

<1917.1/a> [A Book of Early Pieces, 1917-1932]

"Pieces by Jean Coulthard, Wednesday, July 16, 1917."

An "index" of seven pieces, in the composer's hand, at leaf 1.

Two songs for soprano voices and piano; two songs for bass voice and piano; seven songs for treble voice and piano.

Description of the manuscript

51 leaves + cover

Note: 5 leaves cut cleanly from the manuscript book,
and now set in by the cataloguers at their original places.

25 cm. x 32 cm.

Most compositions in pencilled annotation, a few in ink.

Movements and sections

I [Seven early pieces]

Five for piano, and two songs.

[1] "The Fairies," 1 page; end date: "June 1st, 1917"

[2] "Shepherd Song," 1 page; end date: "June 27th, 1917"

[3] "Dreaming," 1 page; end date: "July 10, 1917"

[4] "You Dance a Merry Dance," 1 page; tempo: "Quickly." End date: "September 1, 1917"

[5] "Baby Seed Song," 1 page; end date: "October 18, 1917." *Note:* this ms. shows only
vocal lines; see alternative published version, 1917.2/a.

[6] "The Indians," 1 page; end date: "October 23, 1917."

Laid in:

[7] "Piping Down the Vallies Wild," 1 leaf, 3 pages; words by William Blake. Tempo: "To
be played daintily throughout."

II "Melody in C," 3 pages; inked-over pencil. Tempo: Andante. End date: "1925-26."

III "Prelude: String trio," 5 pages. Set in, and loose. Final page, pencilled annotations in Coulthard's
hand, "Vaughan Williams' notation."

Tempo: Adagio, ma non troppo.

IV "Music of the Spheres," [for piano]. 7 pages. Tempo: "In swinging rhythm."

V [Page of sketched music, in pencil]

"This page of music was written by Vaughan Williams in 1929!"

VI "Birds at the Fountain," 6 pages. Later hand: "Jean Coulthard, 1923-24?" [see p. 3 of original
score]—laid in, 1 page: "The proper notation of *Birds at the Fountain*. Dr Hathaway away!"

VII "Shades of the Sun [for piano]," 7 pages.

VIII "Sonnet [for piano]," 3 pages. Tempo: "Andante." Inked note: "Mother on Christmas Eve,
1930."

IX "Threnode, or Intermezzo [for piano]," 1 page, pencilled manuscript. End date: "1930."

X "Scherzo and rondo [for piano]," 7 pages, pencilled manuscript.

XI "All that's past [for voice and string quartet]," 3 pages, text: Walter de la Mare. Tempo: Lente.
Annotation by the composer: "Babs, Christmas Eve, 1930."

XII "Buck in the Snow [for string quartet and voice]," text: Edna [St] Vincent Millay. 8 pages.
Tempo: Leggiero. *Note:* See "*Diary of a Young Composer*," manuscript volume by Jean
Coulthard, in Archives, University of British Columbia.

XIII “Cradle Song [for voice and piano],” 2 pages. Tempo: Gently, lente. End note: “To Babs.”

Cataloguers’ note: the first of many subsequent versions; but see especially, 1929.1/a [X].

XIV “Daphne,” 2 pages, word by Edna [St] Vincent Millay. Tempo: Animé.

XV “Quintet for Piano and Strings,” short score; 21 pages. No tempo indications. *Note: See “Diary of a Young Composer,” manuscript volume by Jean Coulthard, in Archives, University of British Columbia.*

Laid in with 1917.1/a:

Parts—but here called, for reasons unknown, “Sonata.” Violin I and II, 2 viola parts, and cello. 6 leaves.

XVI “Five-part Chorale [and variations], for piano and string quartet,” 15 pages. Tempo of opening, “Adagio”; then Andante con espressione, then Molto appassionata, then Allegro scherzando, then Dolce cantabile, then: Coda. End date: “January 16/32, 11 p.m.!” Later annotation in pencil, “I certainly worked and struggled in these early years. J.C. February 4, 1995.”

Laid in with 1917.1/a:

Parts—Violin I and II, viola, and cello. 5 leaves.

Subsequent publications and recordings

See publications list and discography.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

<1917.2/a> **First Published Work: The Baby Seed Song**

This a published version of a work included in ms., in 1917.1/a.

Description of the manuscript

1 leaves + cover.

1 p. 21.5 cm. x 35.5 cm.

From

The 'Educator' of Canada

December 1917.

Instrumentation

Piano.

Movements and sections

None

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1921.1/a> **Early Pieces for Piano**

Photocopy of black line score, originally circulated by the Canadian Music Centre.

Description of the manuscript

8 leaves + covers.

Unknown copyist.

Pp. 14 in piano score. Wire bound. Original inked manuscript in unknown hand. 28 cm. x 38.5 cm.

Instrumentation

Piano.

Movements and sections

I: Dreaming. En rêve. Moderato. End-date: Summer 1917. One page.

II: The Fairies' Dance. La danse des fées. Moderato. End-date: Summer 1917. One page.

[See variant, "The New Dolly Dances," *Music of Our Time: Preliminary Volume* <19xx.x>, p. 13.]

III. The Song of the Shepherdess. La chanson de la bergère. Andante. End-date: Summer 1917. One page.

IV. Winter in the Forest. L'hiver dans la forêt. End-date: Fall 1917. One page.

V. A Little Song: Piping Down the Valleys Wild. Words: William Blake. Giocoso. End-date: Fall 1917. One page.

VI. The Sad Story. L'histoire triste. Lento mesto. End-date: Summer 1920. One page.

VII. You Dance a Merry Dance. Tu dances une danse joyeuse. Allegro scherzando. End-date: Summer 1918. Two pages.

VIII. The Quarrel. La querelle. Marcato, allegro moderato. End-date: Summer 1920. One page.

IX. A Happy Day. Une heureuse journée. Moderato grazioso. End-date: Summer 1920. Two pages.

X. The Rider on the Plain. Le cavalier dans la plaine. Con brio. End-date: Summer 1921. Two pages.

Subsequent publications and recordings

See publications list.

See discography.

Other versions

See published versions at 19xx.x.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

<1921.1/b> **Early Pieces for Piano**

Published version:

Calgary, Alberta: Keys Music Publishing Co. Ltd., 1992. Pp. i-iv, 1-20, covers.
21.5 cm. x 28.0 cm.

Instrumentation

Piano.

Movements and sections

- I: Dreaming. En rêve. Moderato espressivo. End-date: Summer 1917. One page.
- II. Winter in the Forest. L'hiver dans la forêt. Lento drammatico. End-date: Fall 1917. Two pages. [Note: A portion of 'Winter in the Forest' was published as 'Indian Chief' in *Music of Our Time, Preliminary Volume, q.v. infra.*]
- III. The Sad Story. L'histoire triste. Lento mesto. End-date: Summer 1920. One page.
- IV: The Fairies' Dance. La danse des fées. Tempo di menuetto. End-date: Summer 1917. One page. [See variant, "The New Dolly Dances," *Music of Our Time: Preliminary Volume q.v. infra.*]
- V. You Dance a Merry Dance. Tu dances une danse joyeuse. Allegro scherzando. End-date: Summer 1918. Four pages.
- VI. The Song of the Shepherdess. La chanson de la bergère. Andante. End-date: Summer 1917. Two page.
- VII. A Happy Day. Une heureuse journée. Moderato grazioso. End-date: Summer 1920. Two pages.
- VIII. The Quarrel. La querelle. Marcato, allegro moderato. End-date: Summer 1920. Two page.
- IX. The Rider on the Plain. Le cavalier dans la plaine. Con fuoco. End-date: Summer 1921. Four pages.

Subsequent publications and recordings

See discography.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

<1923.1/a> [Twelve Pieces from Youth for Piano and/or Chamber Ensemble]

Five segments of manuscript, inked and pencil sketches, all from the composer's hand.

Description of the manuscript

21 leaves

24 cm. x 31.5 cm.

Most compositions in pencilled annotation, a few in ink.

Movements and sections

I "Music of the Spheres" followed by harmony and composition exercises, a draft of "Shades of the Sun," and further sketches and harmony exercises. 11 leaves. Inked, fair copy. Tempo:

"Adagio—floatingly." Dated: "1925."

II "First Sonatina, move[ment][inked][followed by several pages of sketches]," 6 leaves. Note in composer's hand: "To Mother Christmas 1931 (see "Baby Book")."

III "Legende," 1 leaf. Tempo: Poco lento. Later hand, "Early 1930s," and a note: "This piece extended. First of all part of sonatina, second movement, 'Baby Book'."

IV "March," [for piano]. 1 leaf. In Donald M. Adams's hand: "Fall on the piano. Throw the stool in inside it. Make a face at the audience and stamp off the stage!"

V "Stardust," for piano, 2 leaves. Composer's annotation: "Summer 1924."

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada.

<1929.1/a> **Book of Songs**

Two songs for soprano voices and piano; two songs for bass voice and piano; seven songs for treble voice and piano.

Description of the manuscript

18 leaves + cover

23.5 cm. x 29.5 cm.

Cover has title, then composer's later dating: "1928 to 1932-33"

Inked-over pencil.

Movements and sections

I "Frolic," words by "A.E." Tempo: Vivace

For voice and piano. 5 pp. End date: "June/32"

Pencilled annotation: "Rewritten for Maureen Forrester in *Six Irish Poems for Maureen* [early 70s?]"

II "The Solitary Reaper," words Wordsworth.

For voice and piano. 1 p.

III "Weep you no more, sad fountains," words anon. 17th century. Tempo: Lente

For voice and piano. 3 pp. End date: "March 6/32"

IV "Daphne," words E. Vincent Millay. Tempo: Animato

For voice and piano. 2 pp. End date: "February/31"

V "A Duet," words T. Sturge-Moore. Tempo: Andantino

For 2 sopranos. 2 pp. End date: "Autumn/29-32/Summer"

VI "Love's Secret," words William Blake. Tempo: Mesto

Duet for two sopranos. 2 pp. End date: "20th August, 1932"

VII "Men are Fools that Wish to Die," words anon. Tempo: Appassionata

For bass and piano. 2 pp. End date: "July 17/32." Dedication: "To Babs"

VIII "The Garden of Properine," words Swinburne. Tempo: Lento ma non troppo

For bass and piano. 4 pp. End date: "July 24-25/32"

IX "Faery Song," words Keats. Tempo: Giocoso

For voice and piano. 4 pp.

X "Cradle Song," words Padraic Colum. Tempo: Lente

For voice and piano. 2 pp. End date: "January/31"

XI "The Bargain," words Sir Phillip Sydney. Tempo: Leggiero

For voice and piano. 4 pp.

Subsequent publications and recordings

See publications list and discography.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: To Ross Pratt

Performances:

Critical reception:

<1931.1/a> **Cradle Song**

Work for voice and piano, in the composer's hand.

Description of the manuscript

2 leaves.

Pp. 2 in piano score. Original manuscript in composer's hand, pencilled, on Karl Fischer New York ms. paper, in <1917.1/a>, "Book of Early Pieces." 23.5 cm. x 31.5 cm.

Text by Padraic Colum.

Instrumentation

Voice and piano.

Movements and sections

Gently, lente.

Subsequent publications and recordings

See publications list.

See also, *infra*, <1964.2>.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

"To Babs".

<1931.1/b> **Cradle Song** [xxx]

Work for voice and piano, in the composer's hand.

End date: Jan/31 (in pencil).

Description of the manuscript

2 leaves.

Pp. 2 in piano score. Original manuscript in composer's hand, inked, on unknown ms. paper, but collected in <1928.1/a>, "Book of Songs." 23.5 cm. x 31.5 cm.

Text by Padraic Colum.

Instrumentation

Voice and piano.

Movements and sections

Lente.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1931.1/c> **Cradle Song**

Work for voice and piano, in the composer's hand.

Undated.

Shows home address, 1511 Marpole Avenue, Vancouver; incorrectly dated, long after the fact, by the composer (as 1928).

Description of the manuscript

1 leaf.

Pp. 2 in inked original piano score. Original manuscript in composer's hand, inked, on unknown ms. paper. 23.5 cm. x 30.5 cm.

Text by Padraic Colum.

Instrumentation

Voice and piano.

Movements and sections

Lente.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1931.1/d> **Cradle Song**

First publication.

Description of the manuscript

1 leaf.

Pp. 2 in inked original piano score. 23 cm. x 30.5 cm.

Vancouver, B.C.: Western Music Company Ltd., [n.d.]

Text by Padraic Colum.

Composer's note on cover: "Pub. by Don Adams (!) Early 30s. Later pub. by BMI Canada Ltd. as duet. S.A. and piano. J.C."

Note: Padraic incorrectly spelled (as "Padriac").

Instrumentation

Voice and piano.

Movements and sections

Gently, lente.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

"To Avis Phillips."

<1931.1/e> **Cradle Song**

Black line transparency, “arranged for S., A. and piano.”

Description of the manuscript

3 leaves.

Pp. 3. 28 cm. x 34 cm.

On Music Service Inc. transparencies, probably in the mid-1950s.

Text by Padraic Colum.

Instrumentation

Voice and piano.

Movements and sections

Lento tranquillo.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

“To Avis Phillips.”

<1931.1/f> **Cradle Song**

Second publication, this for soprano and alto with piano. Some annotation by a person unknown.

Description of the manuscript

1 leaf.

Pp. 4. 17.75 cm. x 25 cm.

Toronto, Ont.: BMI Canada Ltd., 1960.

Text by Padraic Colum.

Instrumentation

Voice and piano.

Movements and sections

Lento tranquillo.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada\

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

"To Avis Phillips."

<1933.1/a> **Threnody**

Cataloguers' note:

As at December 31, 2000, the original form of Threnody was missing from the Coulthard Fonds. On grounds of external evidence, including a note on date given at the cover of the published version, it is unreasonable to assign either an earlier or a later year to the composition of the work.

Description of the manuscript

None, but certainly the text by Robert Herrick.

Instrumentation

Voice and piano.

Movements and sections

This became, in the first two extant forms, "Lento e mesto."

Subsequent publications and recordings

See publications list.

Other versions

See *infra*.

Location of manuscript originals and transparencies

Unknown.

Composer's copy/ies

Unknown.

Notes on dedications, performances, and critical reception

In memoriam Jean Robinson Coulthard, for which see external evidence in the published version, 1961.

<1933.1/b> **Threnody**

A version made by Charles Shaw for his own use, in violin and piano score.

Description of the manuscript

2 leaves.

2 pages. 24 cm. x 32 cm. Later annotation by composer, "arr. for violin by Charles Shaw, during 1933."

Instrumentation

Violin and piano.

Movements and sections

Lento e mesto.

Subsequent publications and recordings

See publications list.

Other versions

See *infra*.

Location of manuscript originals and transparencies

Archives of the University of British Columbia.

Composer's copy/ies

Archives of the University of British Columbia.

Notes on dedications, performances, and critical reception

<1933.1/c> **Threnody**

A version for voice and piano prepared by an unknown hand. See end-note, once again by an unknown hand, “Transposed by the dedicatée, Dec 8/40.”

Signed, first page, “J.C., 1933” (but in a hand the cataloguers associate with the period after 1960).

Description of the manuscript

1 leaf.

3 pages. 23.5 cm. x 30.5 cm. Pencilled score.

Instrumentation

Voice and piano.

Movements and sections

Lento e mesto.

Subsequent publications and recordings

See publications list.

Other versions

See *infra*.

Location of manuscript originals and transparencies

Archives of the University of British Columbia.

Composer's copy/ies

Archives of the University of British Columbia.

Notes on dedications, performances, and critical reception

<1933.1/d> **Threnody**

Published version.

Signed, cover, "Jean Coulthard, 1933. Later arr. For SATB."

Note by composer at p. 1, "First as a solo song in 1933."

Description of the manuscript

1 leaf.

4 pages. 17.75 cm. x 25.5 cm.

Published:

Toronto: BMI Canada Ltd., 1961.

Instrumentation

SATB and rehearsal piano.

Movements and sections

Lento e mesto.

Subsequent publications and recordings

Other versions

See *infra*.

Location of manuscript originals and transparencies

Archives of the University of British Columbia.

Composer's copy/ies

Archives of the University of British Columbia.

Notes on dedications, performances, and critical reception

"In memoriam JRC [Jean Robinson Coulthard]."

<1933.2/a> **[Three Piano Pieces]**

Good ink originals of three pieces, without later versions.
Cover annotation: "Earlier piano pieces during 1930s."

Description of the manuscript

14 leaves
24 cm. x 32 cm.

Movements and sections

"Threnode: Lento," "to D[onald] M[arvin] A[dams]." 3 pp.
"Early prelude and fugue. Early 30s." 16 pp. [Fugue unfinished]
"March." Later hand, JC: "mid-30s." 3 pp.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

<1934.1/a> **Four Variations on Good King Wenceslaus**

Composer's annotations

Ms. p. 1, in the composer's hand, but subsequent to creation of ms.:

[Ink on transparent paper, first page of ms.] "pub. in Book VII | Music of Our Time | (arr. For Ross Pratt) 1948"

Description of the manuscript

4 leaves + cover

Stencilled art-deco cover [Donald M. Adams?].

Pp. 5 in piano score. Original manuscript in unknown hand on Conservatory brand paper printed in England; original ms.: 24 cm. x 30.5 cm.

Light annotations in ink.

Three systems re-worked in composer's hand.

Instrumentation

Piano.

Movements and sections

Theme and 4 variations.

Internal Markings

Inked annotations.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: To Ross Pratt

Performances:

Critical reception:

<1934.1/b> **Four Variations on Good King Wenceslaus**

Composer's annotations

Ms. at cover, in the composer's hand:

"Jean R. Coulthard"

Description of the manuscript

2 leaves + cover

Stencilled art-deco cover [Donald M. Adams?].

Pp. 4 in piano score. Original inked manuscript in unknown hand. 24 cm. x 31 cm.

Light annotations in pencil.

Instrumentation

Piano.

Movements and sections

Theme and 4 variations.

Subsequent publications and recordings

See publications list.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Dedications: To "L.G." [Lawrence Goodall]

<1934.2/a> A Book of Songs and Sketches

Songs for various voices with piano, along with unidentified sketches. Back cover: "Interruptions while composing. Charley: 'Oh, I've just dropped in to see if you'd like to go swimming.' Don, in kitchen: 'Splash...'" And several more.

Description of the manuscript

42 leaves + covers + 4 leaves laid in

24 cm. x 30 cm.

Inked and pencilled score.

Movements and sections

I "Ein gleiches." Words: Goethe. Tempo: Mesto lente

Soprano, baritone, and piano 4 hands. "Babs, David, Jean, Don." 3 pp. End date: "Autumn/34"

II "Snow on the East Wind." Words: Dunsenay.

For voice and piano. 2 p. End date: "January 1935"

III "The Kind of China's Daughter." Words: Edith Sitwell. Tempo: Andante

3 pp. End date: "January 1935"

IV "Six Songs for Young Singers."

1 "Here we come a-piping." Text: Geoffrey Chaucer. Tempo: Allegro

2 pp. Not in composer's hand. Dedication: "B[abs] C[oulthard]"

1.a Fragment of (1) and fragment of (2), in J.C.'s hand.

2 "Green rain." Text: Marie Webb. Tempo: Gently

2 pp., incomplete. Not in composer's hand.

2.a Laid in, a copy, complete version:

Transposed upward, 1 tone. Tempo: "Quite slowly."

4 pp.

2.a.1 Laid in: 1 page, obbligato [violin?]

3 "Counting out song." Text: Traditional.

1 p.

4 "Spinning Song." Text: Edith Sitwell. Tempo: dotted 1/4 = 46

3 pp.

5 "The Bluebird."

2 pp.

6 "When the Green Woods Laugh." Words: Blake. Tempo: Jolly throughout

3 pp.

V [Non-sequential] Songs

1 "Sweet spirit, comfort me." Text: Herrick.

3 pp., incomplete.

2 "Praise him with the sound of the trumpet." Text: Ps. 150. Tempo: Con brio

5 pp.

2.a The same, unknown hand, 4 pp. Dedication: "To J[ohn] M[illen] R[obinson]"

3 "The Christmas Rose."

2 pp.

4 "The Long-Departed Lover." Text: Li Po. Tempo: "Slow in the style of a threnode."

2 pp. [Entire score crossed out.]

5 "The Dancing Girl." Text: Li Po. Tempo: "Swiftly."

4 pp. [Entire score crossed out.]

VI [Sketches]

47 pp. of which 1 page, laid in, “Themes from Canadian Fantasy.”

46 pages not immediately identifiable as source score(s) for particular later works.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

<1934.3/a> **Duet: When Jesus Christ Was Four Years Old**

A work for two voices and organ, text unattributed.

Description of manuscript

In the composer's hand, in pencil.

3 pp. 23 cm. x 29.5 cm.

Location of manuscript

Archives, University of British Columbia

<1934.4/a> **The Devil's Bag**

A dramatic song for singer, violin, and piano.

Description of the manuscript

6 leaves

23.5 cm. x 30.5 cm. 6 pages of score, 3pages sketch, 4 pages as part for singer.

Pencilled score.

<1935.1/a> **Portrait**

Original full version in composer's hand, in ink.

Composer's annotations

Later hand: "Concert Arrangement of Five Scenes ... Jan/42"

Inside cover: "Scenario of ballet (by David Brock?)...."

Description of the manuscript

12 leaves

21 pages unbound. Papers under mark: Durand et Cie., Place de la Madeleine, Paris. 27.5 cm. x 36 cm.

Scoring

2 flutes, 2 oboes, cor anglais, 2 clarinets, 2 bassoon, 4 horns in F, 2 trumpets in B \flat , 2 trombones, timpani, harp, violins 1 and 2, violas, cellos, basses.

Movements and sections

Lento espressivo.

Other versions

See this seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Performances, recordings

Dedication

<1935.1/b> **“Portrait” Symphonic Poem**

Full score, version in Leonard Basham’s hand, in ink. Dated by Basham, “March 1940.”

Composer’s annotations

Later hand: “Concert Arrangement of Five Scenes ... Jan/42”

Inside cover: “Scenario of ballet (by David Brock?)....”

Description of the manuscript

14 leaves

23 pages unbound. Papers under mark: Carl Fischer. 27.5 cm. x 34.5 cm.

Laid in: Parts:

Complete set of parts as per scoring, below, in Basham’s, Coulthard’s, and an unknown copyist’s hands, initials “H.E.B.” [Cataloguers’ note: “Complete set” meant hand-prepared scores for each and every instrumental desk, a very considerable labour.]

— *Scoring*

2 flutes, 2 oboes, cor anglais, 2 clarinets, 2 bassoon, 4 horns in F, 2 trumpets in B ♭, 2 trombones, timpani, harp, violins 1 and 2, violas, cellos, basses.

Movements and sections

Lento espressivo.

Other versions

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Performances, recordings

Dedication

<1935.2/a> **My True Love Hath My Heart [Composer's Wedding Music]**

Five versions of a song, set for piano and voice, subsequent versions for piano, voice, and violin. The text by Sir Philip Sidney.

<1935.3/a> **Two Anthems**

Choral works, SATB with piano reduction.

1/ *Lord God Almighty, Heavenly King*

9 pp. and 2 parts. 18.5 cm. x 26 cm.

Tempo: Adagio maestoso

2/ *O Sacred Head Sore Wounded (Lenten Music)*

8 pp. 24 cm. x 31.5 cm.

Composer's copies

Archives, University of British Columbia

<1936.1/a> **Prelude**

A prelude for piano. Composer's original inked score and two inked copies, annotated. 2nd copy annot.: "To J[ean] R[obinson] C[oulthard]. Try this over on your rented piano."

Description of the manuscript

6 leaves; cover [prob. by Donald M. Adams]

7 pp + 6 pp + 6 pp.

24 cm. x 32 cm.

Movements and sections

"Allegro" marked on late copies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

1938.1/a **Cinderella Suite**

A suite for piano.

Ms. at p. 1, in the composer's hand: "A 'play' for some of my students during the 1930s."

Description of the manuscript

2 leaves

8 pages. Inked manuscript in piano score.

Light annotations in pencil.

Instrumentation

Piano.

Movements and sections

I "Cinderella Weeps by the Ashes," 1 page. Tempo: "Slowly and sadly."

II "The Fairy Godmother Appears," 2 pages. Tempo: "Gracefully." Pencilled annotations: "Little Waltz."

III "The Two Ugly Sisters Quarrel [pencil annotation, 'May be played as a duet or as a solo']," 3 pages.

IV "The Coach and Six Horses." 2 pages. Pencil annotation: "The rider."

V "Cinderella Dances with the Prince," 3 pages. Tempo: "Very gracefully."

[VI] "The Prince Searches for the Owner of the Slipper," 1 page.

4 leaves, additional copy of same.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

<1939.1/a> **A Book of Piano Pieces, Songs, and Sketches**

Two songs for soprano voices and piano; two songs for bass voice and piano; seven songs for treble voice and piano.

Description of the manuscript

39 leaves + cover

24 cm. x 30 cm.

Title page without notation.

Inked-over pencil.

Movements and sections

I "Dance [Molly and the Indians]" Tempo: Not too fast

For piano. 2 pp. End date: "1939"

II "Fugue."

For piano. 2 p.

III "Serenade."

3 pp.

IV "The Wave." Tempo: Allegro maestoso

2 pp.

V "Song for the Left Hand; 'Threnode'." Tempo: Slowly, cantabile

For piano. 2 pp.

VI "Song for the Right Hand."

For piano. 2 pp. End date: "Summer 1939"

VII "Seagull." [*Cataloguers' note: cf. Excursion ballet*]. Tempo: 8th note = 66

For piano. 2 pp.

VIII "[...Fisherman]."

For piano. 2 pp.

IX "Grey Day."

For piano. 3 pp.

X "Thunder Bird." [*Cataloguers' note: ending suspiciously like Elements in Sketches from the Western Woods*]

For piano. 2 pp.

XI "Waltz, for the French Six." Tempo: Vivace

For piano. 4 pp.

[XII] "Ground (not finished)."

For piano. 2 pp.

[XIII] "Lento e mesto."

For piano. 2 pp.

.....[fair copy of songs, as follows].....

The following in a sequence, probably a single sequence, probably to St Vincent-Millay texts:

1. "Low Tide." Tempo: Slowly

For voice and short score, with orch. cuings. 3 pp.

2. "The Shell." Tempo: Very quietly, but not too slow

For voice and short score, with orch. cuings. 4 pp.

3. "The Main Deep."
For voice and short score, with orch. cuings. 3 pp.
4. "She is the Sky of the Sun." Tempo: Allegretto. Later hand: "Withdrawn!"
For voice and piano. 4 pp.
5. "Cradle Song in E minor [transposed piano part, voice part incomplete]."
For voice and piano. 2 pp.
6. "First sketch of portrait."
For voice and short score, with orch. cuings. 7 pp.

Then: 10 pages of sketches and notes, "Berkeley 1942" [lessons with Milhaud]

Subsequent publications and recordings

See publications list and discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

<1939.1/b> **Four Piano Preludes**

Good ink copies of four pieces in 1939.1/a.

Description of the manuscript

4 leaves

24 cm. x 30 cm. Ink.

Movements and sections

- 1 "Prelude I: Molly and the Indians" Tempo: Lively
"Portraying the enthusiasm of a young girl at an Indian pow-wow. [pencil]
Molly Lamb, the young Canadian artist of Vancouver, now in the CWACS."
Ink; not in composer's hand. Annotated by the composer.
For piano. 2 pp. End date: "40"
- 2 "Prelude V: Song." "A Song for the left hand. Slowly."
Ink; not in composer's hand. Annotated by the composer.
For piano. 2 p. Pencilled end date: "1939."
- 3 "Prelude VI: Song." Tempo: Languide
Ink; not in composer's hand. Annotated by the composer.
2 pp.
- 4 "Prelude IX: Grey Day." "A soft mist hangs over the sea."
Ink; not in composer's hand. Annotated by the composer.
3 pp. End date: "Autumn 1940."

Subsequent publications and recordings

See publications list and discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

<1940.1/a> **Excursion: A Ballet in One Act**

Original full version in nine movements; five retained here, four hived off as 1940.1/b. The reader may reconstruct the original by inserting 1940.1/b after “Bicycle Parade.”

Composer’s annotations

Later hand: “Concert Arrangement of Five Scenes ... Jan/42”

Inside cover: “Scenario of ballet (by David Brock?)....”

Description of the manuscript

35 leaves

97 pages, pagination discontinuous; blanks, tapebound. Composer’s original inked score. Pages 1-2, Waterloo Music papers; 3-10, Carl Fischer, Inc.; 11-end, Waterloo Music. Original manuscript in composer’s hand. Original ms.: 27 cm. x 35 cm.

Extensive cuts marked in score to create 5-movement orchestral suite. Several pages covered. See subsequent versions for omitted sections.

Scoring

2 flutes, flute 2 doubling piccolo; 1 oboe, 1 clarinet B \flat , 1 bassoon, 2 horns in F, 1 trumpet, 2 trombones, timpani, percussion, piano, violins 1 and 2, violas, cellos, basses.

Movements and sections

1. The Seagull. Prelude. Plaintively, quite slowly
2. Polka. Moderato with good humour
3. Summer Romance. Slowly and expressively
4. Bicycle Parade (The Bells Ring). Allegro moderato e marcato
- [5.] IX. The Departure. Finale. Molto ritmico

Other versions

See this seq.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

See discography.

Air checks.

Dedication

For movement 4 only: “L.B.” [Leonard Basham]

<1940.1/b> **Excursion: A Ballet in One Act**

Composer's ink original. Three movements removed from 1940.1/a.

Composer's annotations

Description of the manuscript

19 leaves

Paginated as pp. 42-75, pagination discontinuous; blanks, tapebound but some laid in. Eureka Brand music papers. Original manuscript in composer's hand. Original ms.: 27 cm. x 35 cm.

Scoring

2 flutes, flute 2 doubling piccolo; 1 oboe, 1 clarinet B \flat , 1 bassoon, 2 horns in F, 1 trumpet, 2 trombones, timpani, percussion, piano, violins 1 and 2, violas, cellos, basses.

Movements and sections

5. Quick March. British Grenadiers.
6. Movement in animation as boat docks. Molto ritmico ma non troppo allegro
7. Daily dozen dance. Arrival of the YMCA at their summer camp. In a jumping manner
8. CPR sailor. With bravado

Other versions

See this seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

See discography.

Air checks.

Dedication

For movement 4 only: "L.B." [Leonard Basham]

<1940.1/c> **Excursion: A Ballet in One Act**

Black line score, circulating from the Canadian Music Centre.
Indication, very probably erroneous, in manuscript on scenario: "1941".

Composer's annotations

Later date, added page 1: "1940"
Inside cover: "Scenario of ballet (by David Brock?)...."

Description of the manuscript

36 leaves

69 pages, pagination discontinuous; blanks, cirlox-bound. Full orchestral score in the hand of E. Morgan Williams.

Laid in: two pages, handwritten scenario by the composer.

Scoring

2 flutes, flute 2 doubling piccolo; 1 oboe, 1 clarinet B \flat , 1 bassoon, 2 horns in F, 1 trumpet, 2 trombones, timpani, percussion, piano, violins 1 and 2, violas, cellos, basses.

Movements and sections

1. The Seagull. Prelude. Plaintively, quite slowly
2. Polka. Moderato with good humour
3. Summer Romance. The boy and girl dance a tender fairwell. Slowly and expressively
4. Bicycle Parade. Allegro moderato e marcato
5. The Departure. Molto ritmico

Other versions

See 1940.1/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

See discography.
Air checks.

<1940.1/d> **Excursion: A Ballet in One Act**

Ink and pencil piano ms.

Composer's annotations

Description of the manuscript

42 leaves

Unpaginated, discontinuous; inked piano score and some leaves of fair copy piano sketch score. Explicit dance indications included. In the composer's hand throughout.

Movements and sections

See 1940.1/a.

Other versions

See 1940.1/a-c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

<1940.2/a> **Two Poems for Violin and Orchestra**

Composer's annotations

Original ms. in ink; at page 1, vol. I, added much later in ball point pen: "Poem I, Jean Coulthard, 1940?"

Description of the manuscript

In two folio volumes.

vol. I/ poem 1/ 30 leaves

60 pages, pagination discontinuous; blanks, tapebound. Composer's original inked score. Carl Fischer papers. Original ms.: 27.5 cm. x 34.5 cm.

Extensive cuts marked in score to create 5-movement orchestral suite. Several pages covered. Annotated in an unknown hand.

vol. II/ poem 2/ 34 leaves

Pages 61-115, 6 blanks, pagination discontinuous; blanks, tapebound. Composer's original inked score. Carl Fischer papers. Original ms.: 27.5 cm. x 34.5 cm.

Inked note: "About 1940...." Composer claims Poem 1 lost, but see above.

Page 1: "Performed by Jan de Rimanoczy at the Malkin Bowl Concerts, conductor Allard de Ridder?"

