digital synthesizer was purchased by the University of Victoria School of Music in the late 1970s. Works created by the music composition faculty established the School and its electronic/computer music curriculum, which was unique in Canada at that time.”

Harman, Chris Paul (b. 1970)

Place and Date of Composition: Toronto, March 1998.

Commissioner and/or Dedication: "Verve was completed with the help of a grant from the Toronto Arts Council and is dedicated to Aiyun Huang.

Premiere Location, Date and Performer: Aiyun Huang.


Number of Pages of Music: 11.

Range of Instrument Required: 5 octaves.

Duration: 7 minutes.
Movements: One.

Technical Requirements:
1 – of moderate difficulty 6 – difficult
2 – difficult 7 – difficult
3 – difficult 8 – of moderate difficulty
4 – difficult 9 – of moderate difficulty
5 – difficult 10 – difficult

Composer’s Note:
From a programme note written for the Scotia Festival of Music, Aiyun Huang, percussion, June 8, 2005:

“The source material for this work is a twelve-note set from which a series of ever-unfolding harmonically based gestures emerges like clouds of smoke. To this end, the marimba sound is blended with artificial reverberation, not only to underline the harmonic component, but also elongate the rich sound complexes inherent in the ‘attack’ of the mallets against the wooden bars.”

Hatzis, Christos (b. 1953)

FERTILITY RITES

Place and Date of Composition: Toronto, 1997.

Commissioner and/or Dedication: Commissioned by Beverley Johnston, with funds from the Grants to Composers Program of the Toronto Arts Council.

Premiere Location, Date and Performer: Walter Hall, Faculty of Music, University of Toronto, Faculty Artist Series, April 4, 1997, Beverley Johnston.


Number of Pages of Music: 30 (score); 14 (part).

Canadian Music Centre Call Number: MI 9130 H357f

Range of Instrument Required: 5 octaves.

Duration: 13 minutes.

Movements: Three.


Technical Requirements:
1 – difficult 6 – of moderate difficulty
2 – difficult 7 – of moderate difficulty
3 – of moderate difficulty 8 – of moderate difficulty
4 – difficult 9 – of moderate difficulty
5 – of moderate difficulty 10 – of moderate difficulty

Composer’s Note:
“Fertility Rites for five-octave marimba and tape is part of a series of works all written in the 1990s. The connecting thread that runs through all of these works is Inuit throat singing. My fascination with the Inuit and their culture started in 1992 during the course of creating a radio documentary/composition for CBC Radio called The Idea of Canada. That was the first time I heard this strange and haunting music. A few years later I got myself involved in a similar project this time focusing entirely on Inuit culture and throat singing in
particular. This latter project took CBC producer Keith Horner and me to Baffin Island in arctic Canada where we spent two weeks recording throat singers and interviewing elders of the Inuit communities in Iqaluit and Cape Dorset.

"The title of the work derives from the throat songs themselves. In one of our interviews in Iqaluit, Keith Horner and I learned that throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting. The kataljaq (vocal games) in this piece are used to evoke this primordial practice. Their sexual suggestiveness is further enhanced by electronic processing (lowering the pitch by an octave or more transforms the original sound into a semblance of heavy breathing), or through juxtaposing the kataljaq against other types of amorous music stylistically more familiar to the listener, such as the 'French-sounding' second movement or the tango-like music of the third. In addition to the kataljaq samples, the tape part consists of pre-recorded marimba sounds (normal, 'bent' and bowed) which both in terms of timbre and musical treatment represent a virtual extension of the instrument's abilities. In a programmatic sense they represent the performer's 'thoughts' or 'instincts' in contrast to the instrument on stage which represents the performer's 'voice.' Sometimes what is being 'felt' and what is being 'said' are diametrically opposed, like in the first movement where the gentle, non-possessive music for the marimba and the dark, longing calls on the tape contradict each other. But in the end both inner and outer worlds merge into uninhibited abandon and celebration of sexuality and life. The throat singers on the recording and the tape playback are Angela Atagootak and Pauline Kyak."36

Kulesha, Gary (b. 1954)

Place and Date of Composition: [Toronto], October–November 1983.

Commissioner and/or Dedication: Composed for Beverly Johnston.

Premiere Location, Date and Performer: Toronto Dance Theatre, November 26, 1983, Beverly Johnston.

Publication Information: Toronto: Canadian Music Centre, 1983.

Number of Pages of Music: 17.

Canadian Music Centre Call Number: MI 9130 K96an

Range of Instrument Required: 4 ½ octaves.

Duration: 11 minutes.

Movements: Two.


Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – difficult

Composer's Note:

"Angels is in two sections, performed with virtually no break between movements. While not programmatic, the sections are meant to suggest two types of supernatural beings: fallen angels and heavenly angels. I have deliberately avoided creating black and white images of good and evil – instead, there is a

careful blurring of the line between the two, representative of the complexity of the human soul. The tape part uses both acoustic and electronic sounds, which contrast and complement the solo marimba part. *Angels* was chosen by the CBC to represent Canada at the 1985 International Rostrum of Composers in Paris.

"The idea behind the work was simple. I wanted to explore the idea that angels in the bible were both good and evil, perfectly mirroring human behaviour. I wanted to suggest that the line between good and evil is blurred, and that it is often difficult to know the difference. I am fascinated by images that could be either funny or horrific, possibly both simultaneously. Much of this piece is dark and dramatic, and yet, many passages could be construed as funny in a very oblique and rather psychotic way.

"The voices on the tape are my wife Larysa Kuzmenko, Beverly Johnston, and my friend Brian Wallace. The crash that separates the first and second sections is a television set being smashed with a shock absorber. Brian smashed the TV while I recorded it. The problem of writing for marimba was an interesting one. A colleague of mine complained that one of the major problems with the instrument was its inability to articulate inner voices, that is, dependence on mallets made it difficult to draw different colours from different registers simultaneously, a quality that pianists take for granted. I solved this by asking the player to use mallets of different types simultaneously, writing a rather demanding counterpoint. As far as I know, I was the first composer to ask for this technique in a serious concert work, and I have since seen it in several other pieces. There is no doubt in my mind that the marimba will emerge as one of the most important solo instruments in the next few decades. This is without question my most successful piece. I get many, many requests for the tape part each year. It has been performed all over the world, and has even been choreographed at the New York City Ballet."\(^{57}\)

**Ledroit, Christien (b. 1975)**

**Place and Date of Composition:** [Montreal], 2003.

**Commissioner and/or Dedication:** Composed for Catherine Meunier.

**Premiere Location, Date and Performer:** Chappelle Historique du Bon Pasteur, Montreal, April 16, 2004, Catherine Meunier.