Waterloo Music Company, Eureka papers.

Scoring

2 flutes; 2 oboe, 2 clarinet B \flat , cor anglais, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, solo violin, violins 1 and 2, violas, cellos, basses.

Movements and sections

I Dolce cantabile.

II Allegro scherzando

Other versions

See this seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Probably early 1940s, Vancouver.

Dedication

<1940.2/b> **Two Poems for Violin and Orchestra**

Composer's annotations

Original ms. in ink, composer's hand.

Description of the manuscript

Piano and violin score.

In two folio volumes.

vol. I/ poem 1/ 11 leaves + covers

21 pages, pagination discontinuous; blanks, tapebound. Composer's original inked score.
Peerless ms. books. Original ms.: 24 cm. x 32 cm.

vol. II/ poem 2/ 18 leaves

Pages 1-24 in inked hand, remainder in unidentified sketches, staple bound. Original ms.: 27.5 cm. x 34.5 cm.

Inked note: "About 1940...." Composer claims Poem 1 lost, but see above.

Page 1: "Performed by Jan de Rimanoczy at the Malkin Bowl Concerts, conductor Allard de Ridder?"

Scoring

2 flutes; 2 oboe, 2 clarinet B \flat , cor anglais, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, solo violin, violins 1 and 2, violas, cellos, basses.

Movements and sections

I Dolce cantabile.

II Allegro scherzando

Other versions

See 1940.2/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Probably early 1940s, Vancouver.

Dedication

<1940.2/c> **Two Poems for Violin and Orchestra**

Composer's annotations

Original ms. in ink, in unknown hand except 1 [solo] part by composer.

Other annotations

Notes by executants.

Description of the manuscript

28 orchestral parts, presented separately, some instrument in multiples.

24 cm. x 32 cm.

Scoring 2 flutes; 2 oboe, 2 clarinet B \flat , cor anglais, 2 bassoons, 4 horns, 2 trumpets, 3
trombones, timpani, percussion, solo violin, violins 1 and 2, violas, cellos, basses.

Movements and sections

I Dolce cantabile.

II Allegro scherzando

Other versions

See 1940.2/a, b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Probably early 1940s, Vancouver.

Dedication

<1940.3/a> **[A] Canadian Fantasy**

Inked manuscript in Leonard Basham's hand, as evidenced by composer's annotations on cover. "Duplicate score." On cover, faint pencilled note: "1939?" [Eds.: We assigned 1940 on contextual and circumstantial grounds, particularly evidence from the parallel career of Arthur Benjamin, regularly resident in Vancouver only from mid-1939.]

Description of the manuscript

31 leaves

Pp. 53 in full score, sewn. Original manuscript in copyists's hand, pp. 1-33 on Carl Fischer Music Company brand paper; pp. 34-end, Eureka/Waterloo mark; sewn together. 27.5 cm. x 35 cm. Annotated in pencil and in ink by unknown hand [Arthur Benjamin?].

Instrumentation

2 flutes, 2 doubling piccolo, 2 oboes—oboe 2 doubling English horn, 2 clarinets in A and B♭, 2 bassoons, 4 horns in F, 2 trumpets in B♭, 2 tenor trombones, 1 bass trombone, timpani, percussion, harp, violins 1 & 2, viola, cello, bass.

Movements and sections

- I: Mon doux berger. Lento, dolce cantabile
- II: Jesus ahationia. Quasi allegretto, simply
[Setting of well-known Huron carol.]
- III: [C'est] La belle Françoise. Allegro (with vigour)

Subsequent publications, versions, and recordings

Discography.

Other versions

Subsequently published by Berandol, parts for rental.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

Dedications: "To Arthur Benjamin."

Performances: [in Coulthard's hand, pencilled and ink notes]

"1st performance. Dec. 6/1940 Vancouver Symphony under Arthur Benjamin.

2nd performance. Feb. 25/1941 Montreal Orchestra under Sir Ernest MacMillan

3rd performance. Mar 1941 Vancouver Symphony under Arthur Benjamin.

[Later hand:] "Halifax (Atlantic) Sympony. Kenneth Ellowan. 1960s and 70s."

Critical reception:

<1940.3/b> **A Canadian Fantasy**

Composer's short score, in ink (with later pencil additions) and in the composer's hand.

Description of the manuscript

12 leaves

Pp. 2 in short score, card cover, unbound. Original manuscript on Waterloo music paper. 27.5 cm. x 34.5 cm.

Instrumentation

2 flutes, 2 doubling piccolo, 2 oboes—oboe 2 doubling English horn, 2 clarinets in A and B♭, 2 bassoons, 4 horns in F, 2 trumpets in B♭, 2 tenor trombones, 1 bass trombone, timpani, percussion, harp, violins 1 & 2, viola, cello, bass.

Movements and sections

I: Mon doux berger. Slowly

II: Jesus ahationia.

III: La belle Françoise. Allegro

Subsequent publications, versions, and recordings

Discography.

Other versions

See 1940.3/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

<1940.4/a> **Low Tide**

Work for voice, piano, and clarinet [or violin] obbligato.
Words Edna St. Vincent-Millay.

Description of manuscript

4 pp. Tempo: "Gently flowing." End date: "August, 1940""
23.5 cm. x 30.5 cm.

Laid in: 3 pp. : *parts (voice part for "My True Love Hath My Heart" on verso)*

Other versions

See also <1939.1/a>

Location of composer's copy

Archives, University of British Columbia

<1942.1/a> **Two Songs of the Haida Indians**

For voice and piano.

Occurs here as two separate scores, but dated 1942 by the composer in later hand.

Original inked good copies.

Composer's annotations

Annotated throughout by composer.

Description of the manuscript

Song 1: 3 leaves, no pagination. 23.5 cm. x 30.5 cm. Song 2: 4 leaves, no pagination. 23.5 cm x 30.5 cm.

Instrumentation

Voice and piano.

Movements and sections

- I: "Love Song (Haida Indians, Queen Charlotte Islands, B.C.). Text [written in full at top of ms.] Translation: Constance L. Skinner. To Frances James. [Signed] Jean Coulthard ~~Adams~~. [later annotation] For Frances James. 1942."
- II: "Song for Fine Weather (Translations from the Haida Indians, Queen Charlotte Islands. Constance Skinner). Jean Coulthard Adams. 1942 [later, ink] for Frances James."

Subsequent publications and recordings

Air checks.

See discography.

Other versions

Later version for string orchestra and voice.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

<1942.2> **Concertina Trio for Violin, Piano, and Cello in One Movement**

Composer's original score in ink.

On cover, in composer's hand, added later: "Concertina trio, 1941-1942. ~~1944~~. Violin, cello, and piano (performed at the Vancouver Women's Musical Club, Hotel Vancouver, Oak Room by Elfrieda Sewell [now Gleam], Jean Coulthard and ??, possibly cellist W.H. Miles. ~~Feb/1935~~. 1943. Now withdrawn. JC."

Printed, typeset programme note affixed to inside cover.

Description of the manuscript

27 leaves

Pp. 54 in instrumental score, wire bound. 24 cm. x 31.5 cm.

Laid in: violin part, 6 leaves, 11 pages, and cello part, 7 leaves, 13 pages. Both 24 cm. x 32 cm.

Copyist: "HEB"

Instrumentation

Violin, Piano, Cello.

Movements and sections

Allegro ma non troppo.

Subsequent publications, versions, and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

1943.1/a **White is the Farm and the Field and the Flower**

“White Christmas” struck out in original title.

Copyist’s version, possibly mimeographed, and produced by the Canadian Broadcasting Corporation, presumably in support of a performance at CBR Vancouver.

Composer’s note: “Change name.”

Text by Michael Dyne in copy.

Composer’s annotations

Description of the manuscript

9 leaves and no covers. This copy missing a single page.

9 pages, staple-bound. 22 cm. x 30.5 cm.

Instrumentation

SATB.

Movements and sections

Gracefully, rather slowly.

Internal Markings

Light markings and corrections.

Subsequent publications and recordings

Other versions

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1943.1/b **White is the Farm and the Field and the Flower**

“White Christmas” struck out in original title.
Choristers’ formatted version, possibly mimeographed.

Composer’s annotations

1 correction.

Description of the manuscript

2 leaves and no covers. This copy missing a single page.
6 pages, unbound. 17 cm. x 25.5 cm.

Instrumentation

SATB.

Movements and sections

Gracefully (in the style of a pastoral).

Internal Markings

Subsequent publications and recordings

Other versions

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1943.1/c **White is the Farm and the Field and the Flower**

Composer's inked original. Covers.

Title: "White Christmas"

Composer's annotations

1 correction.

Description of the manuscript

7 leaves and covers. This copy missing a single page.

15 pages, unbound. 21.5 cm. x 31.5 cm.

Complete text inside cover.

Instrumentation

SATB.

Movements and sections

Gracefully (in the style of a pastoral).

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

"To Mr and Mrs Burton Kurth"

<1943.2/a> **Berceuse for Viola and Piano**

Composer's pencil original. Fair copy. First page shows in later hand, "Date 30s early"

[*Cataloguers's note:*
this
dating
unlikely
y,
considering
handwriting,
notation style,
and
sophistication
of
form.]

Description of the manuscript

7 leaves.

12 pages, unbound. 24 cm. x 31.5 cm.

Instrumentation

Viola and piano.

Movements and sections

Slow.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

<1944.1/a> **Ballade “A Winter’s Tale” for String Orchestra**

Inked manuscript in the composer’s hand.

[*Cataloguers’ note:*

Ballade “A Winter’s Tale” was probably conceived in the late 1930s, and subsequently performed in the early 1940s, that is, before the composer chose to appose a completion date, and thus to announce her final intentions. We remind the reader that on our cataloguing principles, the “lead cataloguing number” does not, and may not refer to a date of conception, interim, or final composition.]

Composer’s annotations

Ms. cover: “1939? 1942-44. Programme note glued to cover, probably from *CBC Times*:

“ ‘Ballade—A Winter’s Tale.’ This work is written in a narrative style. After a dramatic opening of several tense chords, the narrator’s theme is heard, given out by three solo instruments. It is thoughtful and reflective in character and foretells the story of one who strives to attain a high ideal, setting aside earthly pleasures to do so. The other contrasting theme is that of a mysterious slow dance representing the temptations that divert one from his path through a long life of perseverance.”

End note: May 24, 1944.

Description of the manuscript

6 leaves

Pp. 25 in full score, blanks, tape-bound. Original manuscript in composer’s hand on Waterloo Music Company brand paper; original ms.: 27.5 cm. x 34.5 cm.

Annotated in pencil by unknown hand.

Instrumentation

Solo violin 1, solo violin 2, solo viola, violins 1 & 2, viola, cello, bass.

Subsequent publications, versions, and recordings

Government of Canada, Department of External Affairs:

Other versions

See this seq.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications:

Performances: Many—Vancouver, Toronto, Paris, but see discography, chronology.

Critical reception:

<1944.1/b> **Ballade “A Winter’s Tale” for String Orchestra**

Pencil manuscript papers in the composer’s hand.

[*Cataloguers’ note:*

Ballade “A Winter’s Tale” was probably conceived in the late 1930s, and subsequently performed in the early 1940s, that is, before the composer chose to appose a completion date, and thus to announce her final intentions. We remind the reader that on our cataloguing principles, the “lead cataloguing number” does not, and may not refer to a date of conception, interim, or final composition.]

Composer’s annotations

Later hand: “Original sketches. J.C.”

Description of the manuscript

8 leaves

Pagination incomplete in pencil sketch score, blanks, loose papers. Original manuscript in composer’s hand on Frederick Harris and Waterloo Music Company papers; original ms.: 24 cm. x 31.5 cm.

Other versions

See this seq.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1944.2/a> **Convoy | Overture for Orchestra**

Cover: “...~~Song to the Sea. Jean Coulthard Adams.~~”

Inked manuscript in the composer’s hand.

“Dedicated to Capt. K. F. Adams, R.C.N.”

Composer’s annotations

Ms. cover: “Feb 1st, 1944.” [In later hand] “About 1942.”

Description of the manuscript

36 leaves

Pp. 70 in full score, blanks, staple-bound. Original manuscript in composer’s hand on Waterloo Music Company brand paper. Original ms.: 27.5 cm. x 34.5 cm.

Annotated in pencil by unknown hand.

Instrumentation

Flutes 1 and 2, 2 doubling piccolo; 2 oboes; 2 clarinets in A (and B \flat); 2 bassoons; 4 horns in F; 2 trumpets; 3 trombones; tuba; timpani; percussion; violins 1 and 2, violas, celli, basses.

Subsequent publications, versions, and recordings

Discography.

Other versions

See this seq.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedicated to Capt. K. F. Adams, R.C.N.

<1944.2/b> **Convoy | Overture for Orchestra**

Sketch, corresponds to transposition of Rehearsal K [?] from 1944.2/a.

Composer's annotations

Ms. cover: "Sketches for Sea Song"

Description of the manuscript

1 leaf + cover.

Pp. 4 in short score. Original manuscript in composer's hand on Waterloo Music Company brand paper. Original ms.: 24 cm. x 31.5 cm.

Annotated in pencil in composer's hand.

Instrumentation

Subsequent publications, versions, and recordings

Discography.

Other versions

See this seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1945.1/a> **Two Sonatinas for Violin and Piano**

Composer's inked score, non-circulating ms. by and of the composer.

Nota bene: See 1945.3/b, second half of volume, for original piano sketches of this work.

Composer's annotations

Cover: "...published Berandol. [signed] Jean Coulthard Adams."

End date: "Aug/45"

Description of the manuscript

16 leaves, not consistently paginated. 24.5 cm. x 31.5 cm. In composer's hand, paper of Schirmer Manuscript Co.

Laid in: violin part (7 leaves), in the composer's hand.

Cataloguers' note: rough sketches occupy final pages of this manuscript note book.

Instrumentation

Violin and piano.

Movements and sections

Sonatina I: Tranquillo fluente

Sonatina II: Toccata martellato. Allegro ma non troppo

Subsequent publications and recordings

Air checks.

Published 1975, Berandol.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

None

<1945.1/b> **Two Sonatinas for Violin and Piano**

Composer's black-line score, non-circulating.

Composer's annotations

Cover: "...published Berandol. [signed] Jean Coulthard Adams." At page 1, signed "Jean Coulthard ~~Adams~~"

Description of the manuscript

8 leaves, [pagination by sonatina. Wire-bound 28 cm. x 34 cm. In composer's hand, paper of Schirmer Manuscript Co.

Laid in: bound violin part, 3 leaves, pagination by movement, and signed "Harry Adaskin." Annotated throughout (Frances Marr?); violin part fingered and annotated (Harry Adaskin?).

Instrumentation

Violin and piano.

Movements and sections

Sonatina I: Tranquillo fluente

Sonatina II: Martellato allegro ma non troppo

Violin part: ~~Martellato~~ spiccato

Subsequent publications and recordings

Air checks.

Published 1975, Berandol.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

None

<1945.1/c> **Two Sonatinas for Violin and Piano**

Composer's pencilled and inked score, non-circulating.

Composer's annotations

Cover: "Part for Sonatina 1 written out by Tommy Rolston" [also bowed and fingered by Rolston].

Description of the manuscript

2 leaves, unpaginated. Taped. 24 cm. x 31 cm. In T. Rolston's hand.

Instrumentation

Violin and piano.

Movements and sections

Sonatina I: Tranquillo fluente

Subsequent publications and recordings

Air checks.

Published 1975, Berandol.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

None

<1945.1/d> **Two Sonatinas for Violin and Piano**

Published score. Toronto: Berandol Music, 1975.

Composer's annotations

Description of the manuscript

8 leaves, 16 pages. 22.5 cm. x 30.5 cm.

Toronto: Berandol Music, 1975.

Laid in: bound violin part, 2 leaves, 6 pages.

Instrumentation

Violin and piano.

Movements and sections

Sonatina I: Tranquillo fluente

Sonatina II: Toccata martellato, spiccato, allegro ma non troppo

Subsequent publications and recordings

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

None

<1945.2/a> **Poem for Violin and Piano**

At page 1, composer's annotation: "Night Song."

End-date: 1945.

Composer's annotations

Description of the manuscript

6 leaves, 11 pages unbound. 28 cm. x 35 cm. Unknown hand until final page, where the ms. by J.C.

Instrumentation

Violin and piano.

Movements and sections

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

None

1945.3/a **Four Etudes**

“For piano.”

Black-line, wire-bound version non-circulating.

Composer's annotations

Ms. cover:

“New York 1945.”

Inside cover: “Awarded First Prize in CAPAC Award 1946.”

At p. 1, in composer's hand, “I don't remember who copied these?”

Description of the manuscript

7 leaves and covers.

14 pages and blanks. 28cm x 34 cm. In an unknown hand. Maestro papers.

Instrumentation

Piano.

Movements and sections

I All[egr]o legg[iero]

II Lento

III Toccata. Allegro

IV Con fuoco

Subsequent publications and recordings

See discography

Air checks.

Other versions

1945.3/b-d.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1945.3/b **Four Etudes [for piano]**

Composer's fair copy. Pencilled fair copy in hard covers, annotated as follows:

"New York / 44. First copy of 1st copy of 1st three etudes. No. IV came later. Also: 2 'sonatinas' first written for violin & piano. [Later hand: ink] Original of piano etudes published."

Lecture notes (Bernard Wagenaar?) at inside covers.

Second half of volume contains two sonatinas, as composer noted (above), these in plain, pencilled piano score.

Composer's annotations

Description of the manuscript

23 leaves, unpaginated. 24cm x 31.5 cm. In an unknown hand. Schirmer Manuscript Book.

Instrumentation

Piano [but also see notes in introductory paragraphs, above].

Movements and sections

Allegro

Allegro

Languidly

Subsequent publications and recordings

See above 1945.3/d.

Other versions

See 1945.3, above/below.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1945.3/c Four Etudes [for piano]

Inked manuscript transparencies, lightly corrected. Copyist is E. Morgan Williams.

Composer's annotations

Description of the manuscript

14 leaves, continuously paginated. 28 cm x 34.5 cm. Maestro onion skin.

Instrumentation

Piano.

Movements and sections

1. Allegro leggiero
2. Lento
3. Toccata: allegro
4. Con fuoco

Subsequent publications and recordings

See 1945.3/d.

Other versions

See 1945.3/a, b, d.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1945.3/d **Four Etudes [for piano]**

Published version of all four etudes, but published between 1952 and 1954.

Composer's annotations

- for No. 1: significant tempo change (quarter-note=116-120, ~~92~~) and minor corrections
"Allegro leggiero"
- for No. 2: "Lento." Minor corrections in score.
- for No. 3: "Toccata. Allegro." One pencil correction.
- for No. 4: "Con fuoco."

Description of the manuscript

- No. 1: 4 leaves, 7 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI, 1952.
- No. 2: 3 leaves, 4 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI, 1952.
- No. 3: 3 leaves, 5 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI, 1954.
- No. 4: 3 leaves, 5 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI, 1952.

Instrumentation

Piano [but also see notes in introductory paragraphs, above].

Movements and sections

- Allegro
- Allegro
- Languidly

Subsequent publications and recordings

See above 1945.3/a.

Other versions

See 1945.3/a, b, c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

- No. 1: "for Ira Schwarz"
- No. 2: "for Elizabeth Poston"
- No. 2: "for Ursula Malkin"
- No. 2: "for John Newmark"

<1946.1/a> **Music on a Quiet Song for Flute & Strings**

Composer's annotations

Ms. cover, in the composer's hand, "Jean Coulthard Adams | 1946-7 | 5726 Sperling Street
| Vancouver, B.C. | (original score)"

Description of the manuscript

15 leaves taped in one sequence

Pp. 30 + blank in full score. Original manuscript in Coulthard's hand on loose leaves, originals at 27.5 cm. x 34.5 cm. Music manuscript paper on the imprint of Waterloo Music Company.
Annotated in an unknown hand.

Instrumentation

Solo flute, violins 1 & 2, viola, cello, bass

Movements and sections

Theme and 7 variations

Internal Markings

Subsequent publications, versions, and recordings

See publications list, "Quiet Song," in this sequence.

See discography.

Air checks, and tape list.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: To Ross Pratt

Performances:

Critical reception:

<1946.1/b> **Music on a Quiet Song for Flute & Strings**

Pencilled sketch (short) score.

Composer's annotations

Description of the manuscript

13 leaves in a stapled manuscript book.

Unpaginated + blank in full score + a half-page laid in. Original manuscript in Coulthard's hand on loose leaves, originals at 24 cm. x 30.5 cm. Music manuscript paper on the imprint of Waterloo Music Company.

Annotated in an unknown hand.

Instrumentation

Movements and sections

Theme and 7 variations

Subsequent publications, versions, and recordings

See 1946.1/a, c *et seq.*

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1946.1/c> **Quiet Song**

Source of 1946.1/a, b. Piano version.

Composer's annotations

Ms. p. 1, in the composer's hand, but subsequent to creation of ms.:

[Ink on transparent paper] "pub. in Book VII | Music of Our Time | (arr. For Ross Pratt) 1948"

p. 2: "Adapted from Theme of work for Flute & Strings | 'Music on a Quiet Song' / JC"

Description of the manuscript

2 leaves taped in one sequence

Pp. 2 in piano score. Original manuscript in Coulthard's hand on taped onion-skin transparencies, originals at 25 cm. x 32 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Changes in pencil, and physical excisions.

Instrumentation

Violin and piano.

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

Pencil verbal and notational changes.

Subsequent publications and recordings

See publications list.

See discography for digital/commercial recording, air checks, and tape list.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: To Ross Pratt

<1946.1/d> **Quiet Song**

Composer's annotations

Nota bene: title shows as “Song”, and composer as “Jean Coulthard Adams”.

Description of the manuscript

1 leaf folded

Pp. 2 in piano score. Original manuscript in Coulthard's hand in black-line copy, at 27.5 cm. x 34 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Instrumentation

Piano.

Movements and sections

Internal Markings

Inked notational additions and light pencil changes.

Subsequent publications and recordings

See publications list.

See discography for digital/commercial recording, air checks, and tape list.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1946.1/e> **Quiet Song**

Composer's annotations

Pencil on inside cover: "This is the original 'Quiet Song' for piano that I eventually used | to compose my 'Music on a Quiet Song' for flute & strings. It | has been played a great deal in the West as a piano solo."

Ink annotation at p. 1: "Quiet" added to song title. "Adams" scratched out (vigorously).

Description of the manuscript

1 leaf folded

Pp. 2 in piano score, covers, wire-bound. Original manuscript in Coulthard's hand in black-line copy, at 27.5 cm. x 34 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Instrumentation

Piano.

Movements and sections

Internal Markings

Subsequent publications and recordings

See publications list.

See discography for digital/commercial recording, air checks, and tape list.

Other versions

See this seq.

See also UBC Archives, cat. for Coulthard *Sketch Books*.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1946.2/a> **Three Songs**

Cover: “for medium voice and piano.”

This the Canadian Music Centre copy, black line.

Composer's annotations

Ms. at front cover, in the composer's hand:

[Ink] “1946 | Poems James Joyce |
1 Rain has fallen all the day
2 Strings in the air make music sweet
3 All day I hear the noise of waters”

Significant notational corrections and verbal annotations throughout.

Description of the manuscript

5 leaves + covers

Pagination by individual song. Original manuscript in unknown hand, originals at 28 cm. x 38 cm., and tape-bound. Music manuscript paper: Maestro.

Laid in: a copy of song 2 (2 leaves, 4 pages).

Instrumentation

Piano and voice.

Movements and sections

- 1 Rain has fallen all the day. Very slowly
- 2 Strings in the air make music sweet. [quarter note = 56]
- 3 All day I hear the noise of waters” [quarter note = 88 or 92]

Internal Markings

None.

Subsequent publications and recordings

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1946.2/b> **Three Songs**

Cover: "Songs; original copies of James Joyce songs."
This the Canadian Music Centre copy, black line.

Composer's annotations

Description of the manuscript

19 leaves + covers

Unpaginated. Pencilled original fair-copy sketch, in composer's hand, at 24 cm. x 30.5 cm., and tape-bound. Music manuscript paper: Empire Music Manuscript stapled book.

Contains five Joyce songs, all retained in final version.

Songs 1-2 for male voice [1947]; songs 3-5 [1946] for female voice—this latter change retained in 1946 version.

Instrumentation

Piano and voice.

Movements and sections

- 1 Lean out of the window, golden hair. Allegretto
- 2 Gentle lady, do not sing sad songs. Quite slowly
- 3 Strings in the air make music sweet [dotted quarter note = 56]
- 4 Rain has fallen all the day. Very slowly
- 5 All day I hear the noise of waters

Internal Markings

None.

Subsequent publications and recordings

Air-check tapes.

Other versions

See also 1947.3/a, another version — "for baritone and piano."

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1946.3/a> **Sonata for Cello and Piano**

Composer's black line score, wire bound, non-circulating.

Composer's annotations

Cover: "date: 1946" [but see later cat. entries]. Page 1, "[signed] Jean Coulthard Adams."

Description of the manuscript

11 leaves, 22 pages, 28.5 cm. x 34.5 cm. Copyist E. Morgan Williams.

Laid in: cello part—5 leaves, 8 pages, covers, cirlox bound. 29 cm. x 34.5 cm.

Instrumentation

Cello and piano.

Movements and sections

I: In a quiet, flowing style

II: Sarabande. Adagio

III: Allegro tempo giusto [when recorded as a single movement, entitled "Villanelle"]

Internal Markings

Heavily annotated by composer, and possibly by the engraver.

Subsequent publications and recordings

See discography.

Published 1968, Novello.

Other versions

See 1947.2 b, c, d

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Ernst and Marie Friedlander"

<1946.3/b> **Sonata for Cello and Piano**

Composer's black line score, formerly circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

Cirlox bound. 11 leaves, 22 pages, 28.5 cm. x 34.5 cm. Copyist E. Morgan Williams.
Laid in: 3 leaves of cello part.

Instrumentation

Cello and piano.

Movements and sections

I: In a quiet, flowing style

II: Sarabande. Adagio

III: Allegro [when recorded as a single movement, entitled "Villanelle"]

Internal Markings

Lightly annotated by composer.

Subsequent publications and recordings

See discography.

Published 1968, Novello.

Other versions

See 1947.2 a, c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Ernst and Marie Friedlander"

<1946.3/c> **Sonata for Cello and Piano**

Published score, ms. formerly circulating from Canadian Music Centre.
“Keep. Correct from this copy...Dec./69”

Composer's annotations

Description of the manuscript

Published score, stapled. 14 leaves, 25 pages + blanks. 24 cm. x 31 cm.

London: Novello and Co., 1968.

Laid in: cello part, 2 leaves, 7 pages.

Instrumentation

Cello and piano.

Movements and sections

I: In a quiet, flowing style

II: Sarabande. Adagio

III: Allegro [when recorded as a single movement, entitled “Villanelle”]

Internal Markings

Heavily annotated and corrected by composer.

Subsequent publications and recordings

See discography.

Published 1968, Novello.

Other versions

See 1947.2 a, c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to “Ernst and Marie Friedlander”

<1946.3/d> **Sonata for Cello and Piano**

Published score, ms. formerly circulating from Canadian Music Centre.

Description of the manuscript

Published score, stapled. 14 leaves, 25 pages + blanks. 24 cm. x 31 cm.

London: Novello and Co., 1968.

Laid in: cello part, 2 leaves, 7 pages.

Instrumentation

Cello and piano.

Movements and sections

I: In a quiet, flowing style

II: Sarabande. Adagio

III: Allegro [when recorded as a single movement, entitled "Villanelle"]

Internal Markings

Heavily annotated and corrected by composer, along with 5 leaves, errata lists in composer's hand and in typescript.

Subsequent publications and recordings

See discography.

Published 1968, Novello.

Other versions

See 1947.2 a, c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Ernst and Marie Friedlander"

<1947.1/a> **Sonata for Piano (Sonata 1)**

Composer's black line score.

Composer's annotations

Ms. at cover:

“Piano sonata /47 [name, address]”

End note in composer's hand: “Copied by E. Morgan Williams”

Description of the manuscript

Black line score, wire bound. 13 leaves, 25 pages, 28 cm. x 34.5 cm.

Instrumentation

Piano.

Movements and sections

I: Freely and lyrically

II: Threnody. Slow and pensively

III: Finale. Resolutely

Internal Markings

Lightly annotated by composer, heavily annotated by unknown hand.

Subsequent publications and recordings

See discography.

Published 1953, BMI Canada, assigned 1969 Berandol Music.

Other versions

See 1947.1 b, c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1947.1/b> **Sonata for Piano (Sonata 1)**

Composer's pencilled score.

Composer's annotations

Ms. at cover:

“Original copy piano sonata/47”

Description of the manuscript

Pencilled score, stapled Empire Music Company manuscript book. 21 leaves, unpaginated, 24 cm. x 30.5 cm.

Includes 6 leaves of sketches at back of manuscript book, almost certainly for oboe sonata, *q.v.*.

Instrumentation

Piano.

Movements and sections

I: Freely and lyrically

II: Threnody. Slow and pensively

III: Resolutely

Internal Markings

Subsequent publications and recordings

See discography.

Published 1953, BMI Canada, assigned 1969 Berandol Music.

Other versions

See 1947.1 a, c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1947.1/c> **Sonata for Piano (Sonata 1)**

Published score.

Composer's annotations

Ms. at cover:

“Composer's copy [name, address]”

Description of the manuscript

Scarborough, Ontario: Berandol Music Limited, 1969 [original copyright 1953, now reassigned]

1 card cover; 14 leaves+ cover.

Pages 27 + covers. 23 cm x 30 cm.

Instrumentation

Piano.

Movements and sections

I: Freely and lyrically

II: Threnody. Slow and pensively

III: Finale. Resolutely

Internal Markings

Subsequent publications and recordings

See discography.

Published 1953, BMI Canada, assigned 1969 Berandol Music.

Other versions

See 1947.1 a, b

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1947.3/a> **Two Songs**

On cover, “for baritone and piano.”

Composer’s annotations

Pencil on cover: “May / 47 | Poems James Joyce

1 Gentle lady do not sing sad songs

2 Lean out of the window, golden hair”

Inside cover, “Jean Coulthard Adams.”

End-dates, both songs: “May 1947”

Description of the manuscript

3 leaves.

Black line score, unpaginated, wire-bound, non-circulating, transparencies at the Canadian Music Centre. Manuscript not in Coulthard’s hand in black-line copy, at 28 cm. x 33.5 cm.

Laid in, 4 leaves, black-line copy, unbound.

Instrumentation

Voice and piano.

Movements and sections

1 Gentle lady do not sing sad songs. Quite slowly

2 Lean out of the window, Golden Hair. Allegretto

Internal Markings

Subsequent publications and recordings

Air checks.

For “Lean out of the window,” see discography.

Other versions

See 1946.2/a, b.

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1947.3/b> **Two Songs**

On cover, “Lean out of the window, Golden Hair | for tenor or high baritone and piano”.

Composer’s annotations

Signed “Jean Coulthard” at p. 1.

Description of the manuscript

4 leaves.

Black line score, 4 pages, cirlox, non-circulating, transparencies at the Canadian Music Centre.
Manuscript not in Coulthard’s hand in black-line copy, at 28 cm. x 34.5 cm.

Instrumentation

Voice and piano.

Movements and sections

“Lean out of the window, Golden Hair. Allegretto”

Internal Markings

Light internal markings, including several high-voice alternatives.

Subsequent publications and recordings

Air checks.

See discography.

Other versions

See 1946.2/a, b.

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

<1947.4/a> **Three Shakespeare Sonnets [Songs]**

For voice and string quartet.

Composer's annotations

Annotations throughout by composer.

Description of the manuscript

9 leaves.

Black line score, 18 pages, wire bound, non-circulating, In Coulthard's hand. 27 cm. x 35.5 cm.

Instrumentation

Voice and string quartet.

Movements and sections

I: "Sonnet 18: 'Shall I Compare Thee to a Summer's Day?'"

Slow, tenderly, expressive

II: "Sonnet 138: 'When My Love Swears that She Is Made of Truth' "

Playfully, as a lutenist

III: "Sonnet 116: 'Let me Not to the Marriage of True Minds Admit Impediments'"

Energetically and well marked

Subsequent publications and recordings

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

<1947.4/b> **Three Shakespeare Sonnets [Songs]**

For voice and string quartet. Canadian Music Centre version, circulating. Tape bound.

Composer's annotations

Annotations and corrections throughout by composer.

Description of the manuscript

9 leaves.

Black line score, 18 pages, wire bound, non-circulating, In Coulthard's hand. 28 cm. x 38 cm.

Instrumentation

Voice and string quartet.

Movements and sections

I: "Sonnet 18: 'Shall I Compare Thee to a Summer's Day?'"

Slow, tenderly, expressive

II: "Sonnet 138: 'When My Love Swears that She Is Made of Truth' "

Playfully, as a lutenist

III: "Sonnet 116: 'Let me Not to the Marriage of True Minds Admit Impediments'"

Energetically and well marked

Subsequent publications and recordings

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

<1947.4/c> **Three Shakespeare Songs**

“For soprano voice, solo cello, and eight cellos (arranged from Three Shakespeare songs for voice and string quartet) May 1970. ”

Black line version, circulating from the Canadian Music Centre.

Composer's annotations

Annotations throughout by composer.

Description of the manuscript

19 leaves, covers.

Black line score, 35 pages, tape bound, non-circulating, In David Gordon Duke's hand. 28 cm. x 38 cm.

Instrumentation

Voice, solo cello, and eight celli.

Movements and sections

I: “Sonnet 18: ‘Shall I Compare Thee to a Summer's Day?’”

Slow, tenderly, expressive

II: “Sonnet 138: ‘When My Love Swears that She Is Made of Truth’ “

Playfully, as a lutenist

III: “Sonnet 116: ‘Let me Not to the Marriage of True Minds Admit Impediments’”

Energetically and well marked

Subsequent publications and recordings

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

Arranged for Ian Hampton and the Vancouver Cello Club. Performed by Phyllis Mailing, Ian Hampton, et al., at the Vancouver Art Gallery in 1970.

<1947.4/d> [Three Shakespeare Sonnets]

“Piano score with violin obligato of Two Shakespeare Sonnets, nos. 18 and 138. (No. 116 to be added someday!) Also in process of being arranged for 9 cellos and soprano.”

Composer's annotations

Inside cover: “Masters of this version are lost. Only copy extant.”

Description of the manuscript

9 leaves.

17 pages, wire bound, Maestro music papers, black line score, non-circulating. In Coulthard's hand.
27.5 cm. x 34 cm.

[Cataloguers' note: original form of Shakespeare Songs?]

Instrumentation

Soprano, piano, and violin obligato.

Movements and sections

I: “Sonnet 18: ‘Shall I Compare Thee to a Summer's Day?’”

Slow, tenderly, expressive

II: “Sonnet 138: ‘When My Love Swears that She Is Made of Truth’ “

Playfully, quasi-lute

Subsequent publications and recordings

Other versions

See 1947.4/1-c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Notes on dedications, performances, and critical reception

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<1948.1/a> **Quebec May**

Black-line score, tape bound, unknown hand previously in circulation at the Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

~~"Orchestral accompaniment arr. for 2 pianos."~~

End date: "January/48. JCA."

Description of the manuscript

28 leaves, covers.

Pp. 54. Tape bound, 28 cm. x 38.5 cm.

To a poem by Earle Birney, text given inside front page.

Instrumentation

Chorus SATB. Two pianos.

Movements and sections

Continuous; "Gently flowing."

Subsequent publications, other versions, and recordings

Air checks

Discography

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: "For James Schell." [This dedication added in later hand, probably in 1976.]

<1948.1/b> **Quebec May**

Black-line score, unbound, version not in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, and pencilled notes indicating orchestration.

Page 1, composer's note: "Orchestral accompaniment arr. 2 pianos." [Cataloguers' note: later orchestrated version 1988.1/a.]

Description of the manuscript

27 leaves, covers.

Pp. 54. Manuscripts in composer's hand; originals at 28 cm. x 38.5 cm. [Copyist = X. Miles?]

Annotated throughout by the composer.

To a poem by Earle Birney, text given inside front page.

End note: "January / 48. JCA"

Instrumentation

Chorus SATB. Two pianos for rehearsal: "Condensed vocal."

Movements and sections

Subsequent publications, other versions, and recordings

Air checks

Discography

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1948.1/c> **Quebec May**

Black-line score, unbound, version not in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, and pencilled corrections throughout—on version as 1948.1/a.

Description of the manuscript

27 leaves, covers.

Pp. 54. Manuscripts in composer's hand; originals at 28 cm. x 38.5 cm. [Copyist = X. Miles?]
Annotated throughout by the composer.

Instrumentation

Chorus SATB. Two pianos for rehearsal: "Condensed vocal."

Movements and sections

Subsequent publications, other versions, and recordings

Air checks

Discography

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1948.1/d> **Quebec May**

Published version. Waterloo, Ontario, Canada: Waterloo Music Inc., 1976.

Composer's annotations

Detailed and definitive corrections throughout.

Description of the manuscript

Pp. 54. Photolithograph of 1948.1/a, but reduced to 18 cm. x 25.5 cm.
To a poem by Earle Birney, text given inside front page.

Instrumentation

Chorus SATB. Two pianos.

Movements and sections

Continuous; "Gently flowing."

Subsequent publications, other versions, and recordings

Air checks

Discography

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1948.2/a> **Three Love Songs**

Cover: “for low voice and piano | poems L.A. McKay | 1946 [but end-dated 1948]”.

This version for voice and piano.

This black line, wire bound copy, non-circulating.

Composer's annotations

Ms. at inside cover, in the composer's hand:

“Cycle of three songs | for low voice | words from | “The Ill-Tempered Lover” by | L.A. McKay”

Notational corrections and annotations throughout.

Description of the manuscript

4 leaves + covers

7 pages. In an unknown hand (probably copied by Miles), at 28 cm. x 34 cm.

Instrumentation

Piano and voice.

Movements and sections

1 Stand swaying, slightly. Quietly and gently

2 I often wonder. A little restlessly

3 There is no darkness. Expressive and slow

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

See discography.

<1948.2/b> **Three Love Songs**

Cover: “for low voice and piano | poems L.A. McKay | 1946 [but end-dated 1948]”.

This version for voice and piano.

This black line, tape bound copy, Canadian Music Centre circulating.

Composer's annotations

Ms. at inside cover, in the composer's hand:

“Cycle of three [insert] love [return to text] songs | for low voice | words from | “The Ill-Tempered Lover” by | L.A. McKay”

Dated 1946, in composer's hand, and subsequent to composition.

Notational corrections and annotations throughout.

Description of the manuscript

4 leaves + covers

7 pages. In an unknown hand (by probably Miles), at 27.5 cm. x 34.5 cm.

Instrumentation

Piano and voice.

Movements and sections

1 Stand swaying, slightly. Quietly and gently

2 I often wonder. A little restlessly

3 There is no darkness. Expressive and slow

Subsequent publications and recordings

Other versions

See cat. 1948.2/a, c et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

See discography.

<1948.2/c> **Three Love Songs**

Cover: "Cycle of three love songs for low voice and piano"

This version for voice and piano.

This black line, unbound copy, non-circulating.

Composer's annotations

Ms. at cover, in the composer's hand:

"Number pages at the top. A few slips—accidentals, ties, etc. JC"

Notational corrections and annotations throughout.

Description of the manuscript

7 leaves + covers

7 pages. In an unknown hand (by probably Miles), at 28 cm. x 38 cm.

Instrumentation

Piano and voice.

Movements and sections

1 Stand swaying, slightly. Quietly and gently

2 I often wonder. A little restlessly

3 There is no darkness. Expressive and slow

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

See discography.

<1948.2/d> **Three Love Songs**

Cover: “for low voice or baritone | poems L.A. McKay.”

This version for voice and piano.

This black line, tape bound copy, non-circulating.

Composer's annotations

Description of the manuscript

4 leaves.

7 pages. In an unknown hand (by probably Miles), at 28 cm. x 34 cm.

Instrumentation

Piano and voice.

Movements and sections

1 Stand swaying, slightly. Quietly and gently

2 I often wonder. A little restlessly

3 There is no darkness. Expressive and slow

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

See discography.

<1948.3/a> **Sonata for Oboe and Piano**

Black-line, not composer's ms., version non-circulating.

Composer's annotations

Ms. at page 1:

“Re-edited copy. JC”

End date: “1948”

Description of the manuscript

2 card covers; 11 leaves.

22 pages + covers + numerous blanks for convenient page turns. Instrumental score, 28cm x 38.5 cm. Cirlox bound.

Laid in: oboe part, 4 leaves, 7 pages—and 1 page, errata list.

Instrumentation

Solo oboe and piano.

Movements and sections

I: Gently flowing

II: Sicilienne. Quite slowly

III: Allegro

Internal Markings

Medium annotations.

Subsequent publications and recordings

Published by Waterloo, see below.

Air checks.

Other versions

Movement 2 later arranged for piano, unpublished.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1948.3/b> **Sonata for Oboe and Piano**

Black-line, not composer's ms., version previously circulating, but now published.

Composer's annotations

Ms. at page 1:

~~"Dedicated to Arthur Benjamin."~~

Description of the manuscript

2 card covers; 11 leaves.

22 pages + covers + numerous blanks for convenient page turns. Instrumental score, 27 cm x 36 cm. Cirlox bound.

Laid in: 2 copies of oboe part: [i] 4 leaves, 7 pages, ink original; [ii] 3 leaves, 6 pages, black line. Various hands.

Several corrections pasted in on paper fragments.

Instrumentation

Solo oboe and piano.

Movements and sections

I: Gently flowing

II: Sicilienne. Quite slowly

III: Allegro

Internal Markings

Medium annotations.

Subsequent publications and recordings

Published by Waterloo, see below.

Air checks.

Other versions

Movement 2 later arranged for piano, unpublished.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1948.3/c> **Sonata for Oboe and Piano**

Published version.

Composer's annotations

Description of the manuscript

2 card covers; 11 leaves.

22 pages + covers + numerous blanks for convenient page turns. Instrumental score, 23 cm x 30.5 cm. Cirlox bound.

Laid in: oboe part: [i] 4 leaves, 8 pages.

Laid in: 3 pages, letter from oboist Susan Brockman to composer, with errata.

Instrumentation

Solo oboe and piano.

Movements and sections

I: Gently flowing

II: Sicilienne. Quite slowly

III: Allegro

Internal Markings

Subsequent publications and recordings

Air checks.

Other versions

Movement 2 later arranged for piano, unpublished.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1948.4/a> **Sicilienne [for piano]**

Ink transparency. Pencilled annotation, “copied by E. Morgan Williams.” Undated, but in ink, in composer’s hand, “Arrangement of slow movement from sonata for oboe and piano.”

Composer’s annotations

Description of the manuscript

2 leaves.

22 pages + covers + numerous blanks for convenient page turns. Instrumental score, 28 cm x 33.5 cm. Unbound.

Instrumentation

Piano.

Movements and sections

Expressively.

Internal Markings

Subsequent publications and recordings

Other versions

Movement 2 later arranged for piano, unpublished.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1949.1/a> **The Bird of Dawning Singeth All Night Long**

Composer's annotations

Ms. laid-on, in the composer's hand:

[Ink on transparent paper] "[title] | (violin & piano reduction) | Jean Coulthard"

[Ink on notepaper] "The Bird at Dawning | Piano Reduction | for solo violin | nine strings | & harp"]

Description of the manuscript

5 leaves taped in one sequence

Pp. 5 in piano score. Original manuscript in Coulthard's hand on folded accordion-sheets, originals at 27.5 cm. x 34 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Changes in ink, erasings, annotations in pencil, and physical excisions.

Instrumentation

Violin and piano.

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

Orchestrational suggestions, and revisions added at later date, all in Jean Coulthard's hand.

Subsequent publications and recordings

See 1949.2, and 1960XXX, et seq.

See discography for digital/commercial recording.

Other versions

See cat. 1949.2/b, et seq., and 1960XXX.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: See 1960.1/a for original dedication, to "Jessie Millen Robinson, 1949"

<1949.1/b> **The Bird of Dawning Singeth All Night Long**

Composer's annotations

Ms. cover, in the composer's hand:

[Pencil on black-line copy] "Score | p. 5. | 1st violins | Rough Piano copy | Bird of Dawning"
[faint annotation not in composer's hand] "T.R. —Thomas Rolston's part?"

Description of the manuscript

3 leaves and blank cover.

Pp. 5 + cover in piano/violin score, tape bound. Original black-line copy in Coulthard's hand, originals at 28 cm. x 34.5 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Changes in pencil.

Instrumentation

Violin and piano.

Movements and sections

Lyrico espressivo.

Subsequent publications and recordings

See 1949.1/a, 1949.1/c, et seq., and 1960XXX, et seq.

See discography for digital/commercial recording.

Other versions

See cat. 1949.1/a et seq., and 1960XXX.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1949.1/c> **The Bird of Dawning Singeth All Night Long**

Composer's annotations

Ms. cover, in the composer's hand:

[Ink on black-line copy] "Piano version 'Bird at Dawning' "

p. 1: 'The Bird of Dawning Singeth all Night Long,' Piano and vln. reduction. | Jean Coulthard.'

Extensive pencil indications for future scoring.

Description of the manuscript

3 leaves + covers

Pp. 5 + 1 blank in piano/violin score. Black-line copy in Coulthard's hand on folded accordion-sheet, originals at 28 cm. x 34 cm. Music manuscript paper on the imprint of Maestro, Independent Music Publishers, 205 East Forty-Second Street, New York City, New York.

Extensive changes in pencil, erasures in liquid paper.

Instrumentation

Violin and piano.

Movements and sections

Lyrico espressivo.

Subsequent publications and recordings

See 1949.1/a, 1949.1/b, et seq., and 1960XXX, et seq.

See discography for digital/commercial recording.

Other versions

See cat. 1949.1/a et seq., and 1960XXX.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

<1950.1/a> **Symphony [No. 1]**

Black line, cirlox bound, in three volumes, J.C.'s personal copy.
On title page: "copy II, revised. Time 30 minutes."

Composer's annotations

Description of the manuscript

Volume I, 20 leaves, 38 pages.

19 leaves + cover page

Movement 1, only. 38 pages. Black-line manuscript, in composer's hand, originals at 30.5 cm. x 43 cm., and when tape-bound. Music manuscript paper: Circle Blueprint Company Inc. = paper type.
Annotated and corrected substantially by composer.

Instrumentation

2 flutes, 2 oboes, 2 clarinets in B \flat , 2 bassoons, 4 horns, 2 trumpets, 3 trombones, [bass] tuba, percussion, timpani, violins 1, violins 2, viola, cello, double bass.

Movements

I. Introduction, slow and expressive. Double time, lyrically moving.

Volume II, 4 leaves, pages 38-45.

Movement 2, only. 38 pages. Black-line manuscript, in W. M. Miles's hand, originals at 30.5 cm. x 43 cm., and when tape-bound. Music manuscript paper: Circle Blueprint Company Inc. = paper type.
Annotated and corrected substantially by composer.

Movements

II. ~~Threnody~~. Slowly

Volume III, 26 leaves, covers, pages 46-100.

Movement 3, only. In W. M. Miles's hand.

Movement

III. With force. Allegro

Subsequent publications and recordings

Air checks.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on performances and critical reception

Toronto Symphony Orchestra

<1950.1/b> **Symphony (1950) [No. 1]**

Black line, tape bound, in one volume, J.C.'s personal copy. Circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

52 leaves, 100 pages, covers and blanks. Movements 1-3. Black-line manuscript, Movement 1 in composer's hand, Movements 2-3 not in composer's hand. At 32 cm. x 48 cm., and when tape-bound. Music manuscript paper: Circle Blueprint Company Inc. = paper type.

Annotated and corrected lightly by composer.

Instrumentation

2 flutes, 2 oboes, 2 clarinets in B \flat , 2 bassoons, 4 horns, 2 trumpets, 3 trombones, [bass] tuba, percussion, timpani, violins 1, violins 2, viola, cello, double bass.

Movements

I. Introduction, slow and expressive. Double time, lyrically moving.

II. ~~Threnody~~. Slowly

III. With force. Allegro

Subsequent publications and recordings

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on performances and critical reception

Toronto Symphony Orchestra

<1951.1/a> **Night Wind**

This the Canadian Music Centre copy.

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink] "~~October~~ (Night Wind) | Cycle of Four Songs | for ~~Alto~~ Soprano (Medium Voice & Orchestra) |
1. No Music is Abroad
2. October
3. Canterbury
4. Night Wind (Inspiration)
Poems of Douglas LePan (Canadian)
Music By Jean Coulthard | 1951"

Significant notational corrections and verbal annotations throughout.

Description of the manuscript

24 leaves + covers

Pp. i + 46 in full score. Original manuscript in W.M. Miles's hand, originals at 32 cm. x 48 cm., and when tape-bound. Music manuscript paper: 1 page on imprint of British Columbia Industries; pp. 1-13 Circle Blueprint Co.; pp. 14-18, Maestro.

Numbering: double sequence, of physical page, and internal pagination by movement.

Laid in: 1 page. Ms corrections and notes by David G. Duke.

Instrumentation

2 flutes, 2 oboes, 2 clarinets (A and B \flat), 1 bassoon, 2 horns, 2 trumpets (B \flat), trombone, timpani, percussion, harp, voice, violins 1 & 2, viola, cello, bass

Movements and sections

I: No Music is Abroad. Tranquillo smoothly flowing

II: October

III: Canterbury. Dolce espr[essivo]

IV: Night Wind . Allegro

Internal Markings

Extensive, in Jean Coulthard's and others' hands.

Subsequent publications and recordings

Air-check tapes.

Other versions

See cat. 1951XXX.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Beth Watson [see ms. for 1951.1/d]

Performances:

Critical reception:

<1951.1/b> **Night Wind**

This black line, cirlox bound copy, non-circulating..

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink] Four poems of Douglas LePan | for voice and orchestra | [later hand] 'Night Wind'| cycle of four songs

Poems of Douglas LePan (Canadian)

Music By Jean Coulthard | 1951

Light notational corrections and annotations throughout.

Description of the manuscript

20 leaves + covers

Pagination by song. Signed W.M. Miles's hand, at 31 cm. x 43.5 cm., and when tape-bound. Numbering: double sequence, of physical page, and internal pagination by movement.

Laid in: new page offering alternative title, "Cycle of Songs for Medium and Low Voice and Orchestra, 'The Night Wind'. (Inspiration)."

Instrumentation

2 flutes, 2 oboes, 2 clarinets (A and B ♭), 1 bassoon, 2 horns, 2 trumpets (B ♭), trombone, timpani, percussion, harp, voice, violins 1 & 2, viola, cello, bass

Movements and sections

I: No Music is Abroad. Tranquillo smoothly flowing

II: October

III: Canterbury. Dolce espr[essivo]

IV: Night Wind . Allegro

Subsequent publications and recordings

Air-check tapes.

Other versions

See cat. 1951.1/a.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1951.1/c> **Night Wind**

Cover: "...cycle of four songs".

This version for voice and piano.

This black line, cirlox bound copy, non-circulating.

Composer's annotations

Ms. at inside cover, in the composer's hand:

"[Ink] Four poems of Douglas LePan | cycle of four songs
Poems of Douglas LePan (Canadian)..."

Detailed notational corrections and annotations throughout.

Description of the manuscript

14 leaves + covers

Titles as in 1951.1/a, but songs reordered:

1 No Music is Abroad

2 October

3 Night Wind

4 Canterbury.

Pagination reordered, non-sequential. In an unknown hand (at the end, initialled "HEB"), at 25 cm. x 32 cm.

Laid in: four ms. leaves containing poem-texts.

Instrumentation

Piano and voice.

Movements and sections

As above, description of ms.

Subsequent publications and recordings

Other versions

See cat. 1951.1/a, b.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1951.1/d> **Night Wind**

This a photocopy of black line, wire-bound copy, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at inside cover, in the composer's hand:

“[Ink] Four poems of Douglas LePan | cycle of four songs

Poems of Douglas LePan (Canadian)... for soprano (or medium) voice and orchestra...arranged for piano. Approx. 12-13 mins.”

End note to second song: “Copied by W.C. Miles”

End date: “1951”

Description of the manuscript

12 leaves + covers

Titles as in 1951.1/a. 22 pages sequential. In W. E. Miles's hand, at 24 cm. x 32 cm.

Instrumentation

Piano and voice.

Movements and sections

As above, description of ms., but

3. Canterbury = *lento*

Subsequent publications and recordings

Other versions

See cat. 1951.1/a, b.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1951.2/a> **Two Songs for Soprano (or medium voice) and piano**

Cover: "Poems | Douglas LePan (Canadian)".

This version for voice and piano.

This a photocopy of black line score, wire bound copy, circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

9 leaves + covers

16 pages. In an unknown hand (by probably Miles), at 28 cm. x 38 cm.

Poem texts in JC's ms. hand, musical notation in W.C. Miles's hand [see end notes].

Instrumentation

Piano and voice.

Movements and sections

1 The wounded prince. Slowly

2 Rider on the sands (approx. 8 mins.). A little restlessly. Allegro giocoso

Cataloguers' note: "Rider on the Sands" — originally part of Night Wind?

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

<1951.2/b> **Two Songs for medium voice and piano**

Cover: "Poems | Douglas LePan (Canadian)".

This version for voice and piano.

This a black line score, unbound copy, non-circulating.

Composer's annotations

Description of the manuscript

8 leaves + covers

Pagination confused. First song copied Miles, other uncertain. 24 cm. x 32 cm.

Poem texts in JC's ms. hand. Song 2, pagination begins page 22 (formerly part of "Night Wind" cycle). Song 1 extensively annotated in pencil in composer's hand.

Cataloguers' note

Many changes not incorporated in Canadian Music Centre's circulating version.

This copy should be considered the definitive record of the composer's intentions.

Instrumentation

Piano and voice.

Movements and sections

1 The wounded prince. Slowly

2 Rider on the sands (approx. 8 mins.). A little restlessly. Allegro giocoso

Cataloguers' note: "Rider on the Sands, V" — originally part of Night Wind?

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

<1951.3/a> **How Shall I Find Love's Octave? Sonnet [for medium voice and piano]**

This version for voice and piano.

This a black line score, unbound copy, non-circulating.

This song was originally intended to form the centrepiece of a 3-song sequence, of which songs 1 and 3 appear in this catalogue as 1951.2/a-b.

Composer's performance markings on score; this copy most likely used by Jean Coulthard in execution of the piece.

Composer's annotations

Lightly annotated and corrected.

Description of the manuscript

3 leaves + covers

5 pages. Copied "HEB." 23.5 cm. x 32 cm.

Cataloguers' note

Many changes not incorporated in Canadian Music Centre's circulating version.

This copy should be considered the definitive record of the composer's intentions.

Instrumentation

Piano and voice.

Movements and sections

1 The wounded prince. Slowly

2 Rider on the sands (approx. 8 mins.). A little restlessly. Allegro giocoso

Cataloguers' note: "Rider on the Sands, V" — originally part of Night Wind?

Subsequent publications and recordings

Other versions

See cat. 1948.2/b et seq.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

<1952.1/a> **Duo Sonata for Violin and Piano**

Composer's black line score, formerly circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

Cirlox bound. 21 leaves, 42 pages and covers. 24.5 cm. x 32 cm. In composer's hand, paper of Maestro Co, first 22 pages; Circle Blue Line for remainder..

Lightly annotated.

Laid in: violin part. 5 leaves, covers. 8 pages. Cirlox bound. Black line. No annotations.

Instrumentation

Violin and piano.

Movements and sections

I: Grazioso

II: Lento mesto

III: Allegro moderato; tempo guisto con mosso

Subsequent publications and recordings

Air checks.

Discography.

Published 1963, BMI.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Thomas and Isobel Rolston [for this, see published version]."

<1952.1/b> **Duo Sonata for Violin and Piano**

Inked transparencies, in the composer's hand. Non-circulating.

Composer's annotations

Description of the manuscript

42 leaves, taped in pairs. Paginated. 24 cm. x 32 cm. Maestro Co., then Circle Blue Line. Lightly annotated.

Instrumentation

Violin and piano.

Movements and sections

I: Grazioso

II: Lento mesto

III: Allegro moderato; tempo giusto con mosso

Subsequent publications and recordings

Air checks.

Discography.

Published 1963, BMI, q.v. at 1952.1/c.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Thomas and Isobel Rolston [for this, see published version]."

<1952.1/c> **Duo Sonata for Violin and Piano**

Published version of 1952.1/a.

Composer's annotations

Description of the manuscript

18 leaves, 36 pages and covers. 22.5 cm. x 30.5 cm.

Toronto: BMI Canada, 1963.

Laid in: violin part (6 leaves, 12 pages).

Extensively annotated, analysis, and heavily corrected. Errata lists on title page and in front matter.

Instrumentation

Violin and piano.

Movements and sections

I: Grazioso

II: Lento mesto

III: Allegro tempo giusto

Subsequent publications and recordings

Air checks.

Discography.

Other versions

See 1952.1/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Thomas and Isobel Rolston."

<1952.2/a> **Theme and Variations for Piano [on BACH]**

Composer's black line version of 1952.2/b. Non-circulating, as this work published.

Composer's annotations

Description of the manuscript

7 leaves, 13 pages and covers. 22.5 cm. x 30.5 cm.

Tape bound.

Instrumentation

Piano.

Movements and sections

Subsequent publications and recordings

Air checks.

Discography.

See 1952.2/b for publication details.

Other versions

See 1952.2/b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to "Lloyd Powell."

<1952.2/b> **Theme and Variations for Piano [on BACH]**

Published version. Circulating.

Title corrected, now “Variations for Piano on BACH”

Composer’s annotations

Extensively analyzed by composer.

Description of the manuscript

8 leaves, 12 pages and covers. 21.5 cm. x 28 cm.

Staple bound.

Published: Sevenoaks, UK: Novello and Co., Ltd., 1972.

Instrumentation

Piano.

Movements and sections

Subsequent publications and recordings

Air checks.

Discography.

Other versions

See 1952.2/a for predecessor ms.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to “Lloyd Powell.”

<1952.2/c> **Theme and Variations for Piano [on BACH]**

Published version: “Variations for Piano on BACH”

Composer’s annotations

Notes for radio broadcast. Additional tempo indication, bar 76.

Description of the manuscript

8 leaves, 12 pages and covers. 21.5 cm. x 28 cm.

Staple bound.

Published: Sevenoaks, UK: Novello and Co., Ltd., 1972.

Instrumentation

Piano.

Movements and sections

Subsequent publications and recordings

Air checks.

Discography.

Other versions

See 1952.2/a, b for predecessor ms.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to “Lloyd Powell.”

<1952.3/a> **String Quartet No. 1**

Black line version of the work, circulating from Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

“(In the Spring of the Year. 1952)”

See refs. in J. Coulthard, “Autobiographical Sketches,” ed. W. Bruneau.

Cataloguers' note: There are three possible sequences of movements in performances of Quartet I:

Lyrical and expressive; slow and expressive; with energy.

OR Lyrical and expressive; lively; slow and expressive; with energy.

OR Lyrical and expressive; serenade (quarter note=96); slow and expressive; with energy.

The composer wrote the four-movement sequence first (in 1949), identified the second movement “lively” [quarter note=96], then designated that second movement as optional. In 1954, she wrote an alternate second movement as yet unperformed.

Description of the manuscript

40 leaves, covers

Pagination incorrect. In instrumental score, black line composer's manuscript. Originals at 28 cm. x 38 cm. in tape binding, covers. Few annotations.

Laid in: parts, that is, four—one for each instrument. Accordion-style binding.

Instrumentation

String quartet.

Movements and sections

I: Lyrical and expressive

II, originally III: Slow and expressive

III, originally IV: With energy

[II, bound out of sequence, notated “The second movement may be omitted if so desired”]

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1952.3/b> **String Quartet No. 1: Alternate 2nd Movement—Serenade**

Ms., inked original, in composer's hand. Dated 1954.

Description of the manuscript

9 leaves, covers

Pagination 19-35. In instrumental score, inked original manuscript. Originals at 28 cm. x 34.5 cm. Many annotations.

Instrumentation

String quartet.

Movements and sections

No tempo marking; quarter note "= 96."

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1953.1/a> **Rider on the Sands**

This the Canadian Music Centre copy.

Composer's annotations

None

Description of the manuscript

15 leaves + covers

Pp. 29 and one blank in full score. Original manuscript in Jean Coulthard's hand, originals at 28 cm. x 38 cm., and when tape-bound. Music manuscript paper: not given in mss.

Instrumentation

1 flute, 1 oboes, 1 clarinet (B♭), 1 bassoon, 3 trumpets (B♭), 2 trombones, timpani, percussion, guitar, harp, piano, violins 1 (four) & 2 (four), viola, cello, bass

Movements and sections

Not divided thus.

Internal Markings

None.

Subsequent publications and recordings

Air-check tapes.

Other versions

None.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: None

Performances:

Critical reception:

<1953.2/a> **A Prayer for Elizabeth for Stringed Orchestra**

This the Canadian Music Centre copy.

Composer's annotations

"10 minutes. CBC coronation programmes June 2, 1953." Inside cover, note taped up: "The composer requests that the following be read or included in programme notes for each performance of this work...", then a brief prose remark by the composer. Also, "Offered to Her Majesty the Queen."

End date, at end page: "March 1953"

Description of the manuscript

5 leaves + covers

Black line score, cirlox bound. Pp. 11 and one blank in full score. Original manuscript in Jean Coulthard's hand, originals at 28 cm. x 35 cm., and when tape-bound.

Instrumentation

Violins 1& 2, viola, cello, bass

Movements and sections

"In the spirit of quiet devotion."

Internal Markings

Annotations by composer and by an unknown hand.

Subsequent publications and recordings

Air-check tapes.

Other versions

See 1953.2/b.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

<1953.2/b> **A Prayer for Elizabeth for Stringed Orchestra**

This the composer's pencilled manuscript copy, in piano reduction.

Composer's annotations

Description of the manuscript

3 leaves + covers

Pencilled score, cirlox bound. Pp. 6. Original manuscript in Jean Coulthard's hand, originals at 24 cm. x 31 cm.

Instrumentation

Violins 1& 2, viola, cello, bass

Movements and sections

Lento

Internal Markings

Subsequent publications and recordings

Air-check tapes.

Other versions

See 1953.2/a.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

<1953.2/c> **A Prayer for Elizabeth for Stringed Orchestra**

This the published version, in full score. Cover annotated by composer, “Offered to Her Majesty, etc.”

Description of the manuscript

6 leaves + covers

Published score. Pp. 10 + covers and title/copyright pages. 23.5 cm. x 30.5 cm.

Toronto: BMI Canada Limited, © 1961.

Instrumentation

Violins 1& 2, viola, cello, bass

Movements and sections

In the spirit of quiet devotion

Other versions

See 1953.2/a, b.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

<1954.1/a> **Three Love Songs for Low Voice & Strings**

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Words by L.A. MacKay | from the "Ill-Tempered Lover" | [pencil] arr. for Med. Voice & |
Strings [ink] arr. 1954"

Description of the manuscript

9 leaves + covers

Pp. i + 16 + 1 in full score. Original manuscript in Coulthard's hand on folded sheets, originals at 25 cm. x 32 cm., and when cirlox-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York

Instrumentation

Unmarked, but implied: voice, 1st and 2nd violins, viola, cello, bass

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

None

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

CMC TITLE: "Three Love Songs for Low Voice and String Orchestra"

Air-check tapes.

Other versions

See cat. 1946.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: See 1954.1/b

Performances:

<1954.1/b> **Three Love Songs for Low Voice & Strings**

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Three Love Songs Low Voice and [L. A. MacKay | Strings — arr. 1954"

[Inside cover:]

"Cycle of Three Songs | Low voice & Stringed Orchestra | For Joanne & Ettore Mazzoleni |
words: L.A. MacKay. Music Jean Coulthard."

Description of the manuscript

9 leaves + covers

Pp. i + 16 + i in full score. Original manuscript in Coulthard's hand on folded sheets, originals at 24.5 cm. x 32 cm., and when cirlox-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York

Instrumentation

Unmarked, but implied: voice, 1st and 2nd violins, viola, cello, bass

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

None

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1954.1/c> **Three Love Songs for Low Voice & Strings**

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Three Love Songs | Low voice & Strings [[ink] arr. 1954"

Description of the manuscript

9 leaves + covers

Pp. i + 16 + i in full score. Original manuscript in Coulthard's hand on folded sheets, originals at 24.5 cm. x 32 cm., and when cirlox-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York

Instrumentation

Unmarked, but implied: voice, 1st and 2nd violins, viola, cello, bass

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

None

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1954.1/d> **Three Love Songs for Low Voice & Strings**

This the Canadian Music Centre Copy, here titled:

“Three Love Songs for Low Voice & String Orchestra”

Composer’s annotations

Ms. at cover, in the composer’s hand: [Ink] “arr. 1954”

P. 1, verbal additions to ms. transparencies in ink, “Poems L.A. MacKay; Jean Coulthard | String arrangement of ‘Three Love Songs’ for Low Voice — (poems L.A. MacKay)”

Description of the manuscript

8 leaves + covers

Pp. i + 16 + 1 in full score. Original manuscript in Coulthard’s hand on folded sheets, originals at 24 cm. x 31.5 cm., and when tape-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York

Instrumentation

Unmarked, but implied: voice, 1st and 2nd violins, viola, cello, bass

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

None

Other versions

See cat. 1946.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1954.2/a> **Stopping by the Woods on a Snowy Evening**

“Unison song for boys and girls (age 12-13). Words by Robert Frost.”
Black line, copyist’s manuscript.