**Publication Information:** Toronto: Canadian Music Centre, 2003.

**Number of Pages of Music:** 12.

**Canadian Music Centre Call Number:** MI 9130 L465nig 2004

**Range of Instrument Required:** 5 octaves.

**Duration:** 11 minutes.

**Movements:** One.

**Technical Requirements:**

1 – difficult
2 – difficult
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

**Composer’s Note:**

"*Night Chill* is a work of approximately eleven minutes duration for solo marimba and electronics. The piece is in a quasi rondo form, with a repeated section beginning and ending the work. Each section between the repeated sections explores the elements, harmonies and chord progressions presented in the repeated sections,

albeit in a distilled manner. (The elements are presented in their raw, original forms in the intervening sections, whereas they are placed in a more structured context within the repeated sections.) The piece was composed in the autumn of 2003, and the title refers to the general feeling of the piece and the senses that surrounded me during its composition – the rustling of leaves, bare trees and cool nights. While no direct references are made, the piece has (to me, at least) a general sense of autumn in its textures, harmonies and rhythms.

“The piece exists in two different states, metered and un-metered. The metered sections (in 11/16) are possible to play in exact synchronization with the electronics, however this is not necessary. The performer should be able to hear the harmonic movement in the accompanying audio and pace themselves accordingly. Throughout the un-metered sections several cues are given in the score, as well as times, to keep the performer in sync with the electronics, though often synchronization is vague, rather than exact. The performer should (and may need to) take many performing liberties throughout the un-metered sections. This might include repeating or omitting notes and/or figures/phrases to stay in sync with the electronics. The marimbist should also feel free to improvise on any given materials within the given time. For example, in measure 107 several of these figures might need to be repeated to stay in sync with the electronics. The performer may simply repeat one or more figures, or may chose to create his/her own. It should be noted when improvising that harmonies are crucial to the structure of this work, and should thus be considered when creating new figures.”

Schryer, Claude (b. 1959)  
Percussion of the Air

Place and Date of Composition: Paris, 1987; revised and remixed from August–October 1987, Banff Centre for the Arts.

Commissioner and/or Dedication: Commissioned by Trevor Tureski through the Canada Council for the Arts. Percussion of the Air is dedicated to the spirit of invention and research of Leonardo da Vinci (1452–1519).


Number of Pages of Music: 16.

Canadian Music Centre Call Number: MI 9103 S382pe

Range of Instrument Required: 4 1/3 octaves.

Duration: 13 minutes.

Movements: One.

Technical Requirements:
1 – of moderate difficulty
2 – difficult
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composer’s Note:
“Percussion of the Air for marimba and tape extracts nerves and bones from imaginary spirits and opposes ‘image’ with ‘object.’ Through air being collected, compressed, metallic vibrations assume bodies of various shapes; as such, instruments speak and move with force, defying the precepts of those spectators whose arguments are not confirmed by experience of sound where there is no movement or percussion of the air...”

Thibault, Alain (b. 1956)  
LE CAUCHEMAR CLIMATISÉ  
Place and Date of Composition: 1995.
Commissioner and/or Dedication: Commissioned by the Société de musique contemporaine du Québec with the aid of the Canada Council for the Arts.
Première Location, Date and Performer: Salle Pierre-Mercure, Montreal, June 8, 1995, Daniel Pancaldi.

Truax, Barry (b. 1947)  
NIGHTWATCH  
Place and Date of Composition: Vancouver, December 1982.
Commissioner and/or Dedication: Commissioned by the Vancouver New Music Society through the Canada Council for the Arts. Dedicated to Russell Hartenberger and Arnold Truax.
Première Location, Date and Performer: Vancouver New Music Society, February 13, 1983, Russell Hartenberger.
Publication Information: Toronto: Canadian Music Centre, 1982.
Number of Pages of Music: 7.
Canadian Music Centre Call Number: MI 9130 T865ni
Range of Instrument Required: 4 octaves.
Duration: 13 ½ minutes.
Movements: One.

Technical Requirements:
1 – difficult  
2 – of moderate difficulty  
3 – of moderate difficulty  
4 – difficult  
5 – of moderate difficulty  
6 – of moderate difficulty  
7 – difficult  
8 – of moderate difficulty  
9 – easy  
10 – of moderate difficulty

Composer's Note:
"Nightwatch is designed as a companion piece to East Wind (1981), for solo recorder and tape. In both pieces, the entire tape part is constructed of transformed sounds from the solo instrument. Therefore, the live part is placed in a position of both contrast and similarity to the 'magnified' sound environment created around it by the quadrophonic tape.

"The two pieces are also related as complementary opposites, the recorder being an instrument where air is activated through wood, the marimba being wood activated over air. The I Ching hexagram associated with East Wind, based on the trigrams of wind and heaven, is inverted to obtain hexagram Number 16, Enthusiasm, based on the trigrams of thunder and earth. The sound of thunder, the text observes, is the prototype of music, and both have the power to release tension.

"The hexagram also suggests the image of 'the night watchman walking his rounds with a clapper and
encountering danger.' It is here we begin, in the darkness of night. As time goes on, the primal sounds evolve into musical entities, both solemn and exhilarating. By the end, the soloist is left entwined with his own musical image, in the ritual of music making that constructs, as the I Ching observes, 'a bridge to the unseen.'

"All of the material produced for the tape part was performed by Russell Hartenberger on the instrument which previously belonged to the composer's father, Arnold Truax, to whom, along with Russell Hartenberger, the work is dedicated."\(^{60}\)

CONCERTOS
Arcuri, Serge (b. 1954)

Place and Date of Composition: Montreal, 1992.

Commissioner and/or Dedication: Commissioned by the Ensemble contemporain de Montréal with a grant from the Council of Arts and Letters of Québec.

Premiere Location, Date and Performer: Salle Redpath, Montréal, 1992, L’Ensemble contemporain de Montréal, Véronique Lacroix, conductor, Marie-Josée Simard, soloist.

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 31.

Canadian Music Centre Call Number: MI 1640 A675ar

Range of Instrument Required: 4 1/3 octaves.

Duration: 12 minutes.

Movements: I. Boréales; II. Interlude: Résonnances tempérées; III. Tropicales

Instrumentation: solo marimba, vibraphone and temple blocks/strings

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Badian, Maya (b. 1945)

Place and Date of Composition: 1987.

Commissioner and/or Dedication: Composed in loving memory of the composer’s son, Mircea Badian (1967–1989), a brilliant virtuoso percussionist.

Premiere Location, Date and Performer: March 7, 1989, Vancouver Symphony Orchestra, Jahja Ling, conductor, Marie-Josée Simard, soloist.


Number of Pages of Music: 55.

Canadian Music Centre Call Number: MI 1340 B136co

Range of Instrument Required: 4 octaves.

Duration: 16 minutes.

Movements: I. Preludio; II. Aria; III. Perpetuum Mobile

Instrumentation: solo marimba and vibraphone/1(piec)11 saxophone 0/0100/timp+ 3 percussion/strings
Bellemare, Gilles (b. 1952)  CONCERTO POUR MARIMBA ET ORCHESTRE

Place and Date of Composition: 1992.

Commissioner and/or Dedication: Composed especially for Marie-Josée Simard.

Premiere Location, Date and Performer: Victoriaville, Quebec, September 24, 1992, Orchestre symphonique de Trois Rivières, Gilles Bellemare, conductor, Marie-Josée Simard, soloist.

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 130.