Description of manuscript

1 leaf, 3 pages. 28cm x 38 cm.

Composer’s annotations

Composer’s annotation, “60s?” [in error; PRO Canada brochure gives 1954; further evidence of paper and copyist’s practice suggests early 1950s].]

Instrumentation

Piano and unison voices.

Movements and sections

Text by Robert Frost.

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1954.3/a> **Seagulls [for soprano and alto or women's voices with piano accompaniment]**

"Now published JayMar '69." Ink on onion skin. Copyist unknown.

Description of manuscript

6 leaves, 5 pages, accordion taped. 28cm x 34 cm.

Text by E.J. Pratt.

Composer's annotations

Instrumentation

Piano and soprano and alto voices.

Movements and sections

Andante.

Subsequent publications, other versions, and recordings

Published by JayMar, 1969, q.v.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1954.3/b> **Seagulls [for soprano and alto or women's voices with piano accompaniment]**

Published: London, Ontario: Iriquois [now Jaymar], 1967.

Description of manuscript

4 leaves, 6 pages, stapled. 17.5 cm x 26 cm.

Text by E.J. Pratt (1883-1964).

Composer's annotations

Instrumentation

Piano and soprano and alto voices.

Movements and sections

Andante.

Subsequent publications, other versions, and recordings

Published by JayMar, 1969, q.v.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

"To Babs."

<1955.1/a> **Five Love Songs for Baritone and Piano**

Cover: "Texts Emily Dickinson"; dated 1955 in JC's hand.

This version for voice and piano.

This black line, tape bound copy, circulating.

Composer's annotations

Ms. at cover, in the composer's hand:

Description of the manuscript

7 leaves + covers

Pages 1-14, but also paginated internally by song. First four songs on an unknown hand, fifth by JC, at 28 cm. x 38 cm. Music Service Inc. music papers, except unknown imprint in last song.

Instrumentation

Piano and voice.

Movements and sections

- 1 The lost jewel.
- 2 Proof. Lento express[iv]o
- 3 With a flower. Andante
- 4 Bequest. Lento mesto
- 5 When they come back, if blossoms do. Poco scherzando

Subsequent publications and recordings

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

Dedication

For Bernard Diamant

1955.2/a **Four Piano Pieces [for young players]**

Published: Toronto: BMI Canada Limited, 1955.

Dedicated “To Jane and all young players.”

Description of the manuscript

6 leaves, covers.

9 pages and blanks. 23 cm x 30.5 cm.

Instrumentation

Piano.

Movements and sections

I Little Song of Long Ago. Con espressione.

II Pleading. Piangevole.

III Spies. Misterioso.

IV On the Lawn. Giocososo.

Subsequent publications and recordings

Republication of “IV: On the Lawn” : in *Canadian Festival Album*, vol. I:
Toronto: BMI Canada Limited, 1964. Pp. 22, of which J. Coulthard’s
work at pp. 20-21. [A copy provided at 1955.2/a [sub-publication].]

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: “To Jean and all young players.”

<1955.3/a> **Whitecaps (Rondo from the Sonatina for Piano)**

Published version. Signed by the composer.

Description of the manuscript

2 leaves + cover.

Pp. 5, unbound bound. 23 cm. x 31 cm.

Toronto: BMI Canada Ltd, 1955.

Instrumentation

Piano.

Composer's annotations

Movements and sections

Vigorouso.

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "For Jane."

<1955.4/a> **Devil's Dance**

Published version. Volume signed by the composer.

Later taken up in *Six [Four] Bizarre Dances*, and *The Devil's Fanfare*.

Description of the manuscript

2 leaves.

2 pp., staple bound. 23 cm. x 30.5 cm.

Oakville/London: Frederick Harris Music Co. Ltd., 1955. This work at pp. 26-7.

The volume prefaced, and likely edited, by John Weinzwieg.

Instrumentation

Piano.

Composer's annotations

Extensively fingered by the composer.

Movements and sections

Allegro marcato.

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "To Ira Schwarz."

<1957.1/a> **Two French Songs for baritone and piano**

Cover: "in 1957". "Poems Emile Nelligan".
This version for voice and piano.
This black line, tape bound copy, circulating.

Composer's annotations

Description of the manuscript

5 leaves + covers

9 pages. In JC's hand, at 28 cm. x 38 cm.

Instrumentation

Piano and voice.

Movements and sections

1 Violon de villanelle. Giocoso ma non troppo; allegro

2 Soir d'hiver. Lento mesto

Subsequent publications and recordings

Air checks.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Recordings and performances

Air checks.

<1957.2/a> **Piano Quartet: Sketches from a Mediaeval Town**

Black-line copy.

Composer's annotations

Ms. at cover, in the composer's hand:

"~~Lyrical suite~~ Sketches from a mediaeval town. [[pencil] corrections added JC. | [ink]
Rocquebrune-Village, A.-M., 1956. —57. Finished on return and revised for performance by the
Rolston's Ernst Friedlander and Michael Bowie."

Description of the manuscript

27 leaves, covers

Pp. 51 in instrumental score, black line composer's manuscript + 1 blank. Pp. 1-15, unknown papermark and unknown hand; pp. 16-51, Néocopie musicale, 9 Foyatier, Paris 18. Manuscript in composer's hand, pp. 16-23. Pp. 24-41, unknown hand. Pp. 42-51, composer's hand. Originals at 30 cm. x 34.5 cm. in cirlox binding.

Extensive annotations throughout by composer.

Laid in: viola and cello parts—8 leaves. Note on viola part, "GSM copy 1958"

Instrumentation

Violin, viola, cello, and piano.

Movements and sections

I: Arabesque (Sonatine). Poco grazioso, allegro ma non troppo

II: Mediaeval procession (La procession médiévale). Lento espressivo

III: Conversation of the gargoyle and the saint (Dialogue de la gargouille et le saint). Poco scherzando grottesco

IV: Villanelle (Country Dance). Giocoso allegro ma non troppo

Subsequent publications, other versions, and recordings

Air checks.

Subsequent version, see 1957.2/b et seq.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1957.2/b> **Piano Quartet: Sketches from a Mediaeval Town**

Photocopy of black-line version, circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

27 leaves, covers

Pp. 51 in instrumental score, black line composer's manuscript + 1 blank. Pp. 1-15, unknown papermark and unknown hand; pp. 16-51, Néocopie musicale, 9 Foyatier, Paris 18. Manuscript in composer's hand, pp. 16-23. Pp. 24-41, unknown hand. Pp. 42-51, composer's hand. Originals at 30 cm. x 34.5 cm. in cirlox binding.

Extensive annotations throughout by composer.

Laid in: 2 pages of errata.

Instrumentation

Violin, viola, cello, and piano.

Movements and sections

I: Arabesque (Sonatine). Poco grazioso, allegro ma non troppo

II: Mediaeval procession (La procession médiévale). Lento espressivo

III: Conversation of the gargoyle and the saint (Dialogue de la gargouille et le saint). Poco scherzando grottesco

IV: Villanelle (Country Dance). Giocoso allegro ma non troppo

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1957.3/a> **Three Songs for Soprano or Baritone and Piano**

“...from poems of Marjorie Pickthall. (Medium voice). (1957)”

Composer's annotations

Description of the manuscript

Black-line score, circulating from Canadian Music Centre.

5 leaves + covers

Pagination by song in piano/vocal score. Songs 1 and 2 in composer's hand, Song 3 in an unknown hand. Originals at 28 cm. x 38 cm., tape-bound.

Instrumentation

Voice and piano

Movements and sections

I: Quite. Molto tranquillo, moderato

II: How Looked She When She Breathed Goodbye? Lento mesto, poco rubato

III: April Song. Semplice in the style of a folk song.

Internal Markings

None

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1957.4/a> **More Lovely Grows the Earth**

“...from poems of Helena Coleman.”

Composer's annotations

Cover: “Dec/57 [] First performance Edinburgh Festival 1958.”

Description of the manuscript

Composer's black-line score, in the composer's hand, and circulating from Canadian Music Centre. Light pencilled annotations.

9 leaves + covers

16 pages, text inside cover page. Cirlox bound, 28.5 cm. x 36 cm.

Instrumentation

SATB and rehearsal piano

Movements and sections

One section, “lento con tenerezza.”

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Discography

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1958.1/a> **Spring Rhapsody: a song cycle for contralto and piano**

Published version.

Waterloo, Ontario, Canada: Waterloo Music Company, 1978.

12 leaves, 24 pages, and covers. Cover art by Michelle Graham.

Composer's annotations

Corrected throughout in ink.

Instrumentation

Piano and contralto

Movements and sections

I: "Now Great Orion Journeys to the West" Poem: Bliss Carman.

Allegro drammatico maestoso

II: "To a May Flower" Poem: W.E. Marshall

Scherzando marcato, poco rubato

III: "Admonition for Spring" Poem: L.A. McKay

Dirge-lento

IV: "Ecstasy" Poem: D.C. Scott

Lento; allegro leggiero

Subsequent publications, other versions, and recordings

See discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "Dedicated to Maureen Forrester."

Performances:

Critical reception:

<1958.1/b> **Spring Rhapsody: a song cycle for contralto and piano**

Published version, as in 1958.1/a. This copy annotated and corrected differently, in ink and in pencil.

Waterloo, Ontario, Canada: Waterloo Music Company, 1978.

12 leaves, 24 pages, and covers. Cover art by Michelle Graham.

Composer's annotations

Corrected throughout in ink and in pencil.

Instrumentation

Piano and contralto

Movements and sections

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "Dedicated to Maureen Forrester."

Performances:

Critical reception:

<1958.1/c> **Spring Rhapsody: a song cycle for contralto and piano**

Black line version, previously circulated from Canadian Music Centre, copyist unknown.

Description of manuscript

12 leaves, 21 pages, covers. Tape bound. 28 cm x 38.5 cm.

Composer's annotations

Annotation to text, no further correction or annotation.

Instrumentation

Piano and contralto

Movements and sections

I: "Now Great Orion Journeys to the West" Poem: Bliss Carman.

Allegro drammatico maestoso

II: "To a May Flower" Poem: W.E. Marshall

Scherzando marcato, poco rubato

III: "Admonition for Spring" Poem: L.A. McKay

Dirge-lento

IV: "Ecstasy" Poem: D.C. Scott

Lento; allegro leggiero

Subsequent publications, other versions, and recordings

See 1958.1/a

See discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "For Maureen Forrester."

Performances:

Critical reception:

<1958.1/d> **Ecstasy [from Spring Rhapsody: a song cycle] for voice and piano**

Published version. BMI Canada.

Don Mills, Ontario, Canada: BMICanada, 1969.

Description of manuscript

4 leaves, 7 pages, covers. Staple bound. 23 cm x 30.5 cm.

Composer's annotations

No annotated, but composer has signed on cover.

Instrumentation

Piano and contralto

Range: "C # - F #"

Movements and sections

"Ecstasy" Poem: D.C. Scott

Lento; allegro leggiero

Subsequent publications, other versions, and recordings

See 1958.1/a

See discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "For Maureen Forrester."

Performances:

Critical reception:

<1958.1/e> **Ecstasy [from Spring Rhapsody: a song cycle] for voice and piano**

Black line version, composer's manuscript. Circulating arrangement, available at Canadian Music Centre. No indication when this version was done.

Description of manuscript

4 leaves, 6 pages, covers. Tape bound. 28 cm x 38 cm.

Composer's annotations

No annotated, but composer has noted on cover, "Arranged for soprano and piano (high key)."

Instrumentation

Piano and contralto
Range: " F - B \flat "

Movements and sections

"Ecstasy" Poem: D.C. Scott
Lento; allegro leggiero

Subsequent publications, other versions, and recordings

See 1958.1/a
See discography.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: None shown on this copy.

Performances:

Critical reception:

<1958.1/f> **Spring Rhapsody for Alto Voice and Orchestra**

Black-line copy, unbound, this version not in public circulation.
1963 orchestral version of 1958.1/a.

Composer's annotations

Ms. at p. 1, in the composer's hand:

“NB copy II with less brass | the parts correspond to this score. J.C.”

“Dedicated to Maureen Forrester | & composed for the occasion of the first Festival of the Arts | held in Vancouver, B.C., 1958. Jean Coulthard.”

Description of the manuscript

34 leaves, covers.

Pp. 68 + 1 blank in full score. Manuscript in composer's hand; originals at 28 cm. x 40 cm.
Score in an unknown hand. Heavily annotated in ink by the composer and others, throughout.

Instrumentation

Piccolo, 2 flutes, 2 oboes, 2 clarinets (B \flat -A), 2 bassoons, 1 bass clarinet B \flat , 4 2 horns in F, 2 trumpets, 3 \sharp trombones, harp, piano, timpani, harp, alto voice, violins 1 & 2, viola, cello, bass.

Movements and sections

Subsequent publications, other versions, and recordings

See other versions.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1958.1/g> **Spring Rhapsody for Alto Voice and Orchestra**

Black-line copy, Canadian Music Centre version in public circulation.
1963 orchestral version of 1958.1/a.

Composer's annotations

Ms. at cover, in the composer's hand:

"Copy I | for full orchestra | see chamber orchestra version | for parts."

[pasted in, inside cover] "Copy I is the original score with full brass | (B) four horns, two trumpets, three trombones | | copy II is made-over score for radio orchestra with less brass | (A) two horns, two trumpets, two trombones. | | | The parts are written for copy II and owned by Jean Coulthard [address]."

"Dedicated to Maureen Forrester | & composed for the occasion of the first Festival of the Arts | held in Vancouver, B.C., 1958. Jean Coulthard."

Description of the manuscript

34 leaves, covers.

Pp. 68 + 1 blank in full score. Manuscript in composer's hand; originals at 28 cm. x 40 cm.
Score in an unknown hand. Lightly annotated by the composer throughout.

Instrumentation

Piccolo, 2 flutes, 2 oboes, 2 clarinets (B \flat -A), 2 bassoons, 1 bass clarinet B \flat , 4 horns in F, 2 trumpets, 3 trombones, harp, piano, timpani, harp, alto voice, violins 1 & 2, viola, cello, bass.

Movements and sections

Subsequent publications, other versions, and recordings

See other versions.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1958.2/a> **The Devil's Fanfare: A Chamber Ballet | for | Solo Violin and Piano |
and Three Dancers | The Devil, The Angel, The Maiden**

"...or may be performed for violin and piano as 'Six Bizarre Dances.'"

Black-line tape-bound copy, version in circulation at Canadian Music Centre.

Composer's annotations

Description of the manuscript

9 leaves

14 pages + 1 unnumbered page in instrumental score for cello and piano. Manuscript in unknown hand; originals at 28 cm. x 38 cm.

Laid in: violin part, 1 leaf, 4 pages: "Four Bizarre Dances," copyist David Gordon Duke.

Instrumentation

Violin and piano.

Movements and sections

0. Attaca drammatico. The devil appears and tries to tempt the maiden, who in turn rebuffs him.

I. Waltz. Lento. The devil and the maiden waltz together.

II. Tragic fragment. Sorrowful dance of the maiden. Lento mesto. "The maiden in her own downfall has visions of the sorrows of this world."

III. Strangeness of dream. Poco andantino. The angel appears to the sleeping girl.

IV. Devil's dance. Allegro marcato. The devil is vanquished in his fury by the angel.

-. Epilogue. Lento tranquillo. The angel leads the maiden to heaven.

—and a page of inter-movement linkages for choreographic purposes. "The above links to be used for dancers only. Omit for violin and piano concert performance."

Subsequent publications, other versions, and recordings

See educational series.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1958.2/b> **Four Bizarre Dances for Violin and Piano [from Chamber Ballet, 'The Devil's Fanfare: A Chamber Ballet' 1958 | for | Violin, Piano |and Three Dancers, arr. later after 1959]**

"...or may be performed for violin and piano as 'Six Bizarre Dances.'"

Black-line cirlox-bound copy, this version not in circulation at Canadian Music Centre.

Composer's annotations

Description of the manuscript

5 leaves

9 pages + 1 unnumbered page in instrumental score for cello and piano. Manuscript in unknown hand; originals at 28 cm. x 35.5 cm. Extensively annotated [by Thomas Rolston?].

Laid in: violin part, 2 leaves taped, 4 pages: "Four Bizarre Dances," copyist David Gordon Duke.

Instrumentation

Violin and piano.

Movements and sections

I. Waltz. Lento. The devil and the maiden waltz together.

III. Strangeness of dream. Poco andantino. The angel appears to the sleeping girl.

II. Tragic fragment. Sorrowful dance of the maiden. Lento mesto. "The maiden in her own downfall has visions of the sorrows of this world."

IV. Devil's dance. Allegro marcato. The devil is vanquished in his fury by the angel.

Numbered as in the order above.

Subsequent publications, other versions, and recordings

See educational series.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "For Thomas and Isobel Rolston"

Performances:

Critical reception:

<1959.1/a> **Concerto for Violin and Orchestra**

Presented in 3 cirlox-bound volumes

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink at vol. I, p. 1] "Concerto for Violin & Orchestra | for Thomas Rolston | Jean Coulthard | Allegro ma non troppo."

[Ink at vol. II, p. 81] "Concerto for Violin & Orchestra | Improvisation on a quiet theme"

[Ink at vol. III, p. 120] "Concerto for Violin & Orchestra | Maestoso | (majestic)"

Description of the manuscript

Three volumes

Vol. I:

40 leaves.

Pp. 1-80 in full score. Original manuscript in unknown hand on folded sheets, originals at 27.5 cm. x 38.5 cm., and when cirlox-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York [pp. 1-51]; Maestro, pp. 52-80.

Vol. II:

19 leaves.

Pp. 81-119 in full score. 1 blank. Black-line, in unknown hand on folded sheets, originals at 30.5 cm. x 43.5 cm, and when cirlox-bound. Music manuscript paper on the imprint of Maestro, pp. 81-103; E. Morgan Williams imprint, pp. 104-15; Circle Blueprint, 116-9..

Vol. III:

26 leaves.

Pp. 120-79 in full score. Black-line, in unknown hand on folded sheets, originals at 28.5 cm. x 35.5 cm, and when cirlox-bound. Music manuscript paper on the imprint of E. Morgan Williams imprint, pp. 120-68; BCL 169-79.

Instrumentation

Solo violin; 2 flutes; 2 oboes; 2 clarinets in A; 2 bassoons; 4 horns in F; 2 trumpets; 3 trombones; tuba; percussion; timpani; violins 1; violins 2; violas; celli; basses.

Movements and sections

I: Allegro ma non troppo

II: Improvisation on a quiet theme: lento ma non troppo

III: Maestoso (majestic): Allegro ma non troppo

Internal Markings

Numerous tempo and expression markings on transparencies in conductor's hand.
Extensively marked by conductor (uncertain as to person: either Irving Hoffman [Vancouver]
or Lee Hepner [Edmonton]).

Note: bars are mis-numbered.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Thomas Rolston

Performances: Vancouver Symphony Orchestra, Autumn 1959; Edmonton Symphony Orchestra, Spring 1960; Vancouver Philharmonic Orchestra, Autumn 1998.

Critical reception:

<1959.1/b> **Concerto for Violin and Orchestra**

Presented in 3 cirlox-bound volumes

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink at vol. I, p. 1] "Concerto for Violin & Orchestra | for Thomas Rolston | Jean Coulthard | Allegro ma non troppo."

[Ink at vol. II, p. 81] "Concerto for Violin & Orchestra | Improvisation on a quiet theme"

[Ink at vol. III, p. 120] "Concerto for Violin & Orchestra | Maestoso | (majestic)"

Description of the manuscript

Three volumes

Vol I:

40 leaves.

Pp. 1-80 in full score. Original manuscript in unknown hand on folded sheets, originals at 27.5 cm. x 38.5 cm., and when cirlox-bound. Music manuscript paper on the imprint of Circle Blueprint Co., Inc., 225 West 57th Street, New York 19, New York [pp. 1-51]; Maestro, pp. 52-80.

Vol. II:

19 leaves.

Pp. 81-119 in full score. 1 blank. Black-line, in unknown hand on folded sheets, originals at 30.5 cm. x 43.5 cm, and when cirlox-bound. Music manuscript paper on the imprint of Maestro, pp. 81-103; E. Morgan Williams imprint, pp. 104-15; Circle Blueprint, 116-9..

Vol. III:

26 leaves.

Pp. 120-79 in full score. Black-line, in unknown hand on folded sheets, originals at 28.5 cm. x 35.5 cm, and when cirlox-bound. Music manuscript paper on the imprint of E. Morgan Williams imprint, pp. 120-68; BCL 169-79.

Instrumentation

Solo violin; 2 flutes; 2 oboes; 2 clarinets in A; 2 bassoons; 4 horns in F; 2 trumpets; 3 trombones; tuba; percussion; timpani; violins 1; violins 2; violas; celli; basses.

Movements and sections

I: Allegro ma non troppo

II: Improvisation on a quiet theme: lento ma non troppo

III: Maestoso (majestic): Allegro ma non troppo

Internal Markings

Light pencil markings and corrections in composer's hand.

Note: bars numbering corrected.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Thomas Rolston

Performances: Vancouver Symphony Orchestra, Autumn 1959; Edmonton Symphony Orchestra, Spring 1960; Vancouver Philharmonic Orchestra, Autumn 1998.

Critical reception:

<1959.1/c> **Concerto for Violin and Orchestra**

Presented in 2 cirlox-bound volumes.

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink at vol. I, p. 1] "Concerto for Violin & Orchestra | for Thomas Rolston | Jean Coulthard | Allegro ma non troppo."

[Ink at vol. II, p. 81] "Concerto for Violin & Orchestra | Improvisation on a quiet theme"

[Ink at vol. III, p. 120] "Concerto for Violin & Orchestra | Maestoso | (majestic)"

Description of the manuscript

Three volumes

Vol I:

60 leaves.

Pp. 1-119 in full score, 1 blank. Original manuscript in unknown hand on folded sheets, originals at 27.5 cm. x 38 cm., and when tape-bound. Music manuscript paper on the imprint of Circle Blueprint Co.; Maestro.

Laid in: violin part. 6 leaves. Pp. 1-25, 2 blanks.

Vol. II:

29 leaves.

Pp. 120-79 in full score. Black-line, in unknown hand on folded sheets, originals at 30.5 cm. x 43.5 cm, and when tape-bound. Music manuscript paper on the imprint of Maestro, pp. 81-103; E. Morgan Williams imprint, pp. 104-15; Circle Blueprint, 116-9..

Instrumentation

Solo violin; 2 flutes; 2 oboes; 2 clarinets in A; 2 bassoons; 4 horns in F; 2 trumpets; 3 trombones; tuba; percussion; timpani; violins 1; violins 2; violas; celli; basses.

Movements and sections

I: Allegro ma non troppo

II: Improvisation on a quiet theme: lento ma non troppo

III: Maestoso (majestic): Allegro ma non troppo

Internal Markings

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Thomas Rolston

Performances: Vancouver Symphony Orchestra, Autumn 1959; Edmonton Symphony Orchestra, Spring 1960; Vancouver Philharmonic Orchestra, Autumn 1998.

Critical reception:

<1959.1/d> : [folders 1, 2, and 3]. **Concerto for Violin and Orchestra**

Manuscript sources—violin part for Concerto, movements and ossia;

Composer's annotations

Description of the manuscript

[folder 1] 40 leaves.

Pp. 30 + 3 blanks. 2 excerpts [ossias]. Solo violin score. Original manuscript in unknown hand on folded sheets, originals at 23 cm. x 31 cm., loose and tape-bound. Music manuscript paper on the imprint of Conservatory.

Manuscript violin part, heavily annotated [by soloist Thomas Rolston].

[folder 2] 8 leaves

Pp. 15 + 7 blanks. Part copies of movements for violin part, violin concerto—some bowings and fingerings by soloist Thomas Rolston.

[folder 3] 6 leaves

Pp. 12 + 2 blanks. Sketches for cadenzas, alternate accounts of transitional sections.

Instrumentation

Solo violin.

Internal Markings

Fingerings and bowings as by soloist Rolston.

Original copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1960.1/a> **The Bird of Dawning Singeth All Night Long**

This the Canadian Music Centre copy, first of two.

Sub-titled: “The Bird of Dawning Singeth all night long” | (A CHRISTMAS SONG) | Hamlet —
Shakespeare | solo violin, harp, and nine strings | by | Jean Coulthard.”

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink] “Jean Coulthard, 2747 Marine Dr., Vancouver 14, B.C.”

Some notational corrections throughout.

Description of the manuscript

12 leaves + covers

Pp. i + 23 in full score. Original manuscript in unknown hand, originals at 28 cm. x 38 cm., and when tape-bound. Music manuscript paper: Dominion Map and Blueprint Co., Ltd., 1575 West Georgia Street, Vancouver 5, B.C.

Laid in:

Violin part. 1 accordion-folded sheet, 3 pages (copyist: Henry Mutsaers).

Instrumentation

Solo violin, harp, violin 1 (2), violin 2 (2), viola (2), celli (2), bass.

Movements and sections

Subsequent publications and recordings

See 1949.1 et seq.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: “For Thomas and Isobel | Christmas 1960” [at p. i, this ms.]

Performances:

Critical reception:

<1960.1/b> **The Bird of Dawning Singeth All Night Long**

This the Canadian Music Centre copy, second of two.

Sub-titled: "The Bird of Dawning Singeth all night long" | (A CHRISTMAS SONG) | Hamlet — Shakespeare | solo violin, harp, and nine strings | by | Jean Coulthard."

Composer's annotations

Ms. at inside cover, in the composer's hand:

[Ink] "For Jessie Millen Robinson | 1949 | & later — Thomas and Isobel Rolston | Christmas 1960 [pencil] — & Cory Cerovsek"

Tempo indication, p. 1, pencil, in the composer's hand:

"Poco lento"

Other verbal annotations throughout.

Description of the manuscript

12 leaves + covers

Pp. i + 23 in full score. Original manuscript in unknown hand, originals at 28 cm. x 38 cm., and when tape-bound. Music manuscript paper: Dominion Map and Blueprint Co., Ltd., 1575 West Georgia Street, Vancouver 5, B.C.

Laid in:

Violin part. 1 accordion-folded sheet, 3 pages (copyist: Henry Mutsaers).

Instrumentation

Solo violin, harp, violin 1 (2), violin 2 (2), viola (2), celli (2), bass.

Movements and sections

Subsequent publications and recordings

See 1949.1 et seq.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1960.1/c> **The Bird of Dawning Singeth All Night Long**

Photolithograph of pencilled score, presented as part of a collection of West Coast composers' works at the behest of *West Coast Review*, in a special issue edited by Fred Candelaria and, exceptionally, Colin Miles.

Publication data

Candelaria, Frederick, and Colin Miles, eds. *New: West Coast Composers*, Special Issue of the *West Coast Review*, vol. 20/3 (January 1986), Coulthard's *The Bird of Dawning Singeth All Night Long*, pp. 30-39.

Instrumentation

Flute, viola, and guitar.

Movements and sections

Poco lento espressivo.

Subsequent publications and recordings

See 1949.1/a, 1949.1/b, et seq., and 1960.1/a-b.

See discography for digital commercial recording.

Other versions

See cat. 1949.1/a et seq., and 1960.1/a-b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1960.2/a> **Two Night Songs**

...“for Bass Baritone, String Quartet, piano.”

Photocopy of black-line copy, wire-bound, of version in circulation at Canadian Music Centre.

Description of the manuscript

27 leaves

Pp. 52, but not sequentially numbered by composer. Not in composer's hand. Texts written in full, front matter. Score in full instrumental and vocal. Manuscript not in composer's hand, 28 cm. x 38 cm. Lightly annotated by David Gordon Duke.

Instrumentation

Soprano voice and piano.

Movements and sections

I: “The Nightingale”, Harold Munro. Lento espressivo

II. “Tarantella”, H. Belloc. Lento

Subsequent publications, other versions, and recordings

Air checks.

Discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: “To John Boyden, John Newmark, and the Montreal String Quartet”

Song I: “To John Boyden”

[xxx]**<1960.3/a> **“Two Duets for Soprano and Tenor with Piano Accompaniment”**

Photocopy of black-line version, tape-bound, this version in circulation at Canadian Music Centre.

*Note: this work **not** in UBC Coulthard fonds.*

Description of the manuscript

6 leaves

Pp. 7. Not in composer's hand. Texts typewritten in full as front matter. 28 cm. x 38 cm. Texts by Robert Herrick (1591-1634)."

Instrumentation

Soprano and tenor voices, with piano accompaniment.

Movements and sections

I: "Threnody", dedicated to "A Musician." Lento mesto

II. "To blossoms," for "Léopold Simenon and Pierette Alarie."

Subsequent publications, other versions, and recordings

Air checks.

Discography: RCI collection, q.v.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1960.3/b> **“To blossoms,” from “Two Duets for Soprano and Tenor with Piano Accompaniment”**

Black-line version, unbound, this version in circulation at Canadian Music Centre.

Cover note, by Coulthard: “Duets for the Simenon’s, for soprano and tenor with piano; are also for soprano and alto. 1960.”

Composer’s further note: “First performance by the Simenon’s, Can. Composers’ Concert, Montreal, 1961.”

Description of the manuscript

1 leaf

Pp. 7. Not in composer’s hand. 28 cm. x 38 cm. Texts by Robert Herrick (1591-1634)."

Copy extensively annotated by unknown person or persons.

Instrumentation

Soprano and tenor voices, with piano accompaniment.

Movements and sections

II. “To blossoms.”

Subsequent publications, other versions, and recordings

Air checks.

Discography: RCI collection, q.v.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1960.3/c> **“To blossoms,” from “Two Duets for Soprano and Tenor with Piano Accompaniment”**

Black-line version, unbound, this version in circulation at Canadian Music Centre.
Annotated in pencil by composer.

Description of the manuscript

1 leaf

Pp. 7. Not in composer's hand. 28 cm. x 38 cm. Texts by Robert Herrick (1591-1634).
Copy extensively annotated by unknown person or persons.

Instrumentation

Soprano and tenor voices, with piano accompaniment.

Movements and sections

II. “To blossoms.”

Subsequent publications, other versions, and recordings

Air checks.

Discography: RCI collection, q.v.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1960.3/d> **“To blossoms,” from “Two Duets for Soprano and Tenor with Piano Accompaniment”**

Black-line version, unbound, this version in circulation at Canadian Music Centre.

Arranged for “soprano and alto. (J.C.).”

Note: to be performed with piano part from original version. This copy voice part only.

Description of the manuscript

1 leaf

Pp. 4. In composer’s hand. 28 cm. x 38 cm. Texts by Robert Herrick (1591-1634).

Copy extensively annotated by unknown person or persons.

Instrumentation

Soprano and alto voices, with piano accompaniment, *q.v.*

Movements and sections

II. “To blossoms.”

Subsequent publications, other versions, and recordings

Air checks.

Discography: RCI collection, *q.v.*

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1961.1/a> **Fantasy for Violin, Piano, and Chamber Orchestra**

Black-line score, tape-bound, circulating from Canadian Music Centre.

Composer's annotations

"For Isobel and Thomas Rolston, 1960-1."

Description of the manuscript

36 leaves

70 pages, pagination continuous; blanks. In E. Morgan Williams's hand. Original ms.: 27.5 cm. x 38 cm.

Lightly corrected by composer.

Laid in: violin part, photocopy, tape bound, 5 leaves, 9 pages. 28 cm. x 38 cm.

Laid in: piano part, 11 leaves, 20 pages, covers, wire bound. 28 cm. x 38 cm.

Copyist for both parts: Henry Mutsaers.

Scoring

Flute; oboe, clarinet A, bassoon, 2 horns in F, trumpet, trombone, timpani, percussion, solo violin, solo piano, violins 1 and 2, violas, cellos, basses.

Movements and sections

Other versions

See this seq. for piano reduction.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Air checks.

Dedication

Isobel and Thomas Rolston

<1961.2/a> **Aegean Sketches**

Inked transparency, first manuscript version, .
In composer's hand: "Correct, but out. Published."

Description of the manuscript

Pp. 14, of which 4 tape bound, in unknown hand, 28 cm. x 35 cm.

Instrumentation

Piano.

Composer's annotations

Movements and sections

- I The Valley of the Butterflies. Poco lento
- II Wine Dark Sea. Lento espressivo
- III Legend (The Palace of Knossos). Andantino

Subsequent publications, other versions, and recordings

See discography.
Air checks.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to Gina Bachauer, but see 1961.2/c.

<1961.2/b> **Aegean Sketches**

Blackline version previously in circulation at Canadian Music Centre, but withdrawn after publication by BMI.

In composer's hand: "Correct, but out. Published."

Description of the manuscript

7 leaves + cover

Pp. 14, tape bound, in unknown hand, 28 cm. x 35 cm.

Instrumentation

Piano.

Composer's annotations

Movements and sections

I The Valley of the Butterflies. Poco lento

II Wine Dark Sea. Lento espressivo

III Legend (The Palace of Knossos). Andantino

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to Gina Bachauer, but see 1961.2/c.

<1961.2/c> **Aegean Sketches**

Published version.

Section titles and annotations in Greek and English by George Lagoudontis.
Dedication to Gina Bachauer in this version.

Description of the manuscript

8 leaves + cover.

Pp. 15, tape bound, in unknown hand, 22.5 cm. x 30.5 cm.

Toronto: BMI, 1964.

Instrumentation

Piano.

Composer's annotations

JC: "Corrected copy. Don't give away."

Taped to front cover, a postcard image of Greek butterflies.

Corrected and annotated throughout.

Movements and sections

I The Valley of the Butterflies. Poco lento

II Wine Dark Sea. Lento espressivo

III Legend (The Palace of Knossos). Andantino

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to Gina Bachauer.

<1961.3> **Serenade or A Meditation and Three Dances** for String Orchestra)

Inside cover: "Commissioned by the CBC for 'Evening Concert' June 1, 1962"

A further comment in composer's hand: "Not less than 15 strings, 4 1st vns, 4 2nd vns, 3 violas, 3 cellos, 1 bass (or 2)"

Photocopy of black-line copy, Canadian Music Centre version in public circulation.

End-note: "Finished December/61"

Composer's annotations

Description of the manuscript

21 leaves, covers.

Pp. 39 + 1 blank in full score, tapebound. Manuscript in composer's hand; originals at 27.5 cm. x 38.5 cm.

1 leaf laid in: addendum in composer's hand—errata.

Score in a copyist's hand. Extensively annotated by the composer throughout (draft of new version for solo viola and strings: see 1988xx).

Instrumentation

String orchestra.

Movements and sections

I: Meditation. Lento espress.

II: Phantom. Allegro moderato.

III: Sarabande. Adagio piangevole.

IV: Scherzino. Giocoso, ~~allegro ma non troppo~~

Subsequent publications, other versions, and recordings

See other versions.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

61.4 threnody herrick/coulthard

<1962.1/a> **Three Songs for High Soprano and Piano: The May Tree**

Cover: "Cycle: The May Tree"

Inside cover: "Dedicated to Elizabeth Benson-Guy"

This black line copy tape-bound, circulating from the Canadian Music Centre.

Composer's annotations

Light annotations throughout.

Description of the manuscript

8 leaves + covers

13 pages. Manuscript in unknown hand, originals at 28 cm. x 38 cm., and tape-bound.

Lightly annotated.

Instrumentation

Piano and voice.

Movements and sections

1 The May Tree. Poem: Alfred Noyes. Andante grazioso

2 Summer is ended. Poem: Christina Rossetti. Lento mesto

3 Dream pedlary. Poem: T.L. Beddoes. Lento ma non troppo

Internal Markings

None.

Subsequent publications and recordings

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1962.2/a> **Six Mediaeval Love Songs**

Cover: "1962"

Inside cover: "Dedicated to Elizabeth Benson-Guy"

This black line copy tape-bound, circulating from the Canadian Music Centre.

Composer's annotations

Light annotations throughout.

Description of the manuscript

11 leaves + covers

19 pages. Manuscript in unknown hand, originals at 28 cm. x 38 cm., and tape-bound.

Moderately corrected and annotated in pencil.

Translations from the Latin lyrics by Helen Waddell.

Instrumentation

Piano and high baritone.

Movements and sections

1 Far beyond all dreams. Lento

2 Young and gold-haired. Semplice moderato

3 O Lovely restless eyes. Affetuoso

4 New Love (a roundelay). A poco lento valse

5 Softly the west wind blows. Andante grazioso

6 O lovely Venus. Poco lento

Subsequent publications and recordings

See discography.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1962.3/a> **Sonata Rhapsody for Viola and Piano**

Composer's black line score, cirlox-bound, circulating from Canadian Music Centre.

Composer's annotations

Cover: "date: 1946" [but see later cat. entries]. Page 1, "[signed] Jean Coulthard Adams."

End-date, first movement: "Spring/62, J.C."

Description of the manuscript

20 leaves, 38 pages, 28 cm. x 38 cm. Two unknown hands.

Laid in: viola part, 10 leaves, paginated by movement.

Extensive annotations by composer and others.

Instrumentation

Viola and piano.

Movements and sections

I: Allegro, attacca drammatico a piacere

II: Interlude in May. Lento ma non troppo e grazioso

III: Allegro con brio

Subsequent publications and recordings

See discography.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1962.3/b> **Sonata Rhapsody for Viola and Piano**

Composer's black line score, cirlox-bound, circulating from Canadian Music Centre. *Viola part only.*

Composer's annotations

Cover: "date: 1946" [but see later cat. entries]. Page 1, "[signed] Jean Coulthard Adams."

End-date, first movement: "Spring/62, J.C."

Description of the manuscript

10 leaves, pagination by movement, 28 cm. x 37 cm. Unknown hand, but "edited by Philippe Etter, violist Purcell String Quartet. [J.C.]" [Extensively edited and adapted by P. Etter.]

Laid in: viola part, 10 leaves, paginated by movement.

Extensive annotations by composer and others.

Instrumentation

Viola.

Movements and sections

I: Allegro, attacca drammatico a piacere

II: Interlude in May. Lento ma non troppo e grazioso

III: Allegro con brio

Subsequent publications and recordings

See discography.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1963.1/a> **Concerto for Piano and Orchestra**

Presented in 2 tape-bound volumes, version in circulation from Canadian Music Centre.

Composer's annotations

Ms. at p. 1, in the composer's hand: "1961/62 reworked/63 and 67."

End leaf, end date not given.

Description of the manuscript

Two volumes

Vol I:

39 leaves.

Pp. 1-77 + title page in full score. Black line score. Original manuscript in unknown hand originals at 28 cm. x 43.5 cm. Music manuscript paper on the imprint of British Columbia Industries.

This volume provides score for movement I, "Allegro ma non troppo," and movement II, "Arioso: semplice."

Vol. II:

28 leaves.

Pp. 78-133 in full score. 1 blank. Black-line, in unknown hand on folded sheets, originals at 30.5 cm. x 43.5 cm, and when cirlox-bound.

Movement III, Finale, "Allegro marcato."

Instrumentation

Solo piano; 2 flutes and piccolo; 2 oboes; 2 clarinets in A; 2 bassoons; 4 horns in F; 2 trumpets; 3 trombones; tuba [does not appear on title page]; percussion; timpani; violins 1; violins 2; violas; celli; basses.

Movements and sections

As above.

Internal Markings

Detailed corrections and annotations throughout, red ink, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Discography.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception
Dedications: Marie-Aimée Varro.

<1963.1/b> **Concerto for Piano and Orchestra**

Presented in one tape-bound volume, version in circulation from Canadian Music Centre.

Composer's annotations

Ms. at p. 1, dedication repeated. Subsequently in pencil: "Maria Varro, 1961/2, reworked 63."

End leaf, end date: "1960-1. Finished spring 62. Re-done spring 63 & 67 / JC"

"With my thanks...etc.:" Speech to CBC Orchestra on occasion of recording with Robert Silverman, pianist.

Description of the manuscript

One volume piano reduction.

34 leaves.

Pp. 1-65 + title page in two-piano version. Black line score. Original manuscript in unknown hand originals at 28 cm. x 43.5 cm.

This volume provides score for all three movements.

Instrumentation

Movements and sections

As above, 1963.1/a.

Internal Markings

Detailed corrections and annotations throughout, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Discography.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: Marie-Aimée Varro.

<1964.1/a> **Music on a Scottish Folk Song (“Thou Hast Stolen My Very Heart”)**

Black-line score, unbound, non-circulating, not the composer’s ms.

Composer’s annotations

“Corrected copy [J.C.]”

End-dated: “Written summer 1964.”

Description of the manuscript

6 leaves

12 pages, pagination continuous; blanks. In E. Morgan Williams’s hand. Original ms.: 28 cm. x 38 cm. Corrected by composer.

Scoring

Violin and harp.

Movements and sections

I. Lento

II. Lento mesto

III. Andante giocoso

IV. Allegro

V. Lento cantabile

Other versions

See this seq. 1961.1/b.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Air checks.

Dedication

“For Isobel and Thomas Rolston”

<1964.1/b> **Music on a Scottish Folk Song (“Thou Hast Stolen My Very Heart”)**

Black-line score, tape-bound, circulating from the Canadian Music Centre.

Composer’s annotations

“Composer’s note: there is an arrangement of this for guitar and violin—at present lost. 1979 J.C.”

End-dated: “Written summer 1964.”

Description of the manuscript

6 leaves

12 pages, pagination continuous; covers. In E. Morgan Williams’s hand. Original ms.: 24 cm. x 32 cm. Corrected by composer.

Laid in: 1 leaf, letter Taka Kling/J.C., with Coulthard’s errata added.

Laid in: copy, poem of Robert Burns [genesis of title].

Scoring

Violin and harp.

Movements and sections

I. Lento

II. Lento mesto

III. Andante giocoso

IV. Allegro

V. Lento cantabile

Other versions

See this seq. 1961.1/b.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Performances, recordings

Air checks.

Dedication

“For Isobel and Thomas Rolston”

<1964.2/a> **Six Irish Poems**

In the composer's hand, "Three before 1964; last three spring / 64."

Photocopy of black-line score, version in circulation at Canadian Music Centre.

Description of the manuscript

15 leaves

Pages 27, in score for soprano and piano, wire bound. Manuscript in three unknown hands, annotated by composer, 28 cm. x 38.5 cm.

Laid in, 1 leaf, 4 pages: "The White Rose, high key" (black line, composer's original, up major third).

Instrumentation

Soprano voice and piano.

Movements and sections

I The White Rose. (John Boyle O'Reilly). Poco lento

II Cradle Song. (Padraic Colum). Lento tranquillo (In the composer's hand: "Longford, Ireland, 1881-d. in Connecticut; music by Jean Coulthard, age 17!")

III Frolic. (A.E.). Leggiero giocoso (b. County of Armagh, George William Russell, 1867-1935)

IV Nocturne. (Francis Ledwidge). Poco lento e mesto

V Innocence. (Monk Gibbon). Andante semplice

VI The Wise Lover. (Monk Gibbon). Allegro ma non troppo, largamento

Subsequent publications, other versions, and recordings

See orchestration of "IV" [executant L. Maguire, orchestration M. C.-Baker]

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "For Maureen [Forrester]"

<1964.3/a> **Sonata II (A Correspondence) for Violin and Piano**

Black line, tape-bound volume, version in circulation from Canadian Music Centre.

Composer's annotations

Ms. at title page, "For Thomas and Isobel Rolston. Commissioned by ("Philharmonic Club Concert" [of] Jan/65), Autumn / 64."

Composer's covering note: "This copy has correct last movement, III"

Description of the manuscript

18 leaves.

Pp. 1-33 + inside cover. In composer's hand. 28.5 cm. x 38 cm.

Instrumentation

Violin and piano score.

Movements and sections

I Allegro drammatico [in score, "ma non troppo, attack drammatico"]

II Adagio intimo

III Moderato—allegro capriccioso

Internal Markings

Authorized version

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1964.3/d> **[Sonata II] A Correspondence for Violin and Piano—last movement only**

India ink on transparencies.

Composer's annotations

At p. 34, pencilled: "Guard carefully—masters."

Description of the manuscript

22 leaves, pp. "21-46." In composer's hand.
25.5 cm. x 31.5 cm.

Instrumentation

Violin and piano score.

Movements and sections

I Allegro ma non troppo

II Adagio intimo

III Moderato—allegro giocoso

Internal Markings

Subsequent publications and recordings

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1964.4/a> **Soft Fall the February Snows [for men's choir]**

Black line, composer's inked original.

Description of manuscript

1 leaf, 11 pages, accordion folder. Staple bound. 28.5 cm x 36 cm.

Poem: W.W. Campbell

Composer's annotations

Lightly annotated in pencil.

Instrumentation

Tenors 1, 2; Baritones 1,2

Movements and sections

Quasi dirge, lento grazioso

Subsequent publications, other versions, and recordings

See discography [RCI].

Published later, see below.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances:

Critical reception:

<1964.4/b> **Soft Fall the February Snows [for men's choir]**

Pencil sketch. NB: this version with piano accompaniment.

Description of manuscript

6 leaves, 8 pages, unbound. Staple bound. 23.5 cm x 30.5 cm.

Poem: W[ilfred] W. Campbell

Composer's annotations

Instrumentation

Piano and men's voices

Movements and sections

Subsequent publications, other versions, and recordings

See discography [RCI].

Published later, see below.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances:

Critical reception:

<1964.4/c> **Soft Fall the February Snows [for men's choir]**

Pencil copy, unknown hand. NB: this version intended as direct source for printed version.

Description of manuscript

6 leaves, 11 pp., copy of poem laid in (with some composerly annotation). Unbound. 24 cm x 32 cm.

Poem: W[ilfred] W. Campbell

Composer's annotations

Extensively annotated, probably by the printer.

Instrumentation

Piano and men's voices

Movements and sections

Moderato espressivo

Subsequent publications, other versions, and recordings

See discography [RCI].

Published later, see below.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1964.4/d> **Soft Fall the February Snows [for four-part chorus (div.) of men's voices with piano accompaniment]**

Published version: Scarborough, Ontario: Berandol Music, 1970.

Description of manuscript

8 leaf, 12 pages, staple bound. 18 cm x 28 cm.

Poem: W.W. Campbell (from poem, "Bereavement of Fields," 1899)

Composer's annotations

Instrumentation

Tenors 1, 2; Basses 1,2

Movements and sections

Moderato espressivo.

Subsequent publications, other versions, and recordings

See discography [RCI].

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "To the memory of W[alter] L[ivinstone] C[oulthard]."

Performances:

Critical reception:

<1964.5: I, II, III/a> [Songs for Young Singers]

*Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1964.5: II.*

I-III entirely in black line, post-inked state. Previously circulating from the Canadian Music Centre.
Unknown copyist.

I-III bound together: 10 leaves, individual paginations, tapebound, black line score, unknown copyist
with texts. 25 cm x 32 cm.

I Lullaby for Christmas

“...for unison with descant and piano.” “Words adapted from an old Polish lullaby.”

5 pp.
Tempo: Lento tranquillo.

II Flower in the Crannied Wall

“Unison with occasional division and piano. Text Tennyson.”

2 pp.
Tempo: Lento sempplice.

III The Signature of God

“Two-part with occasional solo passages and piano.” Text: John Hall (1646).

7 pp.
Tempo: Andante giocoso

Subsequent publication

I: JayMar

II-III: Berandol

Q.v. 1964.5 I; II-III / b.

<1964.5: I, II, III/b> [Songs for Young Singers]

*Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1964.5: II/b.*

I-II in inked transparencies. III: black line. Non-circulating.
I-III not bound together.

I Lullaby for Christmas

“...for unison with descant and piano.” “Words adapted from an old Polish lullaby.”

6 leaves, 5 pp., tape bound/ 25 cm x 32 cm.
Tempo: Lento tranquillo.

II Flower in the Crannied Wall

“Unison with occasional division and piano. Text Tennyson.”
3 leaves, 2 pp. 25 cm x 32 cm.
Tempo: Lento semplice.

III The Signature of God

“Two-part with occasional solo passages and piano.” Text: John Hall (1646).
5 leaves, 7 pp. (With annotations for engraver.)
Tempo: Andante giocoso

Subsequent publication

I: JayMar

II-III: Berandol

Q.v. 1964.5 I; II-III / c.

<1964.5: I, II, III/c> **[Songs for Young Singers]**

*Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1964.5: II/c.*

I Lullaby for Christmas

London, Ontario: Iriquois [Jaymar], 1967.

2 leaves, 5 pp. 17.5 cm x 26 cm.

Tempo: Lento tranquillo

Dedication: "For Burton and Olive Kurth"

II Flower in the Crannied Wall

London, Ontario: Iriquois [Jaymar], 1967.

1 leaves, 3 pp. 17.5 cm x 25.5 cm.

Tempo: Lento semplice

Dedication: "To Babs"

III The Signature of God

Scarborough, Ontario: Berandol, 1970.

6 leaves, 11 pp. 18 cm x 26.5 cm.

Tempo: Andante giocoso

Dedication: "Dedicated to Hugh McLean"

<1964.6/a> **Indian Summer [junior unison song, optional descant]**

Cataloguers' note: Undated, and uncertain placement in chronological sequence. Internal evidence suggests composition no later than 1964.

Inked transparencies.

Description of manuscript

2 leaves, 2 pp. 28 cm x 36 cm.

Poem by Wilfred Campbell.

Movements and sections

Poco maestoso

<1964.6/b> **Indian Summer**

Inked paper.

Description of manuscript

1 leaf, 1 p. 23.5 cm x 30.5 cm.

Poem by Wilfred Campbell.

Instrumentation

SATB

Movements and sections

Poco maestoso

<1964.7/a> **Four Pieces for Violin and Piano**

Four pieces for intermediate violin and piano.
Pieces I, II are available only at the Canadian Music Centre.
Two India-ink transparencies.

Description of the manuscript

*9*leaves + covers

Pp. 9. 25.5 cm. x 31.5 cm. Tape-bound.

Photocopy from black-line. Pieces III and IV, unknown hand.

Instrumentation

Violin, piano.

Movements and sections

III A Quiet Afternoon. Lento tranquillo. Cantabile.

IV On the March [original title: "The Soldier"]. Allegro ma non troppo. Tempo de marcia, giocoso.

Internal Markings

Composer notes that pieces are for learners "ages 12 to 14."

Subsequent publications and recordings

Toronto: BMI Canada, 1965.

Other versions

Location of manuscript originals and transparencies

Archives, UBC.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1964.7/b> **Quiet Afternoon, and On the March [from Four Pieces for Violin and Piano]**

Two pieces for intermediate learners of violin, with piano.
Pieces I, II are available only at the Canadian Music Centre.
Pieces III and IV published as elements of the “Festival Series.”

Description of the manuscript

I: The Frisky Pony

Allegro moderato

1 leaf + covers

Pp. 2. 25.5 cm. x 31.5 cm. Wire bound. Part laid in.
Photocopy from black-line.

II. Day Dream

Andantino

1 leaf + covers

Pp. 3. 25.5 cm. x 31.5 cm. Wirebound.
Photocopy from black-line.

III: Quiet Afternoon

“Lento tranquillo”

2 leaves + covers

Pp. 7. 22.5 cm. x 30 cm. Unbound.

Published:

Toronto: BMI Canada Ltd., 1965.

IV: On the March

“Tempo di marcia. Allegro giocoso.”

2 leaves + covers

Pp. 7. 22.5 cm. x 30 cm. Unbound.

Published:

Toronto: BMI Canada Ltd., 1965.

Instrumentation

Violin, piano.

Movements and sections

I The Frisky Pony

II Day Dream.

III A Quiet Afternoon. Lento tranquillo. Cantabile.

IV On the March [original title: “The Soldier”]. Allegro ma non troppo. Tempo de marcia, giocoso.

Internal Markings

Composer notes that pieces are for learners “ages 12 to 14.”

Subsequent publications and recordings

Toronto: BMI Canada, 1965.

Other versions

Location of manuscript originals and transparencies

Archives, UBC.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

****<1964.8/a> Two Pieces for Violin and Piano**

Two pieces for intermediate violin and piano, available NOT in the Coulthard Fonds, but ONLY from the Canadian Music Centre.

Photocopy of black line scores.

Description of the manuscript

Instrumentation

Violin, piano.

Movements and sections

III A Quiet Afternoon. Lento tranquillo. Cantabile.

IV On the March [original title: "The Soldier"]. Allegro ma non troppo. Tempo de marcia, giocoso.

Internal Markings

Composer notes that pieces are for learners "ages 12 to 14."

Subsequent publications and recordings

Toronto: BMI Canada, 1965.

Other versions

Location of manuscript originals and transparencies

Archives, UBC.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1965.1/a> **Auguries of Innocence [for SATB choir]**

Published version. BMI Canada/later Berandol.
Don Mills, Ontario, Canada: BMICanada, 1969.

Description of manuscript

4 leaves, 7 pages, covers. Staple bound. 18 cm x 25.5 cm.

Composer's annotations

No annotated, but composer has signed on cover.

Instrumentation

Piano and SATB

Movements and sections

"Auguries of Innocence" Poem: William Blake

Subsequent publications, other versions, and recordings

See 1958.1/a

See discography.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "In memory of Sir Winston Churchill."

Performances:

Critical reception:

1965.2/a [**Two Piano Pieces for Intermediate Learners**]

Black-line transparencies, replaced by published version.

Description of the manuscript

7 leaves

Separately paginated. 25.5 cm x 32 cm. In unknown hand.

Instrumentation

Piano.

Movements and sections

I Noon Siesta. Lento. Lazily — poco rubato. “For Beth”

II The Daredevil. Allegro scherzando. “For Hilary.”

Subsequent publications and recordings

See discography.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

See individual piece descriptions, above.

1965.2/b [Two Piano Pieces for Intermediate Learners]

Published version of 1965.2/a, both by
Toronto: BMI Canada Limited, 1965.

Description of the manuscript

Noon Siesta:	1 leaf, 3 pages.	Lento. Poco rubato. "For Beth"
Daredevil:	1 leaf, 4 pages.	Allegro scherzando. "For Hilary"

Instrumentation

Piano.

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

See individual piece descriptions, above.

<1965.3: I, II/a> [Two Songs for Children's Voices]

Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1965.6: II.

I-II entirely in black line. Previously circulating from the Canadian Music Centre. In composer's hand.

I-II unbound, each 1 leaf, 2 pages. 24 cm x 32 cm.

I A Child's Evening Prayer

"...for unison/two-part and piano." "Words by Mary Landie Duncan."

Tempo: Lento tranquillo.

II The Star Shone Down

"Unison with occasional division and piano. Text anon."

Tempo: Andante semplice.

Subsequent publication

I-II: JayMar

Q.v. 1965.6 I-II/ b.

<1965.3: II/b> [Two Songs for Children's Voices: II: "Star Shone Down"]

Composer's inked transparency.

Description of manuscript

3 leaves, 3 pages, no covers. Unbound, in the composer's hand. 25.5 cm x 31.5 cm.

Composer's annotations

No annotations, but composer has signed on cover.

Instrumentation

Unison, some divisi, and piano.

Movements and sections

Text probably by Jean Coulthard.

Subsequent publications, other versions, and recordings

Published, as in 1965.3: II/c.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1965.3: I, **II/c> [Two Songs for Children's Voices]

*Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1965.6: II.*

Published versions, BUT NOTE:

"The Star Shone Down": **copy unavailable as of 2000 December 05**

I A Child's Evening Prayer

"...for unison with optional division and piano." "Words by Mary Landie Duncan (1814-1840)."

London, Ontario: Iriquois Press, 1967 [now JayMar Music Limited].

1 leaf, 3 pp. 17.5 cm x 26 cm.

Tempo: Lento tranquillo.

II The Star Shone Down

"Unison with occasional division and piano. Text by Jean Coulthard."

1 leaf, 3 pp. 17.5 cm x 26 cm.

Tempo: Andante semplice.

Dedication: "For Anne, Beth, Arthur, and Ruth"

*****copy unavailable as of 2000 December 05*****

Subsequent publication

I-II: JayMar

Q.v. 1965.6 I-II/ b.

1965.4/a **The Axe of the Pioneer**

Black line copy of score, stapled binding, and circulating from Canadian Music Centre.

Composer's note: "Seven verses from the poem Isabella Valancy Crawford, Canadian, 1850-1887."

Text follows.

Composer's annotations

Inside cover, composer's hand, "1965."

Description of the manuscript

6 leaves and covers.

9 pages. 25.5 cm. x 34 cm.

Instrumentation

SATB and baritone solo.

Rehearsal piano reduction provided.

Movements and sections

Lento drammatico.

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

<1966.1/a> **Endymion, Symphonic Poem for Orchestra**

This the Canadian Music Centre copy.

On title page: "Dedicated to the late Doctor Ettore Mazzoleni"

Pasted to inside cover: postcard representing Horse of Selene.

Composer's annotations

Ms. at inside cover, in the composer's hand:

[pencil] "About 13-14 min."

On first and last pages, date: 1964-5/66.

Description of the manuscript

26 leaves + covers

Pp. 50 in full score. Original manuscript in unknown hand, originals at 30 cm. x 43.5 cm., and when tape-bound. Music manuscript paper: British Columbia Industries = paper type; copyist unknown.

Laid in:

2 ms. fragments, one ms. page each: one black-line, one original.

1-page teaching crib by J.C., in pencil, on this work.

Lightly annotated by composer.

Instrumentation

Piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets A, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, percussion, timpani, harp, celeste, violins 1, violins 2, viola, cello, double bass.

Movements and sections

Subsequent publications and recordings

VSO, ASO [Halifax]: CBC broadcast recordings.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: Ettore Mazzoleni

<1967.1/a> **Symphonic Ode for Cello and Orchestra**

Black line copy, from Canadian Music Centre, and thus circulating.

Composer's annotations

Ms. at cover:

Title, then "1964-5/67."

End date, end leaf, this copy: "1964-65."

[Written for Ernst Friedlander? *Cataloguers' note.*]

Description of the manuscript

45 leaves + covers

Pp. 89 + 1 blank in full orchestral score. 28 cm. x 38 cm. Tape-bound.

Annotated and in the composer's hand throughout.

Instrumentation

2 flutes and piccolo, oboe, 2 oboes, cor anglais, 3 clarinets in A, clarinet doubles bass clarinet, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets, 3 trombones, tuba, percussion, timpani, harp, violins 1 and 2, violas, celli, basses.

Movements and sections

Internal Markings

Subsequent publications, versions, and recordings

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Uncertain

<1967.1/b> **Symphonic Ode for Cello and Orchestra**

Black line copy, from Canadian Music Centre, and thus circulating.

Composer's annotations

Ms. at cover:

Cover page, this copy: "Begun/1965. Finished 1967."

Description of the manuscript

20 leaves + 1 blank + covers

Pp. 39. Piano reduction and cello score. 24 cm. x 32 cm. Tape-bound.

Annotated and in (a) David Nordstrom's and (b) an unknown person's hands throughout.

Instrumentation

Movements and sections

Internal Markings

Subsequent publications, versions, and recordings

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Uncertain

<1967.1/c> **Symphonic Ode for Cello and Orchestra**

Black line copy, from Canadian Music Centre, and thus circulating.

Composer's annotations

Ms. at cover:

Cover page, this copy: "Begun/1965. Finished 1967."

Description of the manuscript

20 leaves + 1 blank + covers

Pp. 39. Piano reduction and cello score. 24 cm. x 32 cm. Tape-bound.

In (a) David Nordstrom's and (b) an unknown person's hands throughout.

Instrumentation

Movements and sections

Internal Markings

Light annotations and corrections by composer.

Subsequent publications, versions, and recordings

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Uncertain

<1967.2/a> **So You Are to My Thoughts as Food to Life, Sonnet 75, Wm Shakespeare**

Composer's annotations

Ms. at cover, in the composer's hand:

"Autumn / 68. For Elizabeth Benson-Guy"

[Inside cover:]

Text in composer's ms. hand.

End-date, ink, "/67".

Description of the manuscript

5 leaves + covers

Pp. 8 + i in full score. Black line manuscript in Coulthard's hand, originals at 28 cm. x 38 cm., and when cirlox-bound. Circulating at Canadian Music Centre.

Instrumentation

Piano and voice.

Movements and sections

Internal Markings

None

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

"For Elizabeth Benson-Guy."

<1967.3/a> **Ballade of the North**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Trios for soprano, viola, and piano. Aug/70"

Texts of two poems follow.

Description of the manuscript

21 leaves

Pp. 41 in instrumental score for violin and piano. Manuscript in composer's hand, some notation by composer; originals at 23 cm. x 32 cm. in tape binding.

Extensive annotations throughout by composer.

Instrumentation

Violin and piano.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

"To Thomas and Isobel Rolston"

<1967.4/a> **Pastorale Cantata**

“...for narrator, SATB, 2 trumpets, horn, trombone, and organ.”

Black line version, in composer’s hand and in circulation at Canadian Music Centre.

Composer’s annotations

Ms. at cover, in the composer’s hand:

“Words taken from the Psalms of David.”

Description of the manuscript

20 leaves, covers.

Cirlox bound. Pp. 39. 28 cm. x 40.5 cm.

Instrumentation

Narrator, SATB, 2 trumpets in C, horn in F, trombone, and organ

Movements and sections

Continuous, “gently flowing.”

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: “For my good friend, Donald Forbes.”

<1967.4/b> **Pastorale Cantata**

“...for narrator, SATB, 2 trumpets, horn, trombone, and organ.”

Vocal reduction, black line, in composer’s hand, and in circulation at Canadian Music Centre.

Composer’s annotations

Ms. at cover, in the composer’s hand:

“Words taken from the Psalms of David.”

Description of the manuscript

18 leaves, covers.

Unbound. Pp. 17. 28 cm. x 46.5 cm.

Instrumentation

Movements and sections

Continuous, “gently flowing.”

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: “For Don Forbes.”

<1967.4/c> **Pastorale Cantata**

“...for narrator, SATB, 2 trumpets, horn, trombone, and organ.”

Composer’s piano reduction, pencil in composer’s hand, in Conservatory Manuscript Book.

Composer’s annotations

Ms. at cover, in the composer’s hand:

“Words taken from the Psalms of David.”

Description of the manuscript

18 leaves, covers.

Unpaginated. 23.5 cm. x 30.5 cm.

Instrumentation

Movements and sections

NB: original nomination of movements—

I: The Little Hills Rejoice

II: Be Merciful Unto Me

III: Sing Unto Him a New Song

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: “For Don Forbes.”

[xxx]**<1967.5> **Choral Symphony [No. 2], “This Land”**

This work not available in the Coulthard fonds, but only in circulation from the Canadian Music Centre.

At Canadian Music Centre, available version a black line score, cirlox bound, in one volume.

On title page: “Commissioned by the Vancouver Centennial Committee for the Vancouver Symphony Orchestra and Chorus. Completed July 1967.”

Libretto available only in Canadian Music Centre, Toronto branch.

Composer’s annotations

Description of the manuscript

85 leaves + covers

Pages i-iii, 1-166. Black-line manuscript, in unknown hand, originals at 28 cm. x 38 cm.

Instrumentation

2 flutes, 1 piccolo, 2 oboes, 2 clarinets in A, 2 bassoons, 1 cor anglais, 4 horns in F, 2 trumpets, 3 trombones, harp, percussion, timpani, violins 1, violins 2, viola, cello, double bass. Prepared tape.

Movements

I. A Cold Kingdom. Moderato

II. Are you a dominion of them? Attacca—allegro con fuoco

Subsequent publications and recordings

Air checks.

<1968.1/a> **Divertimento for Five Winds**

Black-line copy, tape bound, circulating from the Canadian Music Centre.
Originally titled at page 1, "Divertimenti for Five Winds and Piano."

Composer's annotations

Ms. at inside cover, in the composer's hand:

"1966-68."

End-note: "Begun in England /66; finished January/68. JC"

Description of the manuscript

37 leaves, covers

Pp. 73 in instrumental score, black line composer's manuscript + 1 blank. Manuscript in composer's hand. Originals at 24 cm. x 32 cm. in tape binding.

Instrumentation

Flute, oboe, clarinet in A, horn [F], bassoon, piano.

Movements and sections

I: Andante tranquillo poco rubato

II: Lento con tenerezza

III: Allegro ma non troppo, tempo giusto drammatico

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1968.1/b> **Divertimento for Five Winds**

Original title, "Essays for Wind and Piano: Divertimenti for Five Winds and Piano."

Composer's pencil score, non-circulating.

Composer's annotations

Cover/envelope, notations in composer's hand: "Divertimenti for Five Winds and Piano, flute, oboe, clar., horn, bassoon, and piano. Original copy. Returned by Zukerman after many years (! 1966). JC. 1993."

Catloguers' note: Year 1966 is incorrect.

Description of the manuscript

23 leaves, covers

Pp. 46 in short score, manuscript in composer's hand, ms. stapled book ["printed in England. A. Weeks, London"]. Originals at 23.5 cm. x 30 cm.

Laid in oboe part, 11 leaves, 11 pages.

Accompanied by Canadian Music Centre version of score, 73 leaves, 73 pages, unbound, 26 cm. x 32.5 cm.

Instrumentation

Flute, oboe, clarinet in A, horn [F], bassoon, piano.

Movements and sections

I: Andante tranquillo poco rubato

II: Lento con tenerezza

III: Allegro ma non troppo, tempo giusto drammatico

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1968.2/a> **Requiem Piece for Piano**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at inside cover:

Orig. notation, "Threnody," covered by masking tape.

Description of the manuscript

2 card covers; 5 leaves

7 pages and blanks. 28cm x 38 cm. In the composer's hand.