Canadian Music Centre Call Number: MI 1340 B439co

Range of Instrument Required: 4 1/3 octaves.

Duration: 29 minutes.

Movements: I. Préface; II. “...on est seul aussi chez les hommes...”; III. Quand le marimba, tout bat...

Instrumentation: solo marimba and vibrphone/2(picc)222/2200/timp/harp/strings

Cardy, Patrick (b. 1953–2005)  CHACONNE

Place and Date of Composition: May 1992.

Commissioner and/or Dedication: Commissioned by marimbist Beverley Johnston and the Composers’ Orchestra.

Premiere Location, Date and Performer: Recital Hall, Royal Conservatory of Music, Toronto, July 18, 1992, Composer’s Orchestra, Gary Kulesha, conductor, Beverley Johnston, soloist.

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 58.

Canadian Music Centre Call Number: MI 1340 C269ch
Range of Instrument Required: 4 ½ octaves.

Duration: 15 minutes.

Movements: One.

Instrumentation: solo marimba/1111/1100/2 percussion/strings

Recordings: Canadian Music Centre Archival Cassette Call Number: ND57.

Technical Requirements:
1 – difficult
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – difficult

Composer’s Note:
"The title Chaconne refers to the pervasive use of various forms of descending tetrachordal patterns ('major': G-F-E-D; 'minor': G-F-Eb-D; 'chromatic': G-(Gb)-F-E-Eb-D) in the work; these patterns are typical of the Baroque variation form, the chaconne. However, unlike in the traditional chaconne, the patterns here are not always heard explicitly in the bass, but are often buried in the texture; nevertheless, the patterns are always present at some level throughout the piece." 61

Godin, Scott Edward (b. 1970)

Place and Date of Composition: 2000.

Commissioner and/or Dedication: Commissioned by the Canada Council for the Arts for Darren Salyn.

Premiere Location, Date and Performer: Edmonton, 2001, Edmonton Chamber Orchestra, Darren Salyn, soloist.


Number of Pages of Music: 79.

Range of Instrument Required: 4 octaves.

Duration: 13 minutes.

Movements: One.

Instrumentation: solo marimba/strings

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Gougeon, Denis (b. 1951)  
Place and Date of Composition: Montreal, October 1981.
Commissioner and/or Dedication: Composed for Marie-Josée Simard.
Premiere Location, Date and Performer: [March 7, 1982, Orchestre des Juennes du Québec, Pierre Hétu, conductor], Marie-Josée Simard, soloist.
Publication Information: Toronto: Canadian Music Centre, 1981.
Number of Pages of Music: 54.
Canadian Music Centre Call Number: MI 1340 G691d
Range of Instrument Required: 4 octaves.
Duration: 15 ½ minutes.
Movements: Two.
Instrumentation: solo marimba/2222/2222/86542
Recordings: Canadian Music Centre Archival Compact Disc Call Number: AR714.

Technical Requirements:
1 – difficult
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – difficult
9 – difficult
10 – difficult

Heard, Alan (b. 1942)  
Place and Date of Composition: 1998.
Commissioner and/or Dedication: Commissioned by Jill Ball.
Premiere Location, Date and Performer: Talbot Theatre, London, Ontario, November 28, 1988, Orchestra London and the University of Western Ontario Chamber Orchestra, James McKay, conductor, Jill Ball, soloist.

Hétu, Jacques (b. 1938)  
Place and Date of Composition: 1997.
Commissioner and/or Dedication: Commissioned by l’Orchestre I Musici de Montréal with a grant from the Canada Council for the Arts. Dedicated to Marie-Josée Simard
Premiere Location, Date and Performer: [l’Orchestre I Musici de Montréal, Marie-Josée Simard, soloist].

CONCERTO FOR MARIMBA AND ORCHESTRA

CONCERTO POUR MARIMBA, VIBRAPHONE ET CORDES, OPUS 61
Number of Pages of Music: 59 (score); 28 (piano reduction).

Canadian Music Centre Call Number: MI 1640 H591co (score); MI 1340 H591cor 1997 (piano reduction)

Range of Instrument Required: 4 1/3 octaves.

Movements: I. Adagio-Allegro moderato; II. Largo; III. Thema con variazioni

Instrumentation: solo marimba and vibraphone/strings

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – difficult

6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
"I – Adagio – Allegro moderato"

Opening with a passage for vibraphone, the first Adagio establishes the melodic and harmonic components of the Allegro to come. The marimba then intervenes, and the vibraphone reappears only at the end of the Largo. This rapid movement introduces the first theme, dynamic and chromatic, characterized by large intervals. In complete contrast, the second lyric and tonal theme is based on small intervals and 'sings' in the manner of a choral. A brief expansive passage interrupts the rhythm of the opening theme with an increasingly intimate dialogue between marimba and strings. After a return with variations to the second theme, a brief coda concludes this sonata form.

"II – Largo"

After the first section, where the marimba rolls steadily towards the special opening provided by the ‘open fifth,’ the violins introduce an expressive theme, later retaken by the cellos. The marimba then joins the strings, before diverging to carry out a counterpoint in its own high register. The music is suddenly interrupted by a lively section based on minor third intervals. The final section reintroduces the violin’s expressive theme embellished by the vibraphone’s arabesques.

"III – Thema con variazioni"

This movement, the concerto’s most complex, is comprised of a theme followed by ten variations. A short introduction, impetuous in nature, precedes the marimba’s declaration of its theme in a much calmer tempo. Relatively close to the theme’s structure, the first group of three variations retakes the introduction’s fast tempo. The vibraphone reappears for the four variations that follow offering many contrasts in tempi. The marimba returns in the eighth variation that recalls the speed and the frenetic spirit of the opening. The next variation, very free spirited, is dedicated to the marimba alone and in essence forms the concerto’s cadenza. The final variation is characterized by the full orchestra joining in at a quick tempo.}

Ho, Alice Ping Yee

Place and Date of Composition: [Toronto], 2005.

Commissioner and/or Dedication: Commissioned by Beverley Johnston and the Penderecki String Quartet through a grant supported by the Ontario Arts Council.

Premiere Location, Date and Performer: Registry Theatre, Kitchener Waterloo, Ontario, April 30, 2005, Beverley Johnston with the Penderecki String Quartet.

Publication Information: Toronto: Canadian Music Centre, 2005.

Evolving Elements

Number of Pages of Music: 90.

Canadian Music Centre Call Number: MI 8533 H678evo 2005

Range of Instrument Required: 5 octaves.

Duration: 20 minutes.

Movements: I. Light; II. Water; III. Wind; IV. Fire.

Instrumentation: Originally composed for marimba and string quartet; arranged for marimba and string orchestra by the composer.

Technical Requirements:
1 – difficult
2 – difficult
3 – of moderate difficulty
4 – difficult
5 – difficult
6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Composer’s Note:
“The idea of the composition comes from the Chinese Li – meaning energy. In nature, energy is found in many forms and states. The forces of nature are always powerful and constantly evolving in unpredictable manners. In this piece the energy of four fundamental elements is captured in four units: light, water, wind and fire. Each movement represents a distinct musical subject which is unique in sound, mood, color and instrumental technique. This work displays the various special virtuosity and musicality of the performers.”