Page 1, score: "~~moderato~~ – lento"

Numerous changes in composer's hand, throughout, to suggest two-piano version.

Incorporates the Bach chorale, "O God, How Grievous is the Sorrow of the Heart," from a cantata ["Ach Gott, wie manches Herzelied"]

End-note: "July 1968." [Originally written for Marie Friedlander in memory of husband Ernst. *Cataloguers' note.*]

Instrumentation

Piano.

Movements and sections

Subsequent publications and recordings

Taped at UBC by the CBC [Mitzi Friedlander].

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1968.3/a> **Two Visionary Songs for Soprano and Flute with Stringed Orchestra**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Spring/68". Song texts in ms. within, pp. ii-iii.

Description of the manuscript

17 leaves

Pp. 31 in full score for cello and piano. Manuscript in composer's hand, 28 cm. x 38 cm. in tape binding.

Instrumentation

Soprano, flute, violin 1 & 2, viola, cello, and bass.

Movements and sections

I: "The Silent Pool" (poem Harold Munro). Lento espressivo. [recycled in "Sketches from the Western Woods"]

II: "Horizon to Horizon" (The Flower, poem Walter de la Mare). Allegro ma non troppo.

Subsequent publications, other versions, and recordings

Air checks.

Subsequent version, see 1968.2/b.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication (ms. not in composer's hand): "Affectionately to Elizabeth Benson-Guy"

<1968.3/b> **Two Visionary Songs for Soprano and Flute with Stringed Orchestra**

Photocopy of black-line copy, wire-bound, of version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"Affectionately to Elizabeth Benson-Guy."

Description of the manuscript

18 leaves

Pp. 31 in full score for voice and orchestra. Manuscript in composer's hand, 28 cm. x 38 cm. in tape binding.

Instrumentation

Soprano, flute, violin 1 & 2, viola, cello, and bass.

Movements and sections

I: "The Silent Pool" (poem Harold Munro). Lento espressivo. [recycled in "Sketches from the Western Woods"]

II: "Horizon to Horizon" (The Flower, poem Walter de la Mare). Allegro ma non troppo.

Subsequent publications, other versions, and recordings

Air checks.

Earlier version, see 1968.2/a.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication (ms. not in composer's hand): "Affectionately to Elizabeth Benson-Guy"

<1968.3/c> **Two Visionary Songs for Soprano and Flute with Stringed Orchestra**

Black-line copy, tape-bound, of version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"For rehearsal only, reduced score. Piano reduction of score for strings and flute for rehearsal only."

Description of the manuscript

8 leaves

Pp. 17 in score for soprano, flute, and piano. Manuscript in composer's hand, 28 cm. x 38 cm. in tape binding.

Texts not laid in, dedication absent.

Instrumentation

Soprano voice and piano.

Movements and sections

I: "The Silent Pool" (poem Harold Munro). Lento espressivo. [recycled in "Sketches from the Western Woods"]

II: "Horizon to Horizon" (The Flower, poem Walter de la Mare). Allegro ma non troppo.

Subsequent publications, other versions, and recordings

Air checks.

Earlier version, see 1968.2/a, b.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1968.4/a> **First Song of Experience**

Black-line copy, cirlox-bound, of version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"For dramatic soprano, or mezzo and piano. Words taken from William Blake."

Description of the manuscript

8 leaves

Pp. 14 in score for soprano and piano. Manuscript in composer's hand, 28 cm. x 36 cm. in tape binding. Heavily annotated, but chiefly by an unknown person.

Texts not laid in, dedication absent.

Instrumentation

Soprano voice and piano.

Movements and sections

"First Song of Experience" : Maestoso moderato.

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1968.5/a> **Lyric Trio for Violin, Cello, and Piano**

Photocopy of black-line version, wire-bound, of version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"Finished Summer/68"

Description of the manuscript

14 leaves

Pp. 25 in score for soprano and piano. Instrumental score. Manuscript in composer's hand, 28 cm. x 38 cm.

Instrumentation

Violin, cello, and piano.

Movements and sections

I: Andante lyrico

II: Berceuse (for Shauna). Lento semplice

III: Allegro moderato

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "To the Rolston's"

<1969.1/a> **The Pines of Emily Carr**

A cantata for singer, narrator, and chamber ensemble.

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

“Composer's copy: keep. J.C.

Then, “Words from the journals of Emily Carr | for | narrator, alto voice, string quartet, piano and timpani| libretto arranged by Dorothy Davies | music composed by Jean Coulthard | commissioned by the CBC Vancouver for their 1969 Festival | (parts CBC Vancouver).”

Description of the manuscript

41 leaves, covers.

Pp. 82 in full score. Manuscript in unknown copyist's hand; originals at 28 cm. x 35 cm.

Laid in: 2 copies of narrator's text; 4 leaves typescript; 4 leaves photocopied—in all cases, the libretto.

Instrumentation

Narrator, alto, violin 1, violin 2, viola, cello, piano, timpani.

Movements and sections

Continuous, “Allegro drammatico.”

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.1/b> **The Pines of Emily Carr**

Composer's original pencilled manuscript.

Composer's annotations

Ms. at cover, in the composer's hand:

Description of the manuscript

16 leaves, covers.

Score not entire or complete, uncertain as to which pages missing. Score in manuscript book, "Pro Arte." In Coulthard's hand; originals at 23 cm. x 35 cm.

Laid in: 2 ms. music leaves [continuations of the piece]. Further laid in: typescript—9 leaves, legal-sized papers, carbon copy with detailed annotations.

Instrumentation

Short score of original, thus calling for: "narrator, alto, violin 1, violin 2, viola, cello, piano, timpani."

Movements and sections

Continuous, "allegro drammatico."

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.2/a> **Music to Saint Cecilia**

Black-line copy, this version not in public circulation.

Composer's annotations

Ms. at cover, in the composer's hand:

“[Title—then] This version ~~withdrawn~~ redone in 1979—Summer | also see organ & strings, CMC”

Inside cover: Title, then “~~lyric piece~~”

“About 12 mins.”

Description of the manuscript

21 leaves, covers.

Pp. 42 + 1 blank in full score. Manuscript in composer's hand; originals at 28.5 cm. x 38 cm. Heavily annotated in ink by the composer, throughout.

Instrumentation

Piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets (B \flat), 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion, harp, celeste, violins 1 & 2, viola, cello, bass.

Movements and sections

Subsequent publications, other versions, and recordings

See later version for organ and strings.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.2/b> **Music to Saint Cecilia**

Black-line copy, this version not in public circulation.

Composer's annotations

Ms. at cover, in the composer's hand:

“[Title—then] Composer's copy only—belongs J.C.

From an Italian painting of the saint—Florence.”

Inside cover: “This version | ~~withdrawn~~ | also see organ & strings, CMC | 1969 | now revised
1979. J.C.”

Description of the manuscript

21 leaves, covers.

Pp. 42 + 1 blank in full score. Manuscript in composer's hand; originals at 28.5 cm. x 38 cm.
Heavily annotated in ink by the composer, throughout.

Instrumentation

Movements and sections

Subsequent publications, other versions, and recordings

See later version for organ and strings.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.2/c> **Music to Saint Cecilia**

Photocopy of black-line version, this version in Canadian Music Centre.

Composer's annotations

Ms. at inside cover, in the composer's hand:

“From an Italian painting of the saint (Florence. Italy 1956) | (composition early 1960s. J.C.)”

Description of the manuscript

21 leaves, covers.

Pp. 42 + 1 blank in full score. Manuscript in composer's hand; originals at 28.5 cm. x 38 cm.

Lightly annotated in ink by the composer, throughout.

Instrumentation

Movements and sections

Subsequent publications, other versions, and recordings

See later version for organ and strings.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.3/a> **Lyric Sonatina for Bassoon and Piano**

India ink transparencies in the composer's hand.

Composer's annotations

[Later hand]: "For George Zukerman"

Description of the manuscript

30 leaves. 27 cm x 36 cm

Included: 9 leaves, bassoon part, unknown copyist.

Instrumentation

Bassoon, piano.

Movements and sections

I: Moderato grazioso

II: Lento semplice alla canzona

III: Allegro capriccioso

Subsequent publications and recordings

See 1969.3/b.

See discography.

Location of manuscript originals and transparencies

Waterloo Music Company.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.3/b> **Lyric Sonatina for Bassoon and Piano**

This the published version—Waterloo Music Co.

Composer's annotations

Description of the manuscript

5 leaves + covers

Pp. 19 + 1 blank in piano/instrumental score. 23 cm. x 30.5 cm. Waterloo, Ontario: Waterloo Music Company Ltd., 1973. Corrected and annotated by the composer, further in an unknown hand.

Bassoon part laid in: 1 leaf, 5 pp. accordion [28 cm. x 38 cm.] Annotated by the composer.

Laid in: engraver's errata sheet.

Instrumentation

Bassoon, piano.

Movements and sections

I: Moderato grazioso

II: Lento semplice alla canzona

III: Allegro capriccioso

Subsequent publications and recordings

See discography.

Location of manuscript originals and transparencies

Waterloo

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1969.4: I, II, III.i, III.ii/a> [**Three Easter Carols**]

*Cataloguers' note: Users may refer to an individual item in this series as, for instance:
1969.4: III.i.*

I-III entirely in black line, post-inked state.

I The White Lily Flower

“...for junior two-part choir, unison with optional division and piano. Ages 11-14. Text J.C.”

1 leaf, 2 pp. 28 cm x 38 cm.
Tempo: Andante.

II Walk Softly in Springtime

“Unison with optional descant and piano or organ. Text Edna Fay Grant (source Rev. Dr. Osborne, 705 Masson Street, Oshawa, Ontario).

1 leaf, 2 pp. 28 cm x 38 cm.
Tempo: Andante grazioso.

III.i On Easter: A Carol (ground bass)

“Unison with descant and piano.” Text: Sharon Banigan.
1 leaf, 2 pp. 24 cm x 32 cm.
Tempo: Giocoso ma non troppo
Pencil annotations showing new text, q.v. below.

III.ii A Little Carol for Easter

“Unison with descant.” Text by J. C.
2 leaves, 2 pp. 28 cm x 30.5 cm.
Tempo: Gaily, allegro moderato.
Dedication: “For Allison”
Pencil annotation: “This is a second version of the one published by Oxford (different words by S. Banigan).

Cataloguers' note:

Text in III.i, “Jesus who hath conquered death, teach me...”

Text in III.ii, “Give thanks, little child, for spring, thanks to him when tiny birds sing.

Subsequent publication

See 1969.4:III.i/b

<1969.4: III.i/b> **On Easter [for children's choir, 2 treble lines]**

Published version in *Anthems for Treble Voices* (Toronto: Oxford University Press, 1969), pp. ii + 45, and covers. This item at pp. 15-16.

Description of manuscript

1 leaf, 2 pages. Staple bound. 17.5 cm x 25 cm.

Composer's annotations

No annotated.

Instrumentation

Piano and two treble lines.

Movements and sections

Text by Sharon Banigan.

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances:

<1970.1/a> **When Music Sounds for Cello and Piano**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Dedicated to Claude Kennason..."

"When music sounds, gone is the earth I know, | and All her lovely things even lovelier grow. |

Walter de La Mare"

Laid in: 1 page, errata, by Claude Kennason.

Description of the manuscript

3 leaves

Pp. 4 in instrumental score for cello and piano. Manuscript in David Gordon Duke's hand, some notation by composer; originals at 28 cm. x 38 cm.

Pencil annotations throughout by composer.

Instrumentation

Cello and piano.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks.

Subsequent versions for piano trio; violin and piano.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1970.1/b> **When Music Sounds for Viola and Piano**

Arrangement of 1970.1/a.

Photo copy of composer's inked manuscript, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

"Arranged for Robert Vérébès by Jean Coulthard | Christmas/86

When music sounds, gone is the earth I know, | and All her lovely things
even lovlier grow. | Walter de La Mare"

Description of the manuscript

3 leaves

Pp. 3 in instrumental score for cello and piano. Manuscript in David Gordon Duke's hand, some notation by composer; originals at 28 cm. x 38 cm.

Instrumentation

Viola and piano.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1970.1/c> **When Music Sounds [arranged for Cello and Piano]**

Arrangement of 1970.1/a, this

Photocopy of Henry Mutsaer's inked version.

Cataloguers' note: This version most likely written for the intention of Claude Kennason.

Description of the manuscript

3 leaves

Pp. 3 in instrumental score for cello and piano. Manuscript in Henry Mutsaer's hand. Originals at 28 cm. x 38.5 cm.

Cello part, 1 page.

Instrumentation

Cello and piano.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances:

Critical reception:

<1970.1/d> **When Music Sounds [arranged for Violin and Piano]**

Arrangement of 1970.1/a, this version October 1982.

Description of the manuscript

2 leaves

Pp. 3 in instrumental score for cello and piano. Manuscript in composer's pencilled hand.
Originals at 28 cm. x 38 cm.

Laid in: violin part, 1 page.

Instrumentation

Violin and piano.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances:

Critical reception:

<1970.2/a> **Music for Midsummer**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Trios for soprano, viola, and piano. Aug/70"

Texts of two poems follow.

Description of the manuscript

10 leaves

Pp. 8+8 in full score for cello and piano. Manuscript in David Gordon Duke's hand, some notation by composer; originals at 27.5 cm. x 38 cm. in tape binding.

Laid in: viola part, 1 leaf, 3 folds. Copyist Henry Mutsaers for viola part.

:2nd copy of viola part, unknown hand, 2 leaves, taped.

Extensive pencil annotations throughout by composer and others.

Instrumentation

Soprano, viola, and piano.

Movements and sections

I: "The Recollection" Percy Bysshe Shelley

II: "Small Fountains" Lascelles Abercrombie

Subsequent publications, other versions, and recordings

Air checks.

Subsequent version, see 1970.2/b.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1970.2/b> **Music for Midsummer**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Soprano, harp, violin, viola, and cello | (quintet)"

[in ink] "To Phyllis Mailing | song texts. Early in 1971. Date? August 1971 (scored for sop. piano, viola) | third place Capriani Prize 1971 England scored for harp, violin, viola, and cello | for women composers & soprano. ~~Nov/Dec 71~~"

Texts of two poems follow.

Description of the manuscript

15 leaves, covers

Pp. 28 in full score, black line copy + 1 blank. Manuscript in David Gordon Duke's hand, some superscriptions by composer; originals at 27.5 cm. x 38 cm. in tape binding.

Laid in: viola part, 1 leaf, 3 folds. Copyist Henry Mutsaers for viola part.

:2nd copy of viola part, unknown hand, 2 leaves, taped.

Extensive pencil annotations throughout by composer and others.

Instrumentation

Harp, violin, viola, and cello, soprano

Movements and sections

I: "The Recollection" Percy Bysshe Shelley

II: "Small Fountains" Lascelles Abercrombie

Subsequent publications, other versions, and recordings

Air checks.

Subsequent version, see 1970.2/b.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1970.3/a> **String Quartet No. 2 Threnody**

Black-line copy.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Score—first score J.C. time 26 mins."

Inside front cover: "For Thomas Rolston and the University of Alberta String Quartet."

Revised 1970, J.C.

Description of the manuscript

22 leaves, covers

Pp. 44 in instrumental score, black line composer's manuscript + 1 blank. Manuscript in composer's hand. Originals at 29 cm. x 37 cm. in tape binding.

Extensive annotations throughout by composer.

Instrumentation

String quartet.

Movements and sections

I: Poco mosso cantabile *esspress[ivo]*

II: Adagio ~~ma non troppo~~ molto pensivo

III: Lento passionata; attacca con forza

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Subsequent version, see 1970.3/b et seq.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: Thomas Rolston and the University of Alberta String Quartet

<1970.3/b> **String Quarter 2 Threnody**

Black-line copy, formerly at the Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

"Dedication to | Thomas Rolston and the members of the | University of Alberta String Quartet.
[pencil] revised score and parts."

Inside cover, typed programme note [by David Gordon Duke].

At end of part for violin I, "GSM copy, 1959, composer's hand, revised 1970!"

End note: "Rewritten & revised, 1970, J.C."

Description of the manuscript

23 leaves, covers

Pp. 44 in instrumental score, black line composer's manuscript + 1 blank. Pp. 1-21 Circle Blueprint Company papers. Pp. 22-3, British Columbia Industries papers. Pp. 24-33, Circle Blueprint Company papers. Pp. 34-36, British Columbia Industries papers. Pp. 37-40, Circle Blueprint Company papers. Pp. 41-end, Music Services, Inc., Seattle, Washington, papers. Manuscript in composer's hand. Originals at 28 cm. x 38 cm. in tape binding.

Parts laid in:

8 leaves, 32 pages.

Instrumentation

String quartet.

Movements and sections

I: Poco mosso cantabile esspress[ivo]

II: Adagio molto pensivo

III: Lento passionata; attacca con forza

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Subsequent version, see 1970.3/b et seq.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1970.3/c> **String Quarter 2 Threnody**

Black-line copy, formerly at the Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

"Dedication to | Thomas Rolston and the members of the | University of Alberta String Quartet.
[pencil] revised score and parts."

Inside cover, typed programme note [by David Gordon Duke].

At end of part for violin I, "GSM copy, 1959, composer's hand, revised 1970!"

End note: "Rewritten & revised, 1970, J.C."

Description of the manuscript

23 leaves, covers

Pp. 44 in instrumental score, black line composer's manuscript + 1 blank. Manuscript in composer's hand; pencilled annotations by the composer throughout. This copy at 28 cm. x 38 cm. in tape binding.

Parts laid in:

8 leaves, 32 pages.

Instrumentation

String quartet.

Movements and sections

I: Poco mosso cantabile esspress[ivo]

II: Adagio molto pensivo

III: Lento passionata; attacca con forza

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Subsequent version, see 1970.3/b et seq.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: Thomas Rolston and the University of Alberta String Quartet

<1970.3/d> **String Quarter 2 Threnody**

Published version, Berandol Music Ltd.

Composer's annotations

Ms. at cover, in the composer's hand:

Description of the manuscript

Cover + 1 leaves, covers

Pp. 22 + 2 blanks. Toronto: Berandol Music Limited, 1975. At 23 cm. x 31 cm.

Parts laid in:

8 leaves, 32 pages.

Instrumentation

String quartet.

Movements and sections

I: Poco mosso cantabile espressivo

II: Adagio molto pensivo

III: Lento passionata; attacca con forza

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

1970.4/a **Sketches from the Western Woods**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at inside cover:

Orig. notation, "Three impressionist pieces for the piano | an unsolicited gift for John Ogdon — a souvenir of a happy | performance date in Montreal Nov 7/69. First performance by John Ogdon on Oct 9/71 | taped for release on the Canadian Broadcasting Corporation's 'Tuesday Night' | series 1971-72."

Description of the manuscript

2 card covers; 13 leaves

24 pages and blanks. 28cm x 38 cm. In the composer's hand.

Instrumentation

Piano.

Movements and sections

I Revelation in the Forest, lento

II The Silent Pool (using a theme of a song by the same name, the poem by Harold Munro), lento misterioso

III Elements, attacca allegro martellato

Subsequent publications and recordings

See discography

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1971.1/a> **Lyric Sonatina for Flute and Piano**

This the Canadian Music Centre version, no longer circulating, as this piece now commercially published.

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Jean Coulthard"

Notational corrections throughout.

Movement III, "~~Humoresque~~, Villanelle."

Composer's note on date of completion: "Feb. 10/76"

Description of the manuscript

13 leaves + covers

Pp. i + 26 in full score. Manuscript originals at 28 cm. x 38 cm., and when tape-bound.

Piano/instrumental score, in David G. Duke's hand. Lightly annotated by composer and others.

Flute part laid in: 1 leaf, 5 pp. accordion [28 cm. x 38 cm.]

Instrumentation

Flute, piano.

Movements and sections

I: Moderato, poco rubato

II: Poco lento

III: Caprice, allegro ma non troppo

Subsequent publications and recordings

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: see 1971.1/b [to Robert Rogers and Harriet Crossland]

Performances:

Critical reception:

<1971.1/b> **Lyric Sonatina for Flute and Piano**

This version on inked transparencies. Not circulating, this piece now published.

Composer's annotations

Ms. at cover, in the composer's hand:

"For Harriet Crossland."

Composer's note on date of completion: "Spring/summer, 1971"

Description of the manuscript

26 leaves.

Pp. 26 in full score. Manuscript originals at 28 cm. x 36 cm. Unbound.

Flute part included: 5 leaves, loose.

Instrumentation

Flute, piano.

Movements and sections

I: Moderato, poco rubato

II: Poco lento

III: Caprice, allegro ma non troppo

Subsequent publications and recordings

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: see 1971.1/b [to Robert Rogers and Harriet Crossland]

Performances:

Critical reception:

<1971.1/c> **Lyric Sonatina for Flute and Piano**

This the published version—Waterloo Music Co.

Composer's annotations

Description of the manuscript

10 leaves + covers

Pp. 21 in piano/instrumental score. 23 cm. x 30.5 cm. Waterloo, Ontario: Waterloo Music Company Ltd., 1976. Corrected and annotated by the composer.

Flute part laid in: 1 leaf, 3 pp. accordion [28 cm. x 38 cm.]

Instrumentation

Flute, piano.

Movements and sections

I: Moderato, poco rubato

II: Poco lento

III: Caprice, allegro ma non troppo

Subsequent publications and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: To Robert Rogers and Harriet Crossland.

Performances:

Critical reception:

****<1971.2/a> Legend of the Snows: Trio Movement for Violin, Cello, and Piano**

This manuscript available only through the Canadian Music Centre; no original version in the Coulthard fonds.

Blackline score, circulating from Canadian Music Centre.

Composer's annotations

Description of the manuscript

14 leaves + covers

Pp. 26 in piano/instrumental score. 28 cm. x 38 cm. Copyist, David Gordon Duke.

Instrumentation

Violin, cello, piano.

Movements and sections

Moderato, poco misterioso

Subsequent publications and recordings

Location of manuscript originals and transparencies

Canadian Music Centre, cat. MI 3233 C8551e: original scores and parts at the Toronto Centre.

<1972.1/a> **Twelve Essays on a Cantabile Theme | for | Double String Quartet | dedication | the University of Alberta String Quartet and the Purcell Quartet**

Black-line copy, marked as “T. Rolston’s score.”

Composer’s annotations

Ms. at cover, in the composer’s hand:

Title, composer’s name. “© Mar 8/72. J.C.”

End note: “Finished Mar 8/72. J.C.”

Description of the manuscript

35 leaves, covers

Pp. 70 in instrumental score, photocopy of black line composer’s ink manuscript, in composer’s hand excepting first 4 pages—in hand of David G. Duke. Cirlox bound. At 28 cm. x 44 cm.

Doubly annotated by the composer and by Thomas Rolston.

Instrumentation

Double string quartet.

Movements and sections

Cantabile theme [lento pensivo]

I: Motivation [moderato]

II: Visionary song [adagio espressivo]

III: Turbulence [allegro con brio]

IV: Summer Night on the Water [lento ma non troppo]

V: Echoes [moderato molto legato]

VI: The Academicians [moderato con forza (canons)]

VII: Chimera (Prince of Darkness) [allegro ma non troppo]

VIII: Transfigurations [lento con anima]

IX: The Wood-Doves Grieve (Bird Piece) [poco lento]

X: Fugue (rhythm modified from Bach)[allegro pomposo (nearer to moderato pomposo)]

XI: Night Wind [prestissimo]

XII: Farewell [lento]

Subsequent publications, other versions, and recordings

See discography.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to University of Alberta String Quartet and the Purcell Quartet

<1972.1/b> **Twelve Essays on a Cantabile Theme | for | Double String Quartet | dedication | the University of Alberta and the Purcell Quartet**

Black-line copy, circulating from the Canadian Music Centre.

Composer's annotations

Inside back cover note, unknown hand: "CBC Vancouver, March 26-27, 1979 (33:00)"

Description of the manuscript

35 leaves, covers

Pp. 70 in instrumental score, photocopy of black line composer's ink manuscript, in composer's hand excepting first 4 pages—in hand of David G. Duke. Cirlox bound. At 28 cm. x 44 cm.

Lightly annotated by the composer and some annotations by David G. Duke.

Instrumentation

Double string quartet.

Movements and sections

See 1972.1/a

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre [?]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1972.1/c> **Twelve Essays on a Cantabile Theme | arranged for | Large String Ensemble**

Good pencilled full score.

Cataloguers' note: For the Guildhall Ensemble?

Description of the manuscript

15 leaves

Pp. 29 in full score. Composer's original manuscript, in composer's hand.

28 cm. x 37 cm.

Instrumentation

Vn 1 [divisi in 3], Vn [divisi in 3], Viola [divisi in 2], Cello [divisi in 2], Bass.

Movements and sections

I: Visionary Song. Tempo: Adagio, cantabile espressivo

II: Turbulence. Tempo: Allegro con brio

III: Summer Night on the Water. Tempo: Lento ma non troppo

IV: Echoes. Tempo: Moderato legato

V: [Cimara, Prince of Darkness]. Tempo: Allegro, ma non troppo [unfinished]

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1972.2/a> **The Birds of Lansdowne**

This is a Canadian Music Centre circulating version, but J.C.'s personal copy.

On title page:

“Birds of Lansdowne, or (Bird Sanctuary) | a fantasy | for | violin, cello and piano | with tape of
bird songs | by Jean Coulthard | (dedicated to all bird lovers) | Commissioned the CBC for the
Shawnigan Lake Festival of Music Summer of 72

Description of the manuscript

20 leaves + covers

Pp. 36 in full score + blank. Black-line manuscript in David Gordon Duke's hand, originals at 28 cm. x 38 cm., and when tape-bound. Music manuscript paper: British Columbia Industries = paper type; taped binding.

Annotated in unknown hand [Derek Bampton?].

Laid in: violin (2 leaves, 8 pages) and cello (2 leaves, 7 pages) parts. {H. Mutsaers, copyist [?]}.

End note: [completed] May 16/72

Instrumentation

violin, cello, piano, and taped bird songs

Movements and sections

I Pre-dawn, poco lento

II Aubade 1, allegretto

III Aubade 2, allegretto

IV Scherzando, allegro ma non troppo

V Song at Sundown, lento tranquillo

VI Allegro ma non troppo

VII Aubade, allegretto

Subsequent publications and recordings

CBC performances

Air checks

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, commissions, performances, and critical reception

Dedicated to “all bird lovers.”

Performance: 1972, first performance at Shawnigan Festival

Commission: CBC

****<1972.3/a> Songs from the Distaff Muse (set I)**

This document is not available in Coulthard Fonds, but rather only from Canadian Music Centre.

Photocopy of black-line score, tape bound, version in circulation at Canadian Music Centre.

Composer's annotations

Description of the manuscript

20 leaves, covers.

Vocal and instrumental score. Paginated by song. In composer's hand; originals at 28 cm. x 39 cm.

I Self and other self. Lento ma non troppo. Text: Elizabeth I.

II Love thou art best of human joys. Poco lento con tenerezza. Text: Countess of Winchelsea.

III O Valley of warring broom. Moderato grazioso. Text: Katherine Mansfield.

IV I thought by tears thy thoughts to move. Passacaglia for cello. Adagio espressivo. Text: Sara Coleridge.

V A southern garden. Moderato poco scherzando. Text adapted from Dorothy Farmiloe.

VI Exhilaration. Allegro vigoroso. Text: Emily Dickinson.

Instrumentation

Soprano, alto, and cello.

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Dedication

Dedicated to: Nona Mari and Gloria Doubleday.

1973.1/a **Songs of Enchantment**

Black-line transparencies, this version circulating at Canadian Music Centre.

Composer's annotations

"Baritone and piano | for Donald Bell"

Laid in: Alternate cover page, showing "finished Jan 8/73."

Description of the manuscript

2 card covers; 19 leaves

32 pages, 4 unnumbered with texts. 28 cm x 38.5 cm. In the composer's hand, and corrected throughout by her.

Pages 1-6: hand of Coulthard; 7-11 and 23-32, in hand of David Gordon Duke; 12-22, unknown.

Instrumentation

Piano; violin 1, violin 2, viola, cello, bass.

Movements and sections

I: On a Poet's Lips I Slept. P.B. Shelley. Lento sognando

II: In the Woods. Coventry Patmore. Moderato grazioso con sentimento

III: The Gypsy Folk in Arcady. Richard Scrase. Allegro e poco agitato

IV: I Love Thee, Atthis, in the Long Ago. Bliss Carman (adapted). Lento teneramente

V: The Cherry Blossom Wand (A Roundelay). Anna Wickham (in the style of a folk song).

~~Allegro giusto~~. Moderato.

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Donald Bell

1973.2/a **Pieces for the Present | for Piano**

“Junior catalogue. Ages 10-15.”

Black-line transparencies, replaced by published version.

Description of the manuscript

2 card covers; 14 leaves

26 pages and blanks. 24 cm x 32 cm. In unknown hand, ink, and lightly annotated and corrected throughout by her.

Instrumentation

Piano.

Movements and sections

- I Where the Trade Winds Blow. “Moderately”
- II Promenade of the Bird-Watchers. “Moderately with humour”
- III Far Above the Clouds. “Gently floating”
- IV The Black Boy Dances. “Fast and rhythmically”
- V Television story time. “Moderately with grace”
- VI The Mountain Snowy Trail. “Very smoothly and not too fast”
- VII The Mathematician. “Moderately, pedantically”
- VIII Grandfather’s clock.
- IX Dance of the Clogs. “Rhythmically marked (quite quickly)”

Subsequent publications and recordings

See discography; see also published version, *infra*, 1973.2/b.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Maureen Forrester

1973.2/b **Pieces for the Present | for Piano**

Waterloo, Ontario: Waterloo Music Co. Ltd., 1974. Pp. i-ii, 3-24.

22.75 cm x 30.5 cm.

Illustrations by Jane [Adams] Poulsson.

Description of the manuscript

2 card covers; 14 leaves

26 pages and blanks. 24 cm x 32 cm. In unknown hand, ink, and lightly annotated and corrected throughout by her.

Instrumentation

Piano.

Movements and sections

I Where the Trade Winds Blow. "Moderately"

II Promenade of the Bird-Watchers. "Moderately, with humour"

III Far Above the Clouds. "Gently floating"

IV The Black Boy Dances. "Fast and rhythmically"

V Television story time. "Moderately with grace"

VI The Mountain Snowy Trail. "Very smoothly and not too fast"

VII The Mathematician. "Moderately, pedantically"

VIII Grandfather's clock.

IX Dance of the Clogs. "Rhythmically marked (quite quickly)"

Subsequent publications and recordings

See discography.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1974.1/a> **Kalamalka (Lake of Many Colours). Prelude for Orchestra**

This is a Canadian Music Centre circulating version, but J.C.'s personal copy.

On title page: "Dedicated to Don Mowatt"

"Commissioned by the Canadian Broadcasting Corporation, 1973"

Composer's annotations

Programme note pasted in on inside cover.

Description of the manuscript

32 leaves + covers

Pp. 61 in full score. Black-line manuscript in David Gordon Duke's hand, originals at 28 cm. x 38.5 cm., and when tape-bound. Music manuscript paper: British Columbia Industries = paper type; taped binding.

Annotated by conductor, and lightly annotated by composer.

Composer's errata list, inside back cover.

Instrumentation

2 flutes [piccolo], 2 oboes, 2 clarinets A, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, percussion, timpani, harp, violins 1, violins 2, viola, cello, double bass.

Movements and sections

Subsequent publications and recordings

VSO, ASO [Halifax]: CBC broadcast recordings.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to Don Mowatt.

Performed: first Dec. 2, 1974, the Atlantic Symphony Orchestra, under Klaro Mizerit.

Dedication: Ettore Mazzoleni

<1974.1/b> **Kalamalka (Lake of Many Colours). Prelude for Orchestra**

This is a Canadian Music Centre circulating version, but J.C.'s personal copy.

On title page: "Dedicated to Don Mowatt"

"Commissioned by the Canadian Broadcasting Corporation, 1973"

Composer's annotations

Light verbal annotations, in pencil, by composer.

Description of the manuscript

32 leaves + covers

Pp. 61 in full score. Black-line manuscript in David Gordon Duke's hand, originals at 28 cm. x 38.5 cm., and when tape-bound. Music manuscript paper: British Columbia Industries = paper type; taped binding.

Instrumentation

2 flutes [piccolo], 2 oboes, 2 clarinets A, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, percussion, timpani, harp, violins 1, violins 2, viola, cello, double bass.

Location of manuscript originals and transparencies

Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1974.2/a> **Canada Mosaic**

This is a Canadian Music Centre version: on title page: "Personal score of the composer"

Description of the manuscript

54 leaves + covers

Pp. 106 in full score. Black-line manuscript in David Gordon Duke's hand, originals at 28 cm. x 38 cm., and when tape-bound.

Annotated by unknown person, and by composer.

Laid in: composer's errata list; 7 leaves photocopied folk songs; 3 leaves programme note, typescript, typescript authorial claim, "David Duke."

Laid in: new year's greeting in Mandarin and Cantonese.

Instrumentation

Piccolo, 2 oboes, cor anglais, 2 clarinets B \flat , bass clarinet, 2 bassoons, contra-bassoon, 4 horns in F, 3 trumpets, 3 trombones, bass trombone, tuba, percussion, timpani, piano, harp, celeste, violins 1, violins 2, viola, cello, double bass.

Movements and sections

I Lullaby for a Snowy Night [shows as "Evening" in programme note, by error]

II Mam'zelle Québécoise

III D'Sonoqua's Song

IV Harbour Sounds

V The Contented House

VI Billowing Fields of Golden Wheat

VII New Year in Chinatown [called Happy New Year: "The World Rings"]

Other versions

1. See "Introduction and Three Folk Songs," 19XXXX, and see discography.
2. See "Three Vancouver Sketches," 19XXXX, and see discography.

Subsequent publications and recordings

CBC broadcast recordings.

LPs/CDs : see discography.

Arrangement: *Lullaby for a Snowy Night*, arr. piano 4 hands, in *Music of Our Time*, 19XXXX

Location of manuscript originals and transparencies

Transparencies: Waterloo Music

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances: CBC Vancouver Orchestra, and as above, discography

<1974.2/b> **Canada Mosaic**

Description of the manuscript

20 leaves + covers

Unpaginated score. Pencilled manuscript in composer's hand, originals at 23 cm. x 31 cm., and staple-bound (Conservatory Manuscript Book).

Laid in: 3 leaves, pencil ms. arrangement of movement 1, "Lullaby for a Snowy Night," for piano duet, this by David Gordon Duke (see *Music of Our Time*).

1 leaf, pencil, composer's hand, link passages for adaptation, "Introduction and Three Folk Songs [1986]."

Instrumentation

Movements and sections

I Lullaby for a Snowy Night [shows as "Evening" in programme note, by error]

II Mam'zelle Québécoise

III D'Sonoqua's Song

IV Harbour Sounds

V The Contented House

VI Billowing Fields of Golden Wheat

VII New Year in Chinatown [called Happy New Year: "The World Rings"]

Other versions

See above, 1974.2/a.

See "Introduction and Three Folk Songs," 19XXXX, and see discography.

See "Three Vancouver Sketches," 19XXXX, and see discography.

Subsequent publications and recordings

CBC broadcast recordings.

LPs/CDs : see discography.

Arrangement: *Lullaby for a Snowy Night*, arr. piano 4 hands, in *Music of Our Time*, 19XXXX

Location of manuscript originals and transparencies

Transparencies: Waterloo Music

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Performances: CBC Vancouver Orchestra, and as above, discography

<1974.3/a> **Requiem Piece (Piano) | 1968 | and arranged for Two Pianos (1974)**

Note: Requiem Piece (1968XXX) here appears in an entirely new instrumental guise, and requires a separate catalogue number.

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at cover:

Title followed by: "...solo (1968)...(Sylvia or David please bring home!).

Description of the manuscript

2 card covers; 9 leaves

17 pages. 28cm x 38 cm. In the composer's hand.

Page 1, score: "~~moderate~~ – lento (approx. 44-48?). Pedal ad lib"

1 laid-in leaf, alternate bar, p. 13, measure 4.

Numerous changes in composer's hand, throughout. Light annotations by David Gordon Duke.

Incorporates the Bach chorale, "O God, How Grievous is the Sorrow of the Heart," from a cantata.

Instrumentation

Two pianos.

Movements and sections

Subsequent publications and recordings

Taped at CBC [Mitzi Friedlander].

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1974.3/b> **Requiem Piece (Piano) | 1968 | and arranged for Two Pianos (1974)**

Note: Requiem Piece (1968XXX) here appears in an entirely new instrumental guise, and requires a separate catalogue number.

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at cover:

Title followed by: "...solo (1968)."

Description of the manuscript

2 card covers; 9 leaves

17 pages. 27cm x 33.5 cm. Cirlox bound. In the composer's hand.

1 laid-in leaf, alternate bar, p. 13, measure 4.

Some changes in composer's hand.

Instrumentation

Two pianos.

Movements and sections

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1974.4/a> **Songs from the Distaff Muse (set II)**

Black-line score, tape bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Page 1, Dedicated to "The Duettists | Nona Marie and Catherine Fearn | commissioned by the Canada Council for their | tour of Japan 1974 / 74"

Description of the manuscript

20 leaves, covers.

Vocal/piano score. Paginated by song. Manuscripts in composer's hand; originals at 28 cm. x 39 cm.

I Storm or fair weather. Lento espressivo. Text Mary Queen of Scots.

II Roundelay (Love is like the wild rose briar). Di valse, allegretto grazioso. Text Emily Brontë.

III Love that is dead. Lento mesto. Text Christina Rossetti.

IV Do not ask me what to wear. (For Janey) Poco allegro scherzando. Two fragments from Sappho.

V Berceuse (Sleep darling) (for Alexa). Lento con teneramente. Two fragments from Sappho.

Nota: See arr. for full orchestra, movement I, *Canada Mosaic*, 19XXX.

VI Bonsai, haiku kaigara (a seashell). Allegretto japonica. Elizabeth Gourlay.

VII A caveat to the fair sex. Allegro ma non troppo. Lady Mary Wortley.

Corrected in composer's hand.

Instrumentation

Vocal duet and piano.

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to: Nona Marie and Catherine Fearn

<1974.4/b> **Songs from the Distaff Muse (set II)**

Black-line score, unbound, version not in circulation.

Composer's annotations

Ms. at cover, in the composer's hand: "1972"

Nota: pencil annotations suggesting orchestration (?).

Description of the manuscript

20 leaves, no covers.

Vocal/piano score. Paginated by song. Manuscripts in composer's hand; originals at 28 cm. x 33.5 cm.

I Storm or fair weather. Lento espressivo. Text Mary Queen of Scots.

II Roundelay (Love is like the wild rose briar). Di valse, allegretto grazioso. Text Emily Brontë.

III Love that is dead. Lento mesto. Text Christina Rossetti.

IV Do not ask me what to wear. (For Janey) Poco allegro scherzando. Two fragments from Sappho.

V Berceuse (Sleep darling) (for Alexa). Lento con teneramente. Two fragments from Sappho.

[*Nota:* See arr. for full orchestra, movement I, *Canada Mosaic*, 1974.2/a.]

VI Bonsai, haiku kaigara (a seashell). Allegretto japonica. Elizabeth Gourlay.

VII A caveat to the fair sex. Allegro ma non troppo. Lady Mary Wortley.

Instrumentation

Vocal duet and piano.

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1975.1/a> **Four Prophetic Songs**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, inside cover: "Texts: Elizabeth Gourlay." Texts recopied here.

Then: "Chamber songs for alto voice, flute, cello, and piano."

In J.C.'s hand, a pencil note at p. 1:

"This work was commissioned by the Shaw Festival of Canada in cooperation with the Ontario Arts Council for their concert 'Celebration' honouring women artists on August 3, 1975 at Niagara-on-the-Lake. Ontario. Premiered by [to black line text] dedicated to Maureen Forrester [pencil] and the Camerata Chamber Players."

Programme note pasted in.

Note last page: "Finished April 1975."

Description of the manuscript

17 leaves, covers.

Pp. 35 in cirlox-bound full score. Manuscripts of songs I and IV in David Gordon Duke's hand; songs II, III in composer's hand; originals at 28 cm. x 33 cm.

Light pencil annotation by composer.

Instrumentation

Alto voice, flute, cello, and piano.

Movements and sections

I. Of the Universe

II. In the Azure Space: A Meditation

III. We do not Have Forever: A Lament. Passacaglia.

IV. An Exaltation

Subsequent publications, other versions, and recordings

Air checks.

See discography for LP recording.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1975.2/a> **Hymn of Creation**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "1975."

Then, inside cover: text inserted in composer's hand. [Rg-veda, X, 129]

Page 1, "Dedicated to Charles Shaw and James Schell."

Description of the manuscript

8 leaves, covers.

Pp. 14 in tape-bound vocal score. Manuscripts in David Gordon Duke's hand; originals at 28 cm. x 38 cm.

Instrumentation

SATB. Rehearsal piano provided.

Movements and sections

Subsequent publications, other versions, and recordings

Possibly tape-recorded at UBC [see Dept of Music archives]

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to Charles Shaw and James Schell

<1975.2/b> **Hymn of Creation**

Black-line copy, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "1975."

Then, inside cover: two verses of text "from Rig-veda | for SATB | & percussion | by Jean Coulthard | first version SATB only | second version SATB with percussion | dedicated to Charles Shaw | and James Schell" [text from Rg Veda, X, 129]

Description of the manuscript

8 leaves, covers.

Pp. 14 in tape-bound full score. Manuscripts in David Gordon Duke's hand; originals at 28 cm. x 38 cm. Piano part for rehearsal.

Laid in: two percussion parts. 2 leaves, 5 pages.

Laid in: handwritten text by Charles Shaw, of which only a part is set.

Instrumentation

SATB. Rehearsal piano provided. Percussion.

Movements and sections

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to Charles Shaw and James Schell

<1975.3/a> **Lyric Symphony | (Symphony III) for Bassoon and Chamber Orchestra**

Presented in 1 cirlox-bound volume.

Composer's annotations

Ms. at inside cover, in the composer's hand.

Ms. at p. 1: "For | ~~George Zuckerman~~" [vigorously struck out in pencil]

End-date/final page: "Finished Feb 10/1975"

Description of the manuscript

58 leaves.

Pp. 1-114 in full score, no blanks. Original manuscript in David Gordon Duke's hand [initialled by copyist penultimate page]. 28 cm. x 43.5 cm. ,

Laid in: solo bassoon part [3 leaves, 9 pages: H. Mutsaers, copist [?]]

Movements and sections

I: Moderato grazioso

II: Song for a spring night. Lento espressivo

III: Rondo. Allegro agitato

Internal Markings

Corrected and annotated by the composer.

Instrumentation

2 flutes; 2 doubling piccolos; oboe; 2 clarinets in A; 1 orchestral bassoon; 2 horns in F; solo bassoon; timpani; percussion; violins 1 and 2; violas; celli; double bass.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1975.3/b> **Lyric Symphony | (Symphony III) for Bassoon and Chamber Orchestra**

Piano/bassoon reduction of 1975.3/a

Description of the manuscript

11 leaves.

40 in reduction, no blanks. Inked over pencil in composer's hand. 22.5 cm. x 31 cm.

Movements and sections

I: Moderato grazioso

II: Song for a spring night. Lento espressivo

III: Rondo. Allegro agitato

Internal Markings

Instrumentation

Piano reduction.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Other versions

See 1975.3/a.

Location of manuscript originals and transparencies

UBC Archives.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1976.1/a> **Lyric Sonatina for Clarinet and Piano**

This the Canadian Music Centre circulating version.

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Jean Coulthard"

Notational corrections throughout.

Movement III, "~~Humoresque~~, Villanelle."

Composer's note on date of completion: "Feb. 10/76"

Description of the manuscript

12 leaves + covers

Pp. i + 23 in full score. Manuscript in unknown hand, originals at 30 cm. x 39 cm., and when tape-bound. Music manuscript paper: British Columbia Industries.

Pencil annotations throughout by unknown hand; corrections in ink by composer.

Clarinet part laid in: 9 leaves [28 cm. x 34.5 cm.]

Instrumentation

Clarinet in B \flat , piano.

Movements and sections

I: Arabesque

II: In the style of a sarabande

III: Villanelle

Subsequent publications and recordings

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances: First performance July 2, 1979, Canadian Broadcasting Corporation.

Critical reception:

<1976.1/b> **Lyric Sonatina for Clarinet and Piano**

An unbound, black-line copy.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Notational corrections throughout, and verbal analysis of first movement.

Composer's note on first performance, last page: "July 2, 1979" [see 1976.1/a]

Description of the manuscript

12 leaves

Pp. 23 in full score. Manuscript in unknown hand, originals at 28 cm. x 36 cm.
Pencil and ink annotations throughout by composer.

Instrumentation

Clarinet in B \flat , piano.

Movements and sections

I: Arabesque

II: In the style of a sarabande

III: Villanelle

Subsequent publications and recordings

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances: First performance July 2, 1979, Canadian Broadcasting Corporation.

Critical reception:

<1976.1/c> **Lyric Sonatina for Clarinet and Piano**

An unbound, black-line copy.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Notational corrections throughout, and verbal analysis of first movement.

Composer's note on first performance, last page: "July 2, 1979" [see 1976.1/a]

Description of the manuscript

12 leaves

Pp. 23 in full score. Manuscript in unknown hand, originals at 28 cm. x 36 cm.
Pencil and ink annotations throughout by composer.

Instrumentation

Clarinet in B \flat , piano.

Movements and sections

I: Arabesque

II: In the style of a sarabande

III: Villanelle

Subsequent publications and recordings

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances: First performance July 2, 1979, Canadian Broadcasting Corporation.

Critical reception:

<1977.1/a> **Serenade : Three Duets for Alto Voice and Violin**

Composer's annotations

Ms. at cover:

Composer's signature, "Jean Coulthard."

Title, then "For Delia Wallis and Gerald Jarvis | Souvenir of May 21/77"

Inside cover: song texts by Elizabeth Gurlay—

I—"Incommunicado"

II—"When I was Young and Full of Grace"

III—"Sing Me My Lover"

Description of the manuscript

This version used in Canadian Music Centre circulating library.

9 leaves + covers

Pp. 15 + 1 blank in vocal/violin score. 28 cm. x 38 cm. Tape-bound.

Photocopy from black-line. Songs I and III in David Gordon Duke's hand, song II in composer's hand.

Instrumentation

Violin, voice.

Movements and sections

3 songs

Internal Markings

Annotated and corrected in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1978.1/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To Delia Wallis and Gerald Jarvis.

<1977.2/a> **Symphonic Ode for Viola and Chamber Orchestra**

Black line copy, from Canadian Music Centre, and thus publicly circulating.

Composer's annotations

Ms. at cover:

Title, then "For | Robert Vérébès | commissioned by the Canada Council 1976 | personal score of composer | best performance of this to date — Montreal S.O. & Vérébès Tape #98, not 84. Franz-Paul Decker."

End note: "Feb. 14/77. J.C. | First taping Nov. 15/77 | CBC Vancouver O. | dir. John Avison"

Inside front cover: orchestration list.

Description of the manuscript

37 leaves + covers

Pp. 71 + covers + 1 blank in full orchestral score. 28 cm. x 43.5 cm. Tape-bound.

Annotated by composer throughout. Manuscript in J.C.'s hand to p. 36, David G. Duke p. 37 to end.

Instrumentation

Solo viola, 2 flutes (flute II doubles piccolo), oboe, 2 clarinets (A), 2 bassoons, 2 horns in F, 2 trumpets, trombone, percussion, timpani, harp, violins 1 and 2, violas, celli, basses.

Movements and sections

Internal Markings

Annotated and corrected in ink by composer.

Subsequent publications, versions, and recordings

Canadian Music Centre for circulating copies.

Air checks

Other versions

See 1978.1/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To Robert Vérébès.

<1977.2/b> **Symphonic Ode for Viola and Chamber Orchestra**

Black line copy, from Canadian Music Centre, and thus publicly circulating.

Composer's annotations

Ms. at cover:

Title.

Description of the manuscript

37 leaves + covers

Pp. 71 + covers + 1 blank in full orchestral score. 28 cm. x 43.5 cm. Cirlox-bound.

Instrumentation

Solo viola, 2 flutes (flute II doubles piccolo), oboe, 2 clarinets (A), 2 bassoons, 2 horns in F, 2 trumpets, trombone, percussion, timpani, harp, violins 1 and 2, violas, celli, basses.

Movements and sections

Internal Markings

Lightly annotated by unknown hand throughout.

Subsequent publications, versions, and recordings

Canadian Music Centre for circulating copies.

Air checks

Other versions

See 1978.1/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To Robert Vérébès.

<1977.2/c> **Symphonic Ode for Viola and Chamber Orchestra**

Reduction for viola and piano, Canadian Music Centre publicly circulating. Photocopy of composer's pencilled original.

Composer's annotations

Extensive annotations by composer, throughout.
End date: "Autumn 1976."

Description of the manuscript

15 leaves + covers
Pp. 30 + 24 cm. x 32 cm. Tape bound.

Instrumentation

Solo viola, piano; orchestral cues marked.

Movements and sections

Lento espressivo

Subsequent publications, versions, and recordings

Canadian Music Centre for circulating copies.
Air checks
Composer's note on cover: "First taping: November 15/77."

Other versions

See 1977.2/a-b.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

1977.3/a Burlesca for Piano and Small Stringed Orchestra [for String Quintet]

Black-line transparencies, next [1977.3/b] version at Canadian Music Centre.

Composer's annotations

Ms. at cover:

"1977." Inside cover: errata in composer's hand on inside covers.

Description of the manuscript

2 card covers; 11 leaves

22 pages and blanks. 27cm x 43.5 cm. In the composer's hand, and corrected throughout by her.

End date, end note: "Oct 30/77. J.C."

Instrumentation

Piano; violin 1, violin 2, viola, cello, bass.

Movements and sections

Subsequent publications and recordings

Tapes [CBC: Margaret Bruce, piano, and members of the Purcell String Quartet]

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Margaret Bruce

1977.3/b Burlesca for Piano and Small Stringed Orchestra [for String Quintet]

Black-line transparencies, this version circulating at Canadian Music Centre.

Composer's annotations

Laid in: 5 pages of errata, full score, in composer's hand.

Description of the manuscript

2 card covers; 11 leaves

22 pages and blanks. 28cm x 43.5 cm. In the composer's hand, and corrected throughout by her.

Instrumentation

Piano; violin 1, violin 2, viola, cello, bass.

Movements and sections

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1977.3/c Burlesca for Piano and Small Stringed Orchestra [for String Quintet]

Version for strings, orchestral reduction for second piano.

Black-line transparencies, this version not circulating at Canadian Music Centre.

Composer's annotations

Description of the manuscript

2 card covers; 9 leaves

33 pages and 1 blank. 23cm x 35 cm. In the composer's pencilled hand, inked over, and lightly annotated and corrected throughout by her.

Instrumentation

Two pianos.

Movements and sections

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1977.4/a **Three Sonnets of Shakespeare**

“(102, 148, 91) | For | Alto voice and string quartet”

“Dedicated to Maureen Forrester | (for April 2, 1978)”

Black-line transparencies, this version not circulating at Canadian Music Centre.

Description of the manuscript

2 card covers; 15 leaves

30 pages and 1 blank. 27.5 cm x 35.5 cm. In the composer's hand, ink, and lightly annotated throughout by her.

End date “Feb 20/77.”

Instrumentation

Alto voice; violin 1, violin 2, viola, cello.

Movements and sections

I 102: My love is strengthen'd, though more weak in seeming. Lento espressivo

II 148: O me! What eyes hath love put in my head! Poco scherzando, allegro ma non troppo

III 91: Some glory, some in their skill. Allegro ma non troppo drammatico.

Subsequent publications and recordings

Air checks.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Maureen Forrester

1977.4/b **Three Sonnets of Shakespeare**

Black-line transparencies, this version circulating at Canadian Music Centre.

Description of the manuscript

2 card covers; 15 leaves

30 pages and 1 blank. 28 cm x 38.5 cm., tapebound. In the composer's hand, ink, and lightly annotated throughout in pencil by her.

Instrumentation

Alto voice; violin 1, violin 2, viola, cello.

Movements and sections

I 102: My love is strengthen'd, though more weak in seeming. Lento espressivo

II 148: O me! What eyes hath love put in my head! Poco scherzando, allegro ma non troppo

III 91: Some glory, some in their skill. Allegro ma non troppo drammatico.

Subsequent publications and recordings

Air checks.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Maureen Forrester

<1977.5/a> **Music of Our Time/Musique de notre temps**

[Note on publication dates and editions]

A series of piano teaching pieces published at Waterloo Music, beginning in 1977 and with completion of the series in 1980. Each volume of the series is thoroughly annotated with pedagogical indications, and all volumes illustrated by Jane Adams. The series included two volumes of teachers' manuals, and a landscape-styled volume of beginners' pieces.

Because the teachers' manuals contain no original works by the composer, but are in part her work, we here give their publication data:

I: *Music of Our Time: Teachers' Manual: I-IV*

Authors include: J. Coulthard, D. Duke, & J. Hansen.

Waterloo, Ontario: Waterloo Music Co. Ltd., 1977. 1st ed. Pp. i-xii, 13-56.

2nd ed., 1977 [but with corrections, actual date of publication unknown—both versions filed with 1977.5/a.]

II: *Music of Our Time: Teachers' Manual: I-IV*

Authors include: J. Coulthard, D. Duke, & J. Hansen.

Waterloo, Ontario: Waterloo Music Co. Ltd., 1978. 1st ed. Pp. i-xiv, 15-60.

The Archives of the University of British Columbia have filed these manuals as supplementary to 1977.5/a.

Note that this catalogue includes detailed remarks *ONLY* on pieces and works by Jean Coulthard.

The Waterloo Music Company chose to reprint the entire series with corrections as indicated by the composers, dates of reprints uncertain.

Cataloguers' Note: The Coulthard Archive provides a single example of each published volume, chosen on the following criterion: THAT it contained the greatest number of corrections by Jean Coulthard, as among all copies available to the cataloguers.

[Related series and works]

Because the author-editors of Music of Our Time/Musique de notre temps were participants, variously and severally, in later serial publication projects, we note the following:

A. *Student's Guide to Musical Form (q.v.)*, one volume: this book prepared by J. Coulthard, D. G. Duke, and Sylvia Rickard; and

B. *A la jeunesse*, ed. Thomas Rolston, later renamed *The Encore Series*: six volumes and two teachers' manuals, the whole devoted to graded works for learners in violin and piano.

MUSIC OF OUR TIME/MUSIQUE DE NOTRE TEMPS

Publication data— Waterloo, Ontario: Waterloo Music Company Limited, 1977-1980.

Preliminary Volume/Livret préliminaire by Jean Coulthard, David Duke, and Joan Hansen.
1980. 28 pp. with covers. 30.5 cm x 22.75 cm. Introductory note by the authors, pp. i-ii, 3-28.

Jean Coulthard's pieces herein:

- "Counting Song/Chanson pour compter," p. 5. Tempo: Strongly and slowly/lentement avec de la force. "For/pour Alexa."
- "Sorrowful Dance/Danse triste," p. 6. Tempo: Quite slowly and sadly/Assez lentement et tristement. "For/pour Alexa."
- "Indian Chief/Chef indien," p. 8. Tempo: Stately and slowly/Lentement et avec dignité. "For/pour Dylan."
- "The Echo/L'écho," p. 9. Tempo: Quite slowly/Assez lentement. "For/pour Kate."
- "New Dolly Dances/La nouvelle poupée danse," p. 13. Tempo: Happily – not too fast/Gaiment – pas trop vite. "For/pour Alexa." [Cf. 1921.1, "Early Pieces for Piano."]
- "The Laddy Plays His Bagpipe/Le jeune homme joue de la cornemuse," p. 16. Tempo: Quite quickly/Assez vite. "For/pour little John/P'tit Jean."
- "Birthday Morning/Matin d'anniversaire," p. 18. Tempo: Not too fast, brightly/Pas trop vite, vivement. "For/pour Alexa."
- "The Jackhammer/Le marteau pneumatique," p. 22-3. Tempo: Hammer it out quickly/Vite, au coups de marteau. "For/pour Christopher and Jeffrey."
- "La belle Françoise, French-Canadian folk song/chanson folklorique canadienne," pp. 26-7. Tempo: Like a song, not fast, gently/Comme une chanson, pas vite, gentiment. "For/pour Janey and Alexa."

Volume I/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.
1977. Pp. i-v, 6-40, with covers. 22.75 cm x 30.5 cm. Pp. i-v include preface and table of contents.

Jean Coulthard's pieces herein:

- "Alexa's Music Box/La boîte à musique d'Alexa," p. 7. Tempo: Rather slowly/Assez lent.
- "A First Chorale/Un premier choral," p. 9. Tempo: Quite slowly and with majesty/Assez lentement et avec majesté. [This piece arranged by Coulthard from "A Mighty Fortress is Our God."]
- "First Little Dance/Première petite danse [English folk song, "Lavender's Blue"/Chanson folklorique anglaise 'Bleu de lavande'], p. 11. Tempo: Waltz time, freely/Au temps de valse, librement.
- "Alexa's Bell Song/La chanson de carillon d'Alexa," p. 13. Tempo: Quickly and joyfully/Vite et joyeusement. [Based on the English folk song, "Oranges and Lemons."]
- "By the Fireside/Près du feu," p. 15. Tempo: A little slowly and quietly/Un peu lentement et tranquillement.
- "A Little Joke/Une bonne blague," pp. 16-7. Tempo: Quite fast and merrily/Assez vite et gaiment.

Volume II/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan

Hansen.

1977. Pp. i-iii, 4-31, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"Good Morning Song/Chanson du bon «matin»," p. 5. Tempo: Rousingly/D'un ton éveillant.

"Goodnight Song/Berceuse," p. 7. Tempo: Gently/Gentiment et assez lentement.

"Yellow Emperor/Le paon jaune (ou grand paon)," p. 17/ Tempo: Happily/joyeusement.

Dedication: "For Kate."

"Grandmother's Nonsense Song/La bêtise de la grand'mère," p. 21. Tempo: Quickly and with good humour/Rapidement et de bonne humeur.

"Lullaby for a Baby Seal/Berceuse pour un bébé phoque," p. 25. Tempo: Gently and slowly/Doucement et lentement.

"The Sailor Boy (A Hornpipe)/Le matelot (une matelote)," pp. 28-9. Tempo: Quickly and with vigour/Vite et avec vigueur.

Volume III/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.

1977. Pp. i-v, 6-32, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"Smoky the Bear/Smoke l'ours" p. 9. Tempo: Ponderously but not too slow/Avec lourdeur mais pas trop lent. Dedication: "For Barney."

"A Cold, Still Night/ Une nuit froide et calme," p. 13. Tempo: Quite slowly/Assez lentement.

Dedication: "For Sophie."

"The Whale's Sad Story/La triste histoire de la baleine," p. 17/ Tempo: Not fast, moderately/Pas vite, modérément. Dedication: "For Calliope."

"Eccosais," p. 21. Tempo: Quite fast and rhythmically/ Assez vite et rythmé. Dedication: "For Laura and Cecily."

"Grandmother's Favourite Christmas Song/Le chant préféré de grand'mère," p. 27. Tempo: Moderately and very simply/Modérément et très simplement. Arranged by Jean Coulthard (setting of 'The Huron Carol,' and see *Canadian Fantasy* [1939]; and further, *Minuet for Christmas*, from *The Encore Series*, q.v. *infra*. Dedication: "For Janey."

Volume IV/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.

1977. Pp. i-v, 6-35, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"A Walk in the Woods for Two/Une promenade aux bois à deux" p. 7. Tempo: Moderately/modérément. Dedication: "For Taryn and Kevin." [a two-part invention]

"Dancing to the Gramophone/Danser au son du gramophone," p. 15. Tempo: Graciously, not fast/Gracieusement, pas vite. [Waltz]

"Grandma's Blues/Les bleues de grand'mère," p. 21. Tempo: A little sadly, rather slowly/Un peu tristement, assez lentement.

"Grandfather's Harmonica/L'harmonica de grand'père," p. 25. Tempo: Brisk time, with vigour/Au temps vif, avec vigueur. Dedication: "For Andreas."

"Clear Waters/Les eaux claires," p. 28-9. Tempo: Andante, limpidly/Avec limpidité. Dedication:

"For Jacqueline." [Prelude]

Volume V/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.

1978. Pp. i-iv, 5-32, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"The Rocking Chair/Le fauteuil à bascule," pp. 6-7. Tempo: Gently and quite slowly/gentiment et assez lentement. Dedication: "For Neomée."

"Cello Threnody/Thrène pour violoncelle," p. 13. Tempo: Slowly and sorrowfully/Lentement et tristement. Dedication: "For Charles [Shaw]." [see index, Herrick, "Threnody"]

"The Happy Photographer/Le photographe heureux," p. 17. Tempo: Merry mood, and quite fast/Disposition gaie et assez vite. Dedication: "For Andreas."

"Duet: Twilight/Duo: Crépuscule," pp. 28-31. Tempo: Lento tranquillo. Dedication: "For Megan and Laurie."

Volume VI/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.

1978. Pp. i-iii, 4-36, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"Prelude (for a wild flower)/Prélude pour une fleur sauvage," pp. 5-6. Tempo: Gracefully and not too fast/Gracieusement et pas trop vite. Dedication: "For Babs." [Note: can be performed with "Clear Waters" as two 'preludes'.]

"Winter's Northern Scene/Tableau hivernal du nord," pp. 16-17. Tempo: Moderately and dramatically/Modérément et dramatiquement. Dedication: "For Matthew and Gavin."

"Strange Dance/Danse étrange," p. 25. Tempo: Poco lento grazioso. Dedication: "For Ruth [Brock]."

"Star Gazing/Parsemé d'étoiles," pp. 29-30. Tempo: Quite slowly/Assez lentement. Dedication: "For Don [Adams]."

Volume VII/Music of our Time/Musique de notre temps by Jean Coulthard, David Duke, and Joan Hansen.

1979. Pp. i-iii, 4-63, with covers. 22.75 cm x 30.5 cm.

Jean Coulthard's pieces herein:

"Lullaby for a Snowy Night/Berceuse pour une nuit de neige," pp. 5-9. Tempo: Lento semplice. Quarter note = 42. [Arranged for four hands.] Dedication: "For Janey and Alexa." [Note: See *Canada Mosaic*, 1974.2/a; and "Songs for the Distaff Muse," 1974.4/a, section 5.]

"Three Bizarre Dances/Trois danses bizarres," pp. 17-21.

Valse/Waltz: Lento, then, poco mosso, grazioso

Dedication: Thomas Rolston

Danse spirituelle: Poco lento semplice

Dedication: Isobel Rolston

Devil's Dance/Danse du diable. Allegro marcato

Dedication: Ira Schwartz.

Note: Three previous published in *Fourteen Pieces by Canadian Composers*

(Oakville, Ontario: Frederick Harris Limited, 1955), pp. 26-7.
 “Four Variations on ‘Good King Wenceslaus’/Quatre variations sur ‘Le bon roi Wenceslaus,’ pp. 38-43. Tempo: Moderato. Dedicated to “David Duke.” [See also 1934.1/a] [Note: pencilled and inked annotations and corrections.]
 “Sonatina (Seascapes)/Sonatine (Marine),” pp. 49-60. Tempi:
 I: Early May Morning/Par un matin au début de mai. Andante grazioso. “For Janey”
 II: The Lonely Shore/Rivage isolé. Lento espressivo. “For Joan [Hansen].”
 III: Whitecapes (Rondo)/Ecume de mer (rondo). Vigoroso. “For Sylvia [Rickard].” Note: first published—
 Toronto: BMI Limited, 1955.

Lento ma non troppo—semplice. Dedication: “For Ross Pratt.” [See “Quiet Song,” 1946.1/e]
 “Duet: Villanelle (Country Dance)/Duo: Villanelle,” pp. 40-45. Tempo: Quickly and well marked/Vite et bien marqué. Dedication: “For Megan and Laurie.” [Note: Corrections in ink]

Composer's annotations

Ms. at cover, in the composer's hand:
 Page 1, Dedicated to “The Duettists | Nona Marie and Catherine Fearn | commissioned by the Canada Council for their | tour of Japan 1974 / 74”

Description of the manuscript

20 leaves, covers.

Vocal/piano score. Paginated by song. Manuscripts in composer's hand; originals at 28 cm. x 39 cm.

I Storm or fair weather. Lento espressivo. Text Mary Queen of Scots.
 II Roundelay (Love is like the wild rose briar). Di valse, alegretto grazioso. Text Emily Brontë.
 III Love that is dead. Lento mesto. Text Christina Rossetti.
 IV Do not ask me what to wear. (For Janey) Poco allegro scherzando. Two fragments from Sappho.
 V Berceuse (Sleep darling) (for Alexa). Lento con teneramente. Two fragments from Sappho.
Nota: See arr. for full orchestra, movement I, *Canada Mosaic*, 19XXX.
 VI Bonsai, haiku kaigara (a seashell). Allegretto japonica. Elizabeth Gourlay.
 VII A caveat to the fair sex. Allegro ma non troppo. Lady Mary Wortley.

Corrected in composer's hand.

Instrumentation

Vocal duet and piano.

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to: Nona Marie and Catherine Fearn

<1978.1/a> **The Wild Thorn Apple Tree**

Photocopy of black-line score, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "1975."