Performance Note:
The marimbist is required to hit the bars in the high register of the marimba with woodblocks and to use a bass bow for the third movement.

Kulesha, Gary

CONCERTO FOR MARIMBA, BASS CLARINET AND SMALL ORCHESTRA

Place and Date of Composition: 1989 (revised 1992).

Commissioner and/or Dedication: Written as composer-in-residence with the Kitchener-Waterloo Symphony Orchestra.

Premiere Location, Date and Performer: Theatre of the Arts, University of Waterloo, November 15, 1989, Kitchener-Waterloo Symphony Orchestra, Gary Kulesha, conductor, David Bourque and Beverly Johnston, soloists.

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 131.

Canadian Music Centre Call Number: MI 1450 K96co

Range of Instrument Required: 4 1/3 octaves.

Duration: 24 minutes.

Movements: Three or four movements (see composer's note below).

Instrumentation: solo marimba/solo bass clarinet/2 oboes/2 horns/strings

Recordings: Canadian Music Centre Archival Compact Disc Call Number: AR2247. Canadian Music Centre Archival Cassette Call Number: ND57.

Technical Requirements:
1 – difficult
2 – difficult
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – difficult

Composer's Note:
"Inspired after conducting [Alban] Berg's Chamber Concerto, the two soloists were chosen because they were consummate musicians with well-established reputations and were also friends. The two soloists rarely play together and they frequently disappear into the orchestra as part of the texture.

"The concerto is in three or four movements, depending on how one interprets the opening minute-and-a-half. The piece begins with a statement of basic material in both solo instruments. This is picked up by the orchestra and restated. The section closes with high strings chords which set up the first movement proper. The entire first movement is for marimba only and orchestra. It is a set of variations on the opening material. The actual design of the variations is such that each one successively 'admits' shorter note values, so that the overall effect is one of protracted acceleration. The movement ends in a flurry, and leads directly into the solo marimba cadenza. This in turn leads directly into the second movement, a cantabile rooted firmly in E-flat major. This movement features bass clarinet. The movement moves from the simplicity of the opening through increasingly dense and 'neurotic' music to an extended dark passage for bass clarinet and strings, over which the oboes and horns play freely in quasi-improvisational fashion. This in turn leads inevitably to the climactic return of the opening. The bass clarinet cadenza follows, and leads directly to the finale, for both instruments and orchestra. The finale is based on the same material as the rest of the work, combining the materials of both the first two movements. The recurring motto of this movement is a unison line for the soloists. After a climax featuring the material of the second movement, the work ends with a bravura coda, followed by a series of 'snapshots' of the entire work, viewed from the end."

Kuzmenko, Larysa (b. 1956)  
CONCERTINO FOR VIBRAPHONE AND MARIMBA

Place and Date of Composition: 1986/1987 (revised 1989).

Commissioner and/or Dedication: Commissioned by Beverly Johnston through the Ontario Arts Council.

Premiere Location, Date and Performer: Royal Conservatory of Music, Toronto, 1987, Canadian Contemporary Music Workshops, Gary Kulesha, conductor, Beverly Johnston, soloist.

Publication Information: Toronto: Canadian Music Centre, 1989.

Number of Pages of Music: 78.

Canadian Music Centre Call Number: MI 1340 K97co

Range of Instrument Required: 4 1/3 octaves.

Duration: 17 minutes.

Movements: Two.

Instrumentation: solo vibraphone and marimba/1111/1100/percussion/strings

Recordings: Canadian Music Centre Archival Compact Disc Call Number: AR1133.

Technical Requirements:
1 – of moderate difficulty
2 – difficult
3 – difficult
4 – difficult
5 – of moderate difficulty

6 – of moderate difficulty
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Laurin, Rachel (b. 1961)

CONCERTO POUR MARIMBA,
VIBRAPHONE ET CORDS, OPUS 21

Place and Date of Composition: 1992; piano reduction created in 2001.

Commissioner and/or Dedication: Commissioned by Marie-Josée Simard though the financial aid of the Groupe Jean-Coutu (PJC) Inc.

Premiere Location, Date and Performer: Salle Jean-Deslauriers, École le Plateau, Montréal, April 20, 1992, l’Ensemble Amati, Jacques Lacombe, conductor, Marie-Josée Simard, soloist.


Number of Pages of Music: 67 (score); 45 (piano reduction).

Canadian Music Centre Call Number: MI 1640 L385co

Range of Instrument Required: 5 octaves.

Duration: 22 minutes.

Movements: 1. Allegro leggiero; 2. Large, molto expressivo; 3. Allegro energico

Instrumentation: solo marimba and vibraphone/strings

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficulty
4 – difficult
5 – difficult

6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Luedcke, Raymond (b. 1944)

IN THIS WORLD
(ON JAPANESE MOTIVES)

Place and Date of Composition: 2001.

Commissioner and/or Dedication: Commissioned by the Canadian Broadcasting Corporation, Andrea Ratuski, producer, for the Manitoba Chamber Orchestra, Roy Goodman, conductor.

Number of Pages of Music: 55.

Canadian Music Centre Call Number: MI 1200 L948in

Range of Instrument Required: 4 ½ octaves.

Duration: 17 minutes.

Movement: One.

Instrumentation: solo flute/solo marimba/strings

Recordings: Canadian Music Centre Archival Compact Disc Call Number: AR2131.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – of moderate difficulty

Composer’s Note:
“Besides relying on motives from traditional Japanese music, In This World quotes four Japanese compositions:
- Etawakku, ‘a pedigree workhorse of a melody,’ used again in 19th century ‘Imayo,’ sung poetry associated with nobility
- Edo Lullaby, from Japan’s later middle age (17th century–1868), the so-called Edo Period (Edo was the name for Tokyo before it became the capital of Japan)
- Sakura, probably the most popular Japanese folk melody. It describes cherry blossoms in various stages of development, symbolic of the life cycle.
- Mieyare, by Yatsuhashi Kangyo, composer of koto music, who lived from 1614 to 1685. The title means ‘rough, unorthodox.’
  “The title is taken from two haiku by Kobayaysi Issa (1763–1827), a much-loved poet, sometimes described as a Whitman or Neruda in miniature:
  In this world
  we walk on the roof of hell
  gazing at flowers.
  Only birds
  Sing the music of heaven
  in this world
  “The composer lived in Japan from the age of five to eight. Some of his earliest musical recollections are Japanese.”65

Pépin, Clermont (b. 1926)  

CONCERTO POUR MARIMBA
ET ORCHESTRE

Place and Date of Composition: 1988.

Commissioner and/or Dedication: Commissioned by Marie-Josée Simard though the Canada Council for the Arts.

Premiere Location, Date and Performer: [Marie-Josée Simard].

65 Raymond Luedeke, In This World (On Japanese Motives) (Toronto: Canadian Music Centre, 2001), 2.
Ross, Erik (b. 1972)  
CONCERTO FOR MARIMBA AND ORCHESTRA

Place and Date of Composition: 2006.

Commissioner and/or Dedication: Commissioned by Ryan Scott and the Esprit Orchestra with the generous assistance of the Ontario Arts Council and the Toronto Arts Council. Dedicated to Ryan Scott.

Premiere Location, Date and Performer: Jane Mallett Theatre, St. Lawrence Centre for the Arts, May 18, 2006, Esprit Orchestra, Alex Pauk conductor, Ryan Scott, soloist


Number of Pages of Music: 92.

Range of Instrument Required: 5 octaves.

Duration: 20 minutes.

Movements: Three.

Instrumentation: solo marimba/ 2(picc)2(bass clarinet)2(contrabassoon)/2231/timp+2 percussion/strings

Technical Requirements:
1 – of moderate difficulty
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – of moderate difficulty
8 – difficult
9 – of moderate difficulty
10 – of moderate difficulty

Ryan, Jeffrey (b. 1962)  
TWO-BY-FOUR:  
CHAMBER CONCERTO FOR MARIMBA

Place and Date of Composition: 1991.

Commissioner and/or Dedication: Dedicated to percussionist Steven Wassmansdorf.
Premiere Location, Date and Performer: Kulas Hall, The Cleveland Institute of Music, Cleveland, Ohio, January 31, 1993, ensemble conducted by Jeffrey Ryan, Steven Wassmansdorf, soloist.


Number of Pages of Music: 69.

Canadian Music Centre Call Number: MI 8973 R98tw

Range of Instrument Required: 4 octaves.

Duration: 12 minutes.

Movements: One.

Instrumentation: solo marimba/fl/cl/tp/hn/vn/va/vc/cb

Recordings: Canadian Music Centre Archival Cassette Call Number: ND139.

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – of moderate difficulty
6 – of moderate difficulty
7 – difficult
8 – of moderate difficulty
9 – of moderate difficulty
10 – difficult

Program Note:

"Two-by-Four is a chamber concerto for marimba soloist and eight accompanying players. The title refers both whimsically to the wooden bars of the marimba and to the division of the ensemble into two groups of four players each. It also alludes to the idea of a ‘two-by-four’ as a foundation in construction. Whether in music or in architecture, these building blocks provide the scaffolding around which the rest of the work is fashioned. Here, this skeleton is represented by the high sustained string sound.

"With a nod to Classical concerto form, Two-by-Four is a single-movement work comprised of three main sections, plus an introduction and two cadenzas. The opening clarinet motive generates the basic interrelated resources for the piece, and leads into the slow introduction, which sets in motion the subtle and gradual color changes that develop through the whole work. The woodwinds and brass foreshadow upcoming elements. The marimba then leads directly into the first (unaccompanied) cadenza, which also encapsulates elements of the later sections. The cadenza segues into the first main section: a slow movement that gradually builds in intensity over a large arch eventually subsides into the second cadenza which is accompanied by the sustained strings and clarinet. The cadenza is frequently interrupted by staccato outbursts from the flute, which the marimba and clarinet eventually join. This leads into the second movement, which is a bluesy moderato, and which proceeds directly into the finale. This concluding presto features rapid-fire solo passages, representing the culminating transformation of the opening motive."

Shoujounian, Petros (b. 1957)

Place and Date of Composition: [Montreal], 1988.

Commissioner and/or Dedication: Commissioned by Marie-Josée Simard and the orchestras of Kitchener, Edmonton, and Laval.

Premiere Location, Date and Performer: Marie-Josée Simard.

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PARABOLES ET CATASTROPHES

Thibault, Alain


Number of Pages of Music: 104.

Canadian Music Centre Call Number: MI 1340 S559su

Range of Instrument Required: 5 octaves.

Duration: 18 minutes.

Movements: I. Andante; II. Lento; III Allegretto

Instrumentation: solo marimba, vibraphone, xylophone/2 (picc)2(English horn)3(bass clarinet, E-flat clarinet)2(bassoon and contrabassoon)/2200/timp+percussion/strings (the soloist plays marimba in the first movement, vibraphone in the second movement, and xylophone in the third movement).

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – difficult
4 – difficult
5 – difficult

6 – difficult
7 – difficult
8 – difficult
9 – of moderate difficulty
10 – difficult

Place and Date of Composition: 1992.

Premiere Location, Date and Performer: [Marie-Josée Simard].

Publication Information: Toronto: Canadian Music Centre, 1992.

Number of Pages of Music: 42.

Canadian Music Centre Call Number: MI 1640 T425pa

Range of Instrument Required: 4 1/3 octaves.

Movements: Three.

Instrumentation: solo marimba and vibraphone/strings (the second movement is scored for solo vibraphone).

Technical Requirements:
1 – difficult
2 – of moderate difficulty
3 – of moderate difficulty
4 – difficult
5 – of moderate difficulty

6 – of moderate difficulty
7 – of moderate difficulty
8 – of moderate difficulty
9 – difficult
10 – difficult
CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Conclusions

By thoroughly researching the online databases of *The Canadian Music Centre* and *The Encyclopedia of Music in Canada*, the websites of individual composers, performers, and publishers, as well as by viewing musical scores, information regarding seventy compositions for solo marimba, solo marimba with tape or electronics, and marimba concertos by Canadian composers has been assessed and included in this volume. It is the author’s hope that the information contained in this thesis will not only serve as a reference to percussion educators, students, and performers, but will increase the study and performance of Canadian marimba music.

The compositions included in this study display a variety of styles and varying degrees of technical difficulty. The variety of styles represented in the bibliography show diversity and a breadth of approaches by those Canadians who have written for the instrument. Many of the works contained in this bibliography may best be described as “pattern-based” or minimal music compositions, such as John Celona’s *Instrument Flying*, Allan Gilliland’s *Mbira*, Thierry Pilote’s *Illumination*, and Nancy Telfer’s *Images*. Pattern-based compositions are very idiomatic on the marimba due to the ease in hand-eye coordination required to play such pieces. There are also several works in the annotated bibliography which feature four-part chorales, such as Duggan’s *Emergence*, Gary Kulesha’s *Angels*, and Heather Schmidt’s *Aubade*. Chorales are a commonly used compositional technique by composers writing for the marimba as it allows them to capitalize on the instrument’s tranquility and mellow timbre.

Several compositions included in this study also include elements of world music,
such as Mark Duggan’s *Caribana Suite*, Myo Tokugi, and Shona Dream Dance, Christos Hatzis’ *Fertility Rites*, and Raymond Luedeke’s *In This World (On Japanese Motives)*. *Plugged 1.1* by Jérôme Blais, Claude Schryer’s *Percussion of the Air*, and Barry Truax’s *Nightwatch* are atmospheric and static in nature. These pieces were written with the intention of exposing the instrument’s rich and powerful resonance. Harry Freedman’s *Bones* and James Rolfe’s *The Connection* contain theatrical elements while other works in this bibliography contain programmatic titles, including Rose Bolton’s *Pine Needles*, Mark Duggan’s *Triangle Fish*, Alice Ping Yee Ho’s *Forest Rain*, and Sydney Hodkinson’s *Hammer*. And despite the marimba’s relatively short history as a concert instrument, there are a number of works contained in this annotated bibliography which are based on classical musical forms, such as Patrick Cardy’s *Chaconne*, Isabelle Panneton’s *Les petites reprises*, Jeffrey Ryan’s *Two-by-Four: Chamber Concerto for Marimba*, and Owen Underhill’s *Partita*. There are also works which contain elements of serial techniques, including Chris Paul Harman’s *Verve*, Peter Hatch’s *Lagtime*, and Denis Gougeon’s *Dialogues*.

While the majority of annotated marimba compositions require advanced four-mallet technique, such as David Jaeger’s *Lyrics for Solo Marimba* and Erik Ross’s *Concerto for Marimba and Orchestra*, there are several works included in this bibliography which were composed for beginning and intermediate mallet students, such as Thierry Piloté’s *20 Petites Pièces pour Marimba: Volume I and II* and D’Arcy Gray’s *Seven Operations for Marimba*. And while there is nothing distinctively unique about Canadian marimba compositions in comparison to works written by composers of other origins, Canadian composers were writing solo marimba music which from its initiation required advanced technique. Christine Conklin notes that early marimba compositions from the 1940s and 1950s require only two
mallets for large portions of a work and basic four-mallet technique.\textsuperscript{67} Marimba composition has continued to develop since that time and the technical demands of the instrument have now been well-documented through publications like Leigh Howard Stevens' \textit{Method of Movement for Marimba}. Thus by the time Canadian composers started composing for the marimba in the 1980s, percussionists such as Beverley Johnston, Marie-Josée Simard, and Salvador Ferreras already possessed advanced technical skills which composers could utilize and also expand and further develop.

The annotated bibliography also indicates that there are many performers who are commissioning or premiering marimba works by Canadian composers. There are twenty-seven known performers who have premiered or commissioned solo marimba works by Canadian composers (the premiere performers or commissioners of seventeen of the annotated compositions are unknown). Marie-Josée Simard and Beverley Johnston have been the dominant forces behind commissioning and premiering Canadian works for the marimba as Simard has premiered or commissioned eleven solo marimba compositions while Beverly Johnston has premiered or commissioned nine solo marimba compositions. As well, Simard and Johnston have promoted marimba composition in Canada in entirely different ways: Simard has primarily premiered or commissioned concertos whereas Johnston has premiered or commissioned multiple works in all three categories annotated in this thesis.

\textsuperscript{67} Conklin, 91.
<table>
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<tr>
<th>Premiere Performers</th>
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<th>Solos with Tape or Electronics</th>
<th>Concertos</th>
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<td>Shawn Mativetsky and Maryanne Stadnyk</td>
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<td>Daniel Pancaldi</td>
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<td>Steven Wassmansdorf</td>
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<td>Nancy Zeltsman</td>
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<td><strong>Total</strong></td>
<td>43</td>
<td>9</td>
<td>18</td>
<td>70</td>
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</table>

Table 2: Total Number of Premieres of Canadian Marimba Compositions by Performer

Five non-Canadian performers (all American) have premiered or commissioned works from Canadian composers; Gwendolyn Burgett and Greg Giannascoli premiered *Wind Sculptures* and *Hammer* by Sydney Hodkinson respectively (Hodkinson has been a United States citizen since 1995\(^{68}\)); Linda Pimentel commissioned both *Abmiram* and *Suite for Marimba* from Dean Blair; Jill Ball commissioned *Concerto for Marimba and Orchestra* from Alan Heard in 1998; Nancy Zeltsman commissioned *The Connection* from James Rolfe in 2001.

The majority of compositions annotated in this thesis were the result of commissions by percussionist seeking high quality repertoire from professional composers. The

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composers were often commissioned by the premiere performer(s) with the assistance of government granting agencies such as Canada Council for the Arts. Arts councils foster and promote the study, enjoyment, and the production of works in the arts by offering a "broad range of grants and services to professional Canadian artists and arts organizations in dance, media arts, music, theatre, writing and publishing, interdisciplinary work and performance art, and the visual arts."  

Without the support of such foundations, the majority of performers and composers active in this country would not be financially compensated for the work that they do.

However, there are a substantial number of works contained in this annotated bibliography which were written by composers who are also percussionists, including Mark Duggan, Thierry Pilote, and D’Arcy Gray, thus mimicking the marimbist/composer trend seen in the United States and Japan. As well, non-percussionist composers Dean Blair, Alice Ping Yee Ho, Sydney Hodkinson, Gary Kulesha, and Alain Thibault have also written multiple works for solo marimba as seen in the table below.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Total Number of Marimba Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Duggan</td>
<td>9</td>
</tr>
<tr>
<td>Thierry Pilote</td>
<td>6</td>
</tr>
<tr>
<td>Alice Ping Yee Ho</td>
<td>3</td>
</tr>
<tr>
<td>Sydney Hodkinson</td>
<td>3</td>
</tr>
<tr>
<td>Dean Blair</td>
<td>2</td>
</tr>
<tr>
<td>Gary Kulesha</td>
<td>2</td>
</tr>
<tr>
<td>Alain Thibault</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 3: Canadian Composers Who Have Written Multiple Works for Marimba

Recommendations for Further Research

This study is a starting point for further research into marimba composition and performance in Canada by providing information concerning the principal composers and performers. As such, more detailed formal, harmonic, and rhythmic analyses could be

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undertaken on the individual pieces in this bibliography by theorists. Theoretical analyses of
many of the annotated works would provide for interesting and compelling studies as they
would shed light into the stylistic output of a composer and allow for stylistic comparisons to
be made regarding how different composers have written for the instrument. Formal,
rhythmic, and harmonic analyses could be undertaken by performers and theorists in order to
be used as tools by performers for learning and memorizing Canadian marimba
compositions. Discussions with the premiere performers of the compositions contained in
this study could be conducted by musicologists or the premiere performers in order to
provide performance suggestions to future performers. Composers could be interviewed in
order to understand why they wrote for the marimba and how they approached composing for
the instrument. A history of marimba composition and performance in Canada could be
undertaken by musicologists by interviewing important composers and performers and
reviewing archival materials such as concert programs. Such a musicological study would
allow a comparison to be made between the state of marimba composition in Canada to that
of the United States and Japan, which have already been documented in numerous studies.\textsuperscript{70}

Another genre of works related to this study that should be explored are solo
percussion works, solo percussion works with tape and electronics, and percussion concertos
composed by Canadian composers. An annotated guide with the intent to increase the study
and performance of such works in an accessible and comprehensible format would be most
welcome and encouraged.

\textsuperscript{70} For example, Sarah E. Smith's 'The Development of the Marimba as a Solo Instrument and the Evolution of
the Solo Literature for the Marimba' (DMA doc., Ohio State University, 1995).
BIBLIOGRAPHY OF SECONDARY LITERATURE


Maloney, S. Timothy. “Canadian Wind Ensemble Literature (Band, History, Twentieth Century, Catalogue, Annotations).” DMA doc., University of Rochester, Eastman
School of Music, 1986.


“Peter Hatch, Composer.” Accessed 2 May 2006,  
<http://info.wlu.ca/music/Hatch/Home.html>.


“Shawn Mativetsky.” Accessed 22 August 2007,  

“Smith Publications and Sonic Arts Editions.” Accessed 12 August 2007,  

“Société de musique contemporaine du Québec.” Accessed 23 August 2007,  


Toronto: Canadian Music Centre, 1990.


COMMERCIAL RECORDINGS


Duggan, Mark. *Touch Wood*. Mark Duggan, percussion; Francois Houle, clarinet (sixth and fifteenth works); Alan Hetherington, percussion (sixth work); Bill Brennan, marimba (eighth and twelfth works); Jeff Reilly, bass clarinet (eleventh work); Graham Hargrove, marimba (twelfth work); Maninho Costa, percussion (twelfth work); Ricko Oliveira, percussion (twelfth work); Jorge Chavez, percussion (fifteenth work). Toronto: Vujamusic VMCD 003, 2005. Compact disc.


*Regarding Starlight: New Music for Virtuosos*. Beverley Johnston, marimba (first work); Peter Hannan, recorder (second and fifth works); Colin Tilney, harpsichord (second work); David Mott, saxophone (third and fourth works); Douglas Perry, viola (fifth work); Gordon Monahan, piano (sixth work). Toronto: CBC Records MVCD 1055, 1993. Compact disc.

Truax, Barry. *Sequence of Heaven*. Peter Hannan, recorder (first work); Russell Hartenberger, marimba (second work); Barry Truax, electronics. Vancouver: Cambridge Street Records CSR 8501, 1985.

APPENDIX A

Alphabetical List by Composer of Canadian Marimba Solo Compositions


_______. *Emergence*. Toronto: Vujamusic, n.d.


_______. *Kuklën*. Toronto: Canadian Music Centre, 1996.


APPENDIX B

Alphabetical List by Composer of Canadian Marimba Solo Compositions with Tape or Electronics


APPENDIX C

Alphabetical List by Composer of Canadian Marimba Concerto Compositions


Luederke, Raymond. *In This World (On Japanese Motives)*. Toronto: Canadian Music Centre, 2001.


Shoujounian, Petros. *Suite Concertante: Sayat Nova*. Toronto: Canadian Music Centre,

APPENDIX D

Alphabetical List by Composer of Canadian Chamber Compositions Featuring the Marimba

* Call numbers and archival recordings for works available from The Canadian Music Centre library are listed where relevant.

Allen, Peter. *Have Fun* (for marimba, flute, clarinet, timpani, electronic wind instrument or synthesizer, and audience). Toronto: Canadian Music Centre, 1980. Canadian Music Centre Call Number: MI 9250 A428ha


Boudreau, Michelle. *Les mots factieux de Berté Litice* (for marimba and violin). Toronto: Canadian Music Centre, 1997. Canadian Music Centre Call Number: MI 8233 B7555mo

Brady, Tim. *Changes* (for marimba and vibraphone [one player] and piano). Toronto: Canadian Music Centre, 1989. Canadian Music Centre Call Number: MI 7120 B812ch


Carastathis, Aris. *Pirouette* (for marimba or [xylophone], flute [or oboe], clarinet [or saxophone]
Canadian Music Centre Call Number: MI 8450 C261pi

Chan, Ka Nin. *Nature / Nurture* (for marimba and woodwind quintet). Toronto: Canadian
Music Centre, 2002.
Canadian Music Centre Call Number: MI 8670 C454nat 2002

Charke, Derek *Feeling for Snow* (for marimba, saxophone, cello, piano, and drum). Toronto:
Canadian Music Centre Call Number: MI 8455 C473fe 2001

———. *Three Duets* (for marimba and flute [or violin]). N.p.: Derek Charke, 2006.

Canadian Music Centre Call Number: MI 8233 C965hab

Acton, ON: Thistle Head, 1983.
Canadian Music Centre Call Number: MI 7110 D132bu

———. *Reminiscence I* (for marimba, B-flat clarinet, and piano). Toronto: Canadian
Music Centre, 1976.
Canadian Music Centre Call Number: MI 8351 D132re

Davis, Bruce. *Comp 1101011* (for marimba, flute, English horn, piano, vibraphone, and
Canadian Music Centre Call Number: MI 9251 D261co


Degazio, Bruno. *Tropus* (for marimba, violin, clarinet, bassoon, baritone saxophone, piano).
Toronto: Canadian Music Centre, 1990.
Canadian Music Centre Call Number: MI 8655 D317tr

Dion, Denis. *Vice-versa* (for marimba and piano). Toronto: Canadian Music Centre, 1986.
Canadian Music Centre Call Number: MI 7120 D592vi


Canadian Music Centre Call Number: MI 8233 D6915col 2002

Canadian Music Centre Call Number: 9234 E92da
(Withdrawn at the request of the composer in 1997).

Canadian Music Centre Call Number: MI 7110 F164co2

Canadian Music Centre Call Number: MI 8453 F653dis

Canadian Music Centre Call Number: MI 8352 F653of

Canadian Music Centre Call Number: MI 8260 F735mi
Canadian Music Centre Archival Compact Disc Call Number: AR522

Canadian Music Centre Call Number: MV 6230 F735mu
Canadian Music Centre Archival Compact Disc Call Number: AR492

______. *Phantom Sketches* (for marimba, clarinet, and violin). Markham, ON, 2000.
Canadian Music Centre Call Number: MI 8353 F735ph

Canadian Music Centre Call Number: MI 8250 G329fi

Canadian Music Centre Call Number: MI 8351 G329ne 1995

Canadian Music Centre Call Number: MI 8351 G329ne

Canadian Music Centre Call Number: MI 8260 G465es 2003

Canadian Music Centre Call Number: MI 8333 G559ni
Canadian Music Centre Call Number: MI 8353 G825dre 1996


Canadian Music Centre Call Number: MI 7110 H236Be

Canadian Music Centre Call Number: MI 8675 H236pa

______. *Sources* (for marimba, chimes [one player], oboe, electric piano, harp, and cello). Toronto: Canadian Music Centre, 1985.
Canadian Music Centre Call Number: MI 8657 H236so

______. *Three Cantations* (for marimba, mezzo-soprano, harp, and percussion). Toronto: Canadian Music Centre, 1981.
Canadian Music Centre Call Number: MV 1232 H236th

Canadian Music Centre Call Number: MI 7110 H251pr

Canadian Music Centre Call Number: MI 7120 H361B1

Canadian Music Centre Call Number: MV 3730 H367ev

Canadian Music Centre Call Number: MV 1233 H393ni

Canadian Music Centre Call Number: MI 8553 H673wa

Canadian Music Centre Call Number: MI 8533 H678evo 2005
Kami (for marimba and three percussionists). Toronto: Canadian Music Centre, 2006.
Canadian Music Centre Call Number: MI 7110 H678ka
Canadian Music Centre Archival Compact Disc Call Number: AR2289

Maviba (for marimba, violin, and double bass). Toronto: Canadian Music Centre, 1995.
Canadian Music Centre Call Number: MI 8333 H678ma

Canadian Music Centre Call Number: MI 8231 H824su

Trio for Vibraphone, Marimba, and (Optional) Female Participant. Toronto: Canadian Music Centre, 1967.
Canadian Music Centre Call Number: H824tr (Withdrawn at the request of the composer in August 1997).


Keane, David. Algunas dansas Cubanas (for marimba, oboe, violin, and violoncello). Toronto: Canadian Music Centre, 1996.
Canadian Music Centre Call Number: MI 8453 K24aL

Canadian Music Centre Call Number: MI 8655 K26Br

Canadian Music Centre Call Number: MI 7110 K26no

Canadian Music Centre Call Number: MI 7110 K95ph

Canadian Music Centre Call Number: MI 8761 K96ja

Quintet-Sonata (for marimba and string quartet). Toronto: Canadian Music Centre, 1996.
Canadian Music Centre Call Number: MI 8533 K96qu
Canadian Music Centre Archival Cassette Call Number: ND167
Suite for Percussion (for marimba, vibraphone [one player] and three percussionists). Toronto: Canadian Music Centre, 1981.
Canadian Music Centre Call Number: MI 7110 K96su

Canadian Music Centre Call Number: MI 8655 L192fi

Canadian Music Centre Call Number: MI 7120 L385di

Canadian Music Centre Call Number: MI 5136 L478azu

Canadian Music Centre Call Number: MI 7120 L478nab 1998


Canadian Music Centre Call Number: MI 8250 L549ka 2000

La soif du mal... Hommage à Orson Welles (for solo marimba and 15 percussionists). Toronto: Canadian Music Centre, 1994.
Canadian Music Centre Call Number: MI 7210 L549so

Quatuor (for two marimbas, two vibraphones, and four gongs). Toronto: Canadian Music Centre, 1991.
Canadian Music Centre Call Number: MI 7110 L549qu

Quintette no 2 pour vibraphone, marimba et quatuor à cordes. Toronto: Canadian Music Centre, 1985.
Canadian Music Centre Call Number: MI 8533 L549qu

Quintette no. 2 (for marimba and vibraphone [one player] and four saxophones). Toronto: Canadian Music Centre, 1994.
Canadian Music Centre Call Number: MI 8550 L544qu

Canadian Music Centre Call Number: MI 8233 L948ah
Canadian Music Centre Archival Compact Disc Call Number: AR2210
Canadian Music Centre Call Number: MI 7110 L948si

Lustig, Leila S. *Signs against an Empty Sky* (for marimba, baritone [solo], and mixed chorus). Toronto: Canadian Music Centre, 2002.
Canadian Music Centre Call Number: MV 1730 L972sig 2002


Canadian Music Centre Call Number: MI 8535 M217cou 1999

Canadian Music Centre Call Number: MI 7110 M427c

. *Gattinara* (for marimba and vibraphone [one player] and viola). Toronto:
Canadian Music Centre, 1982.
Canadian Music Centre Call Number: MI 8233 M427ga

Canadian Music Centre Call Number: MV 1234 M427ma
Canadian Music Centre Archival Compact Disc Call Number: AR234
Canadian Music Centre Archival Compact Disc Call Number: AR260
Canadian Music Centre Archival Compact Disc Call Number: AR301

Canadian Music Centre Call Number: MI 7120 M427qu

Canadian Music Centre Call Number: MI 8536 M427ve

Canadian Music Centre Call Number: MI 8260 M647ph
Canadian Music Centre Archival Compact Disc Call Number: AR543

Nobles, Jordan. *Kinetics* (for four marimbas or for two marimbas with four performers). Toronto: Canadian Music Centre, 1996.
Shattered Mirrors (for marimba, piano, cello, B-flat clarinet [or alto saxophone]). Toronto: Canadian Music Centre, 2001.

Oliver, John. Metro Music (for two marimbas and vibraphone [two performers]). Toronto: Canadian Music Centre, 1982.
Canadian Music Centre Call Number: MI 7110 O48me

Canadian Music Centre Call Number: MI 8233 P174stv 1994

Canadian Music Centre Call Number: MI 8336 P419ti
Canadian Music Centre Archival Compact Disc Call Number: AR761
Canadian Music Centre Archival Compact Disc Call Number: AR1028

Canadian Music Centre Call Number: MI 7120 P9445re

Canadian Music Centre Call Number: MI 8470 R134da

Dialogues (for marimba, alto flute, B-flat clarinet, horn, and harp). Toronto: Canadian Music Centre, 1996.
Canadian Music Centre Call Number: MI 8572 R134dia 1996

En passant (for two marimbas). Toronto: Canadian Music Centre, 1982.
Canadian Music Centre Call Number: MI 7110 R134en

Hay que gozar mucho paya desquitar de la vida [One must enjoy much to get even with life] (for marimba, alto flute, harp, two violins, viola and violoncello). Toronto: Canadian Music Centre, 1996.
Canadian Music Centre Call Number: MI 8756 R134se

Canadian Music Centre Call Number: MV 1253 R246pl
Canadian Music Centre Archival Compact Disc Call Number: AR695

Canadian Music Centre Call Number: MI 8232 R539mop 2001
Canadian Music Centre Call Number: MV 6233 R656pro 2004

Canadian Music Centre: MI 7120 R696fi

Canadian Music Centre Call Number: MV 1250 S384ch

_____. *Four by Two* (for marimba and French horn). Toronto: Canadian Music Centre, 1980.
Canadian Music Centre Call Number: MI 8260 S384fo

_____. *Queer Cornered Cap* (for marimba, mezzo-soprano, and flute). Toronto: Canadian Music Centre, 1982.
Canadian Music Centre Call Number: MV 1250 S384qu
Canadian Music Centre Archival Compact Disc Call Number: AR640


Canadian Music Centre Call Number: MI 7110 S548in

Canadian Music Centre Call Number: MI 8231 S559ci 2004

Canadian Music Centre Call Number: MI 8675 S6545di

Canadian Music Centre Call Number: MI 8435 S874qua 2002

Canadian Music Centre Call Number: MI 8655 S969fd 1998

Canadian Music Centre Call Number: MI 7120 S988du
Tittle, Steven. *Just one More Dance* (for two marimbas, vibraphone, and two percussionists). Toronto: Canadian Music Centre, 1977.
Canadian Music Centre Call Number: MI 7210 T622ju

Canadian Music Centre Call Number: MI 8455 T622pe

_______. *Summer Music* (for marimba, percussion, and double bass). Toronto: Canadian Music Centre, 1968.
Canadian Music Centre Call Number: MI 8333 T622su

Canadian Music Centre Call Number: MI 9250 T952cr

Canadian Music Centre Call Number: MI 8232 T974ci

Canadian Music Centre Call Number: MI 8450 W195hub 2001

Canadian Music Centre Call Number: MI 7220 W993ma

Canadian Music Centre Call Number: MI 8856 Z638ret 2000