Then, inside cover: text inserted in composer's hand. [Rg-veda, X, 129]

Page 1, Dedicated to "Elmer Iseler and the Festival Singers of Canada."

End date, end leaf: "Jan 78 J.C. finished."

Description of the manuscript

6 leaves, covers.

Pp. 10 + 1 blank. Manuscripts in composer's hand; originals at 28 cm. x 38 cm.

To a poem by Carl Sandburg from "Breathing Tokens" ed. M. Sandburg, ©1978, and then details of copyright holders.

Instrumentation

SATB. Rehearsal piano provided.

Movements and sections

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Dedicated to: Festival Singers of Canada

<1978.2/a> **Fanfare Sonata for Trumpet and Piano**

Composer's annotations

Ms. at cover:

Composer's signature, "Jean Coulthard."

Title, then "Jean Coulthard | to | George Laverock"

Ms. last page: "March 25/78"

Description of the manuscript

This version used in Canadian Music Centre circulating library.

12 leaves + covers

Pp. 22 + 1 blank in instrumental score. 28 cm. x 38 cm. Wire-bound.

Photocopy from black-line. Original in composer's hand.

Instrumentation

Trumpet in C, and piano.

Movements and sections

I: Con vivo, allegro ma non troppo

II: Passacaglia

Internal Markings

Extensively annotated and corrected in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Air checks [Barbara Butler]

Other versions

See 1978.1/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To George Laverock.

<1978.2/b> **Fanfare Sonata for Trumpet and Piano**

Composer's annotations

Ms. at cover:

Title, then "Jean Coulthard | for | George Laverock"

Ms. last page: "March 25/78"

Description of the manuscript

This version used in Canadian Music Centre circulating library.

12 leaves + covers

Pp. 22 + 1 blank in instrumental score. 28 cm. x 35 cm. Cirlox-bound.

Black-line. Original in composer's hand.

Instrumentation

Trumpet in C, and piano.

Movements and sections

I: Con vivo, allegro ma non troppo

II: Passacaglia

Internal Markings

Extensively annotated and corrected in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Air checks [Barbara Butler]

Other versions

See 1978.1/a et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To George Laverock.

<1978.2/c> **Fanfare Sonata 1978 for Trumpet and Piano**

Composer's annotations

"Part for trumpet in C | for George Laverock"

Description of the manuscript

This version used in Canadian Music Centre circulating library.

7 leaves + covers

Pp. 12 + 1 blank + covers in instrumental score. 28 cm. x 38 cm. Wire-bound.

Photocopy from black-line. Original in composer's hand.

Instrumentation

Trumpet in C.

Movements and sections

I: Con vivo, allegro ma non troppo

II: Passacaglia

Internal Markings

Annotated and corrected in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Air checks [Barbara Butler]

Other versions

See 1978.1 a/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

To George Laverock.

<1978.3/a> **Sonata for Two Pianos...Of the Universe...**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at cover:

Title followed by: "...for Boyd McDonald and Garth Beckett | Jean Coulthard | 1978 |
commissioned by the Canada Council 1978"

Description of the manuscript

2 card covers; 41 leaves

80 pages + covers + 1 blank. 28cm x 38.5 cm.

Copyists: David Gordon Duke, pp. 1-42; composer thereafter.

1 laid-in programme note, on a single leaf.

6 leaves: questions, errata, and corrections by Margaret Bruce and composer.

End-note, end-date: "Dec 28th/78 J.C. First draft finished Sept / 78 in England."

Instrumentation

Two pianos.

Movements and sections

I: Constellations

II: The Vast Night

III: Cosmic

Internal Markings

Annotated and corrected in pen by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

CBC concert tape, 1998.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1978.4> **[Five Easy Pieces]**

Photocopies, poor quality, of mss. now lost [?].

Cataloguers' note: These pieces were written contemporaneously with works for *Music of Our Time*, "Preliminary Volume," and subsequently not chosen for publication.

Description of the manuscript

10 leaves, with artist's drawings.

Pp. 10 in piano score. Unbound. 28.5 cm. x 35 cm.

Instrumentation

Piano.

Movements and sections

I: One, Two, Buckle My Shoe. For Alexa. 1 p. of music.

II: The Imp! For Michael (nephew). 1 p. of music.

III. The Dreamer. For Alexa. 1 p. (NB: Originally written 1917)

IV. On the Escalator. For Douglas. 1 p.

V. Silent night. For Semantha. 1 p. of music.

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

<1979.1/a: II, III, and IV> **The Return of the Native**

Opera in four acts, based on the novel of Thomas Hardy.

Libretto by the composer, here included as a sub-series, and its own envelope, with the notation: <1979.1/a: II, III, and IV> The Return of the Native : Libretti I-IV

Lib. I-II Final form of the libretto with composer annotations

Lib. III Interim form, 1970s

Lib. IV Original form, by E. Baxter, Nov. 2, 1955.

In 4 wire-bound volumes, of which volumes II, III, and IV in this collection, catalogued as 1979.1/a : vol. II, III, and IV.

Composer's annotations

Composer's manuscript originally in pencil [1956-79]; re-inked by David Gordon Duke [1971-9]; tempo markings and other expressive indications in composer's hand.

Composer's annotations, detailed corrections in her hand, throughout vols. 1-4.

Ms. at inside back cover, vol. IV, in the composer's hand:

"Jan. 11/76. Finished scoring in pencil. (Hawaii)

Feb. 28/79. Finished score in ink. (Hawaii)

Feb/56. Opera 'Return of the Native' — begun in Menton, France in the back of an electric appliance shop! [subsequently corrected in red ink: '1956 Jan.' J.C.]

Description of the manuscript

< Vol I [not in this collection]:

91 leaves. Covers.

Pp. 1-182 in full score + card covers. Photocopies of original transparencies, held in Canadian Music Centre, Toronto, Canada. Size of sheets and covers = 28 cm. x 43 cm. Music scored on papers by British Columbia Industries Ltd. >

Vol. II:

75 leaves. Covers.

Pp. 183-333 in full score + 1 blank. Size of sheets and covers = 28 cm. x 43 cm. Music scored on papers by British Industries Ltd.

Vol. III:

66 leaves. Covers.

Pp. 334-463 in full score + 2 blanks. Size of sheets and covers = 28 cm. x 43 cm. Music scored on papers by British Industries Ltd.

Vol. IV:

75 leaves. Covers.

Pp. 464-548 in full score + 1 blank. Size of sheets and covers = 28 cm. x 43 cm. Music scored on

papers by British Industries Ltd. Composer's hand alone pp. 503-48.

Laid in at vol. IV: 7 leaves, revisions in composer's hand to pp. 473-9.

Instrumentation

Piccolo; 2 flutes; 2 oboes and cor anglais; 3 clarinets in A and B \flat ; 3 bassoons; contra-bassoon; 4 horns in F; harp; 3 trumpets; 3 trombones; tuba; percussion; timpani; soloists; chorus; violins 1; violins 2; violas; celli; basses.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Other versions

See in seq.

/ piano reduction

/ suite "Where Tempests Rise"

/ separated arias and ensemble pieces

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances: Staged concert performance, Kaspar Productions, August 1995.

Critical reception:

<1979.1/b> **The Return of the Native**

Opera in four acts, based on the novel of Thomas Hardy.
Libretto by the composer.

Piano score in 2 *[TWO]* wire-bound volumes.

Composer's annotations

Composer's annotations, cover, vol. I: "Act I-2 | Return of the Native | Piano score — photos of original copy | JC"

Composer's annotations, cover, vol. II: "Act 3-4 | Return of the Native | Photos of original copy | JC"

Description of the manuscript

Vol I:

72 leaves. Covers. Wirebound.

Pp. 1-142 in piano/vocal score + card covers + 2 blanks. Photocopies of original inked ms., originals held in Canadian Music Centre, Toronto, Canada. Size of sheets and covers = 24 cm. x 32 cm. Music scored on Conservatory paper.

Vol. II:

43 leaves + covers + 5 laves laid in + 1 blank. Wirebound.

Unpaginated in piano/vocal score. Size of sheets and covers = 28 cm. x 43 cm. Music scored on Conservatory paper.

Light pencilled markings, not in composer's hand, throughout vols. I and II.

Other versions

See in seq.

/ see 1979.1

/ suite "Where Tempests Rise"

/ separated arias and ensemble pieces

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.1/c> **The Return of the Native**

Opera in four acts, based on the novel of Thomas Hardy.
Libretto by the composer.

Piano score in 2 *[TWO]* wire-bound volumes, version in circulation at the Canadian Music Centre.

Composer's annotations

Composer's annotations, cover, vol. I: "Acts 1 and 2"
Composer's annotations, cover, vol. II: "Acts 3 and 4"

Description of the manuscript

Vol. I:

72 leaves. Covers. Wirebound.

Pp. 1-142 in piano/vocal score + card covers + 2 blanks. Photocopies of original inked ms., originals held in Canadian Music Centre, Toronto, Canada. Size of sheets and covers = 24 cm. x 32 cm. Music scored on Conservatory paper.

Vol. II:

43 leaves + covers + 5 laves laid in + 1 blank. Wirebound.

Unpaginated in piano/vocal score. Size of sheets and covers = 28 cm. x 43 cm. Music scored on Conservatory paper.

Laid in, a single leaf of 3 pages, pencil ms., revisions to Witchcraft scene, composer's original.

Internal markings

Extensively annotated and corrected in the composer's hand, in ink, throughout vols. I and II.

Other versions

See in seq.

/ see 1979.1, 1979.2

/ suite "Where Tempests Rise"

/ separated arias and ensemble pieces

Location of manuscript originals and transparencies

Canadian Music Centre, excepting laid-in sheet at vol. II.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.1/d> **The Return of the Native**

Opera in four acts, based on the novel of Thomas Hardy.

Libretto by the composer.

Original manuscript sketches for work.

In 7 manuscript volumes, all of which volumes in this collection, here catalogued as 1979.1/d: vol. I, vol. II, vol. III, vol. IV, vol. V, vol. VI, and vol. VII.

Composer's annotations

Composer's manuscript originally in pencil [1956-79]; re-inked by David Gordon Duke [1971-9]; tempo markings and other expressive indications in composer's hand.

Composer's annotations, detailed corrections in her hand, throughout vols. 1-4.

Ms. at inside back cover, vol. IV, in the composer's hand:

“Jan. 11/76. Finished scoring in pencil. (Hawaii)

Feb. 28/79. Finished score in ink. (Hawaii)

Feb/56. Opera ‘Return of the Native’ — begun in Menton, France in the back of an electric appliance shop! [subsequently corrected in red ink: ‘1956 Jan.’] J.C.”

Description of the manuscript

Vol. I:

6 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on papers by Chappell and Co.

Vol. II:

6 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on papers by Chappell and Co.

1 leaf laid in.

Vol. III:

4 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on papers titled “Musique.”

Vol. IV:

4 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on papers titled “Musique.”

Vol. V:

4 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on papers titled "Musique."

Vol. VI:

9 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on Frederick Harris Co., Conservatory paper."

Laid in: 1 leaf.

Note: includes draft of song, "The White Rose," at end of volume VI.

Vol. VII:

9 leaves. Covers.

Unpaginated. Double-staved pencil score. Size of sheets and covers = 25 cm. x 31.5 cm. Music scored on Frederick Harris Co., Conservatory paper."

Laid in: 7 leaves.

Additional leaves: 11 sheets.

Other versions of this work

See in seq.

/ 1979.1 et seq.

/ suite "Where Tempests Rise"

/ separated arias and ensemble pieces

Composer's originals

Archives of the University of British Columbia, Vancouver, Canada

<1979.1/e> **Arias, A Duet, and a Trio from “Return of the Native”**

Black-line score, wire bound, version in circulation from the Canadian Music Centre.

Description of the manuscript

25 leaves, no covers.

48 pp. 28 cm. x 38 cm. Manuscripts in James Littleford's hand

I The Seasons of her Year. Lento mesto

II Lament. Moderato espressivo

III Song of Remembrance (poem by Edna Baxter). Lento

IV Coquette and After. Lento

V Eustasia's Dream Song (poem Edna Baxter). Poco andante

VI Last Love. Poignantly, poco lento; dirge-like

VII Vagrant's Song. Lento

VIII Great Things. Andante espressivo

IX My native country. Lento

X I worked no wile to meet you. Andante

XII In tenebris. Molto adagio et mesto

XIII French song: Le pont du jour. Poco scherzando

XIV O Life with its sad, seared face (duet for soprano and baritone). Andantino mesto

XV The gossips' trio. Allegro ma non troppo, tempo giusto

Cataloguers' note: prepared for sponsors' audition in advance of first full, performance, in the style of "opera in concert."

Instrumentation

Voices and piano

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1979.5/a> **Shizen: Three Nature Sketches from Japan for Oboe and Piano**

Composer's annotations

Ms. at cover:

Title followed by: "Jean Coulthard | dedicated to | Evelyn Barbirolli [] Iris Loveridge | & and Jessie Binning | Spring 1979"

Inside front cover: "1979 | based on several Japanese folk songs — collection found in Hawaii | I In 'The Wind in the Pines' (an ancient song is used | Song of the Mountain) | II Meditation Garden (An old Japanese lullaby | After the Bird Song the melody is heard | in cancrizan form | III Temple Festival two Ancient Temple dance tunes which | are still used to-day at the July| Festivals of the temple in Japan.)"

Description of the manuscript

This version used in Canadian Music Centre circulating library.

11 leaves + covers

Pp. 19 + 1 blank in instrumental score. 28 cm. x 38 cm. Wire-bound.

Photocopy from black-line. Copyist movements I, II — composer; movement III — David Gordon Duke with notational adds. by composer.

Laid in: oboe part in 1 leaf, 4 pp. [copyist David Gordon Duke]

:errata sheet

:typewritten programme note.

Instrumentation

Oboe and piano.

Movements and sections

I: Wind in Pines

II: Meditation Garden

III: The Temple Festival

Internal Markings

Annotated and correct in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1979.5/b et seq.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "...to | Evelyn Barbirolli [] Iris Loveridge | & and Jessie Binning | Spring 1979"

<1979.5/b> **Shizen: Three Nature Sketches from Japan for Oboe and Piano**

Manuscript originals, black-line transparencies, for 1979.5/a.

Composer's annotations

Ms. at cover:

Title followed by: "Jean Coulthard | dedicated to | Evelyn Barbirolli [] Iris Loveridge | & and
Jessie Binning | Spring 1979"

Description of the manuscript

2 card covers; 24 leaves
28cm x 35.5 cm.

Instrumentation

Oboe and piano.

Movements and sections

I: Wind in Pines
II: Meditation Garden
III: The Temple Festival

Internal Markings

Annotated and correct in ink by composer.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1979.5 a/c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.5/c> **Shizen: Three Nature Sketches from Japan for Oboe and Piano**

Published version.

Composer's annotations

Light annotations by composer.

Description of the manuscript

Publisher: London and Sevenoaks: Novello, 1986. Novello cat. 12 0597.

Covers, pp. 22 + oboe part, 4 pp. laid in on a single folded sheet.

21 cm x 30 cm.

Instrumentation

Oboe and piano.

Movements and sections

I: Wind in the Pines

II: Meditation Garden

III: The Temple Festival

Other versions

See 1979.5 a/b

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.6/a> **Sonata for Solo Violin**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at cover:

Title followed by: "Dedicated to | Thomas Rolston | Jean Coulthard | 1979 | rev. 1983"

Description of the manuscript

2 card covers; 7 leaves, 1 accordion.

8 pages + covers + numerous blanks for convenient page turns. 28cm x 38.5 cm.

Instrumentation

Solo violin.

Movements and sections

I: Allegro drammatico

II: Sarabande

III: Fugitive

Internal Markings

None added.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1979.6 b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.6/b> **Sonata for Solo Violin**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre.

Composer's annotations

Ms. at cover:

Title followed by: "Dedicated to | Thomas Rolston | Jean Coulthard | 1979"

Description of the manuscript

2 card covers; 6 leaves, 2 accordion.

8 pages + covers + numerous blanks for convenient page turns. 28cm x 38.5 cm.

Instrumentation

Solo violin.

Movements and sections

I: Allegro drammatico

II: Sarabande

III: Fugitive

Internal Markings

Light pencilled annotations throughout.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1979.6 a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.6/c> **Sonata for Solo Violin**

Photocopy of black-line transparencies, version circulating at Canadian Music Centre, wire-bound, but later *withdrawn*. This is the first version of the sonata, showing extensive revisions, leading to subsequent and retained version.

Composer's annotations

Ms. at cover:

Title followed by: "Dedicated to | Thomas Rolston | Jean Coulthard | 1979"

Description of the manuscript

2 card covers; 13 leaves.

24 pages + covers + numerous blanks for convenient page turns. 28cm x 38 cm. David Gordon Duke, copyist, pp. 16-24.

Instrumentation

Solo violin.

Movements and sections

I: Allegro drammatico

II: 'From an Antique Land' ~~Sarabande~~ . Adagio (quasi lute)

III: Fugitive. Moderato con forza

Internal Markings

Heavily reworked throughout in red ink.

Subsequent publications and recordings

Other versions

See 1979.6 a et seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1979.6/d> **Sonata for Solo Violin**

Black-line transparencies, originals of 1979.6/d version as described above.

Composer's annotations

Ms. at cover:

Title followed by: "Dedicated to | Thomas Rolston | Jean Coulthard | 1979"

Description of the manuscript

2 card covers; 26 leaves.

24 pages + covers + numerous blanks for convenient page turns. 28cm x 35.5 cm.

Instrumentation

Solo violin.

Movements and sections

I: Allegro drammatico

II: Sarabande

III: Fugitive

Internal Markings

None.

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

See 1979.6 a et seq.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

1979.7/a **Les chansons du coeur | (Poèmes de Madeleine Guimont)**

“Par Jean Coulthard | pour Ginette Duplessis | avec mon affection | le mois d’août/79”

Photocopy of black-line transparencies, this version circulating at Canadian Music Centre.

Description of the manuscript

2 card covers; 7 leaves

13 pages and 1 blank. 28 cm x 38 cm. In the composer’s hand, ink, and lightly corrected throughout by her.

Laid in: draft of programme note; another leaf: typescript of Eng. translation of two song texts.

Instrumentation

Soprano and piano.

Movements and sections

I J’ai fermé mon coeur. “Triste et lentement”

II Je tisserai l’arc-en-ciel. “Étincelant. Pas trop vite. Légèrement.”

III Voix d’yeux. “Lentement. Très calme et doucement.”

Subsequent publications and recordings

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Ginette Duplessis

1979.7/b **Les chansons du coeur | (Poèmes de Madeleine Guimont)**

Photocopy of black-line transparencies, this version circulating at Canadian Music Centre.

Description of the manuscript

2 card covers; 7 leaves

13 pages and 1 blank. 28 cm x 38 cm. In the composer's hand, ink, and lightly corrected throughout by her.

Instrumentation

Soprano and piano.

Movements and sections

I J'ai fermé mon coeur. "Triste et lentement"

II Je tisserai l'arc-en-ciel. "Étincelant. Pas trop vite. Légèrement."

III Voix d'yeux. "Lentement. Très calme et doucement."

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

Dedication: Ginette Duplessis

<1979.8/a> **Three Ballades from the Maritimes**

Photocopy of black-line score, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "For | Jon Washburn | & the Vancouver Chamber Choir | Commissioned by the Canadian | Broadcasting Corporation | Autumn 1979"

End date, end leaf: "Finished Nov 7/79. Finished copying Jan 17/80."

Description of the manuscript

12 leaves, covers.

Pp. 21. Manuscripts in composer's hand; originals at 28 cm. x 38 cm.

Instrumentation

SATB. Rehearsal piano provided.

Movements and sections

I Dirge (Lost Jimmy Whalan). Adagio mesto.

II Serenade (The Pirates' Serenade). Poco lento con tenerezza.

III Music for Dancing (There's Pork in the Cupboard). Spritely.

NB: optional spoons

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: Jon Washburn & the Vancouver Chamber Choir

<1979.9/a> **Four Piano Pieces (in different styles) for Young Friends**

India ink, on transparencies, composer's hand, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

On cover, date of composition: "Oct-Nov/79."

Description of the manuscript

12 leaves.

Pp. 11. Manuscripts in composer's hand; originals at 28 cm. x 35.5 cm.

Instrumentation

Piano.

Movements and sections

I Toccata (baroque). Allegro ma non troppo. "For Babs and her students"

II Sonatina for a puppet (classic). Moderately. "For Phyllis Schuldt and her students."

III Ballade (Romantic). "La belle dame sans merci." (After the poem of John Keats). Lento. "For Katja [Cerovsek]."

IV Drifting on the Lake (Impressionist). Gently flowing. "For Alexa."

Subsequent publications, other versions, and recordings

See 1979.9/b.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: See above, individual movements.

<1979.9/b> **Four Piano Pieces (in different styles) for Young Friends**

Published as: J. Coulthard, D. Duke, and S. Rickard. *A Student's Guide to Musical Form*. Waterloo, Ontario: Waterloo Music Co. Ltd., 1981. Pp. i-iii, 4-59. Illustrations by Jane Adams.

This work complete with extensive musical apparatus.

Instrumentation

Piano.

Movements and sections

I Toccata, pp. 9-10. Allegro ma non troppo. "For Babs and her students."

II Sonata: i : "The Marionette," pp. 16-18. Moderately. "For Phyllis Schuldt and her students"; ii: "Pastorale," pp. 20-1. Andante cantabile; iii: "Rondo for a Gypsy," pp. 23-4. All three movements annotated in pencil.

Note: third of three sonatinas for children—see (i) Lyric sonatina [one movement], *Music of Our Time*, vol. 7; and (ii) Sonatina (Seacapes), *Music of Our Time*, vol. 8.

III Ballade. "La belle dame sans merci," pp. 37-9. (After the poem of John Keats). Lento. "For Katja [Cеровсек]."

IV Drifting on the Lake, pp. 46-7. Gently flowing. "For Alexa."

V Two Rhythm Studies, p. 55. Moderato; allegro.

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: See above, individual movements.

<1980.1/a> **Pas de Deux: Sonatina for Flute and Bassoon**

Composer's annotations

Ms. at cover:

“Pas de Deux | Sonatina | for | Flute and Fogotto [bassoon]. | Music by | Jean Coulthard | a
Wedding Present | for Camille [Churchfield] and Christopher Millard | (Finished Mar. 10/80.)”

Pencilled addition: “In dedication leave out, ‘A Wedding Present’.”

Description of the manuscript

This version used in Canadian Music Centre circulating library.

11 leaves + covers

Pp. 19 + 1 blank in instrumental score. 28 cm. x 38 cm. Wire-bound.

Photocopy from black-line.

Instrumentation

Flute and bassoon.

Movements and sections

I: Pas de Deux (Sonatina)

II: Passacaglia

III: Pursuit

Internal Markings

None

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1980.2/a> **A la jeunesse. A suite of ten little pieces**

Composer's annotations

Ms. at cover:

"To my granddaughter on her fifth birthday [Alexa Poulsson]. Mar. 15/80.)"

Description of the manuscript

This photocopy of composer's black line version; published and no longer circulating (published later).

8 leaves + covers

Pp. 13 + 1 blank in instrumental score. 28 cm. x 38 cm. Wire-bound.

Laid in: violin part, 6 leaves, 10 pages, and lightly annotated bowings.

Instrumentation

Violin and piano.

Movements and sections

I: The climb up Mount Royal. Moderately—a walking pace

II: The sailboat on the lake. Floating gently

III: Grandfather tells a witch story. Slowly

IV: A song for bed-time. Play slowly and dreamily

V: Let's play. Allegro (jolly)

VI: A quiet moment. Quite slowly and peacefully

VII: Dance of the gypsy. Very lively

VIII: A little sorrow. Lento mesto

IX: Friend squirrel. Allegro (playfully)

X: Under the sea. Moderato (gently)

Internal Markings

None

Subsequent publications and recordings

See later use of these works in J. Coulthard, D. Duke, J. Ethridge, *A la jeunesse*, published Waterloo, subsequently F. Harris, 1983-95.

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1980.2/b> **A la jeunesse. A suite of ten little pieces**

Composer's annotations

Ms. at cover:

“To my granddaughter on her fifth birthday [Alexa Poulsson]. Mar. 15/80.)”

Additional annotations, alternative readings and ossia.

Description of the manuscript

This photocopy of composer's black line version; published and no longer circulating (published later).

8 leaves + covers

Pp. 13 + 1 blank in instrumental score. 28 cm. x 38 cm. Wire-bound.

Laid in: violin part, 6 leaves, 10 pages, and lightly annotated bowings.

Instrumentation

Violin and piano.

Movements and sections

See 1980.2/a.

Internal Markings

None

Subsequent publications and recordings

See later use of these works in J. Coulthard, D. Duke, J. Ethridge, *A la jeunesse*, published in part by Waterloo, 1983, subsequently *in toto* by Frederick Harris, 1995. See *infra* 1995.2/a.

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1980.3/a> **Vancouver Lights (A Soliloquy)**

Cover: "...for chorus and orchestra | in honour of the City of Vancouver | {taped over} {and in memory of the late George C. Bradley, its illustrious citizen}

"Text. Lines taken from the poem by Earle Birney, "Vancouver Lights," July 30/1980." [text included at inside covers.]

This version circulating from the Canadian Music Centre.

Popularly considered to a cantata, along with *Pines of Emily Carr* and *Pastoral Cantata*.

Composer's annotations

End-date/final page: "July 30/1980. JC"

Description of the manuscript

26 leaves.

Pp. 47 in full score, blanks, and covers. Wire-bound. Photocopy of original manuscript in composer's hand [initialled by copyist penultimate page]. 32 cm. x 49 cm.

Laid in: printed copy of text.

Movements and sections

Internal Markings

Corrected and annotated by the composer, extensively, and in red ink.

Instrumentation

2 flutes; piccolos; 2 oboes and cor anglais; 3 clarinets in A; 2 orchestral bassoons and 1 contra-bassoon; 4 horns in F; 3 trumpets; 3 trombones; 1 tuba; harp; timpani; percussion; SATB choir; soprano solo; baritone solo; violins 1 and 2; violas; celli; double bass.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "in honour of the City of Vancouver."

<1980.3/b> **Vancouver Lights (A Soliloquy)**

Piano reduction, wire-bound, circulating from Canadian Music Centre.
Composer's inked-over ms.

Composer's annotations

End-date/final page: "July 30/1980. JC"

Description of the manuscript

17 leaves.

Pp. 33 in piano score, blanks, and covers. Wire-bound. Photocopy of original manuscript in composer's hand. 24 cm. x 32 cm.

Movements and sections

Internal Markings

Corrected and annotated by the composer, extensively, and in red ink.

Instrumentation

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

See 1980.3/a.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "in honour of the City of Vancouver."

<1980.3/c> **Vancouver Lights (A Soliloquy)**

Piano reduction, cirlox-bound, non-circulating.
Pencil ms.

Composer's annotations

Description of the manuscript

17 leaves.

Pp. 33 and covers in piano score, blanks, and covers. Photocopy of pencilled original and not in composer's hand. 28 cm. x 33 cm.

Movements and sections

Internal Markings

Corrected and annotated by the composer, and in red ink.

Instrumentation

Piano and vocal.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

See 1980.3/a, b.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "in honour of the City of Vancouver."

<1980.3/d> **Vancouver Lights (A Soliloquy)**

Piano-choral reduction, staple-bound, non-circulating.
Pencil ms. inked over.

Composer's annotations

Annotated and corrected throughout.

Description of the manuscript

17 leaves.

Pp. 33 and covers in piano score, and covers. Pencilled original in composer's hand. 23 cm. x 30.5 cm.

Movements and sections

Continuous, "Lento misterioso."

Internal Markings

Corrected and annotated by the composer.

Instrumentation

Piano and SATB.

Subsequent publications and recordings

Air-check tapes.

Other versions

See 1980.3/a, b, c.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated "in honour of the City of Vancouver."

<1980.4/a> **Two Idylls from Greece**

“March 24/80.”

... “For lyric baritone or tenor and piano.”

Poems by Joseph Braddock.

Photocopy of inked ms., wire-bound, of version in circulation at Canadian Music Centre.

Composer’s annotations

Description of the manuscript

6 leaves

Pp. 10 in score for voice and piano. Manuscript in composer’s hand, 28 cm. x 38 cm.

Instrumentation

Voice and piano.

Movements and sections

I Delos. Adagio doloroso

II So Went My Love. Allegro ma non troppo (in the style of a Greek folk song)

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1980.5/a> **Image Astrale**

Photocopy of original pencilled manuscript. Wire bound, first at Canadian Music Centre, now withdrawn.

Composer's annotations

Ms. at cover:

In JC's hand, "In honour of Christine Coyiuto"

Description of the manuscript

11 leaves

21 pages + covers. 24 cm x 32 cm.

In composer's hand throughout.

Corrected by the composer.

Instrumentation

Solo piano.

Movements and sections

Poco lento misterioso

Internal Markings

Subsequent publications and recordings

Subsequent publication by The Avondale Press, North Vancouver, Canada, see. 1981.2/c

Tape versions, CBC and other.

Discography

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Christine Coyiuto

Performance:

<1980.5/b> **Image Australe**

Composer's original pencilled manuscript.

Composer's annotations

Ms. at cover:

In JC's hand, "In honour of Christine Coyiuto"

Description of the manuscript

2 card covers; 18 leaves

21 pages + covers + 6 blanks. 23 cm x 30 cm.

In composer's hand throughout.

Instrumentation

Solo piano.

Movements and sections

Poco lento misterioso

Internal Markings

Subsequent publications and recordings

Subsequent publication by The Avondale Press, North Vancouver, Canada, see. 1981.2/c

Tape versions, CBC and other.

Discography

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Christine Coyiuto

Performance:

<1980.5/c> **Image Astrale**

Original pencilled manuscript fair copy. Conservatory Manuscript Book.

Composer's annotations

Ms. at cover:

In JC's hand, "Astral Image (Images?) for Christine Coyiuto. Image Astrale. December 1980.
Original copy by J.C."

Description of the manuscript

12 leaves

17 pages + covers. 23 cm x 30.5 cm.

In composer's hand throughout.

Instrumentation

Solo piano.

Movements and sections

Poco lento floating. Misterioso.

Internal Markings

Subsequent publications and recordings

Subsequent publication by The Avondale Press, North Vancouver, Canada, see. 1981.2/c

Tape versions, CBC and other.

Discography

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Christine Coyiuto

Performance:

<1980.5/d> **Image Astrale**

Published version. North Vancouver, British Columbia, Canada: Avondale Press, 1988.

Composer's annotations

Description of the manuscript

Cover; 10 leaves

20 pages. 21.5 cm x 28 cm.

Instrumentation

Solo piano.

Movements and sections

Poco lento, misterioso

Subsequent publications and recordings

Air checks.

Discography.

Tape versions, CBC and other.

Other versions

See 1980.5/a-c.

Composer's copy/ies

Dedications, commissions, performances, critical reception

Dedication: "In honour of Christine Coyiuto"

Performance:

<1981.1/a> **Sonata Number 3 for Violin and Piano | (à la Jeunesse)**

Photocopy of pencilled score, composer's copy.

Composer's annotations

Ms. at cover:

Title followed by: "...for | my granddaughter Alexa Poulsson | with my tender affection | spring / 81"

Description of the manuscript

2 card covers; 14 leaves

27 pages + covers + 2 blanks. 24cm x 32 cm.

In the composer's hand, throughout.

Laid-in violin part, on 5 leaves, 12 pages.

Instrumentation

Violin, piano.

Movements and sections

I: Moderato pensivo

II: Sarabande (Lament)

III: Villanelle

Internal Markings

Heavily annotated and corrected in pen by composer. Bowed and fingered (Thomas Rolston?)

Subsequent publications and recordings

Air checks

Other versions

1985.1/b

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1981.1/b> **Sonata Number 3 for Violin and Piano | (à la Jeunesse)**

Photocopy of pencilled score, composer's copy.

Composer's annotations

Ms. at cover:

"Corrected copy."

Title followed by: "...for | my granddaughter Alexa Poulsson | with my tender affection | spring / 81"

End note: "(Copy) Feb 17/81."

Description of the manuscript

2 card covers; 14 leaves

27 pages + covers + 2 blanks. 28 cm x 39 cm. Wire-bound.

Laid-in violin part, on 2 leaves, 6 pages. Unknown copyist.

Instrumentation

Violin, piano.

Movements and sections

I: Moderato pensivo

II: Sarabande

III: Villanelle

Internal Markings

Subsequent publications and recordings

Air checks

Other versions

1985.1/a

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1981.3/a> **String Quartet No. 3**

Photocopy of composer's pencilled score.

Composer's annotations

Ms. at cover, in the composer's hand:

Dedicated to the late George Bradley.

End date: "Sept 16/81. JC"

End date, 1st movement: "May 4/81"

Description of the manuscript

31 leaves, covers

Pp. 60 in instrumental score, black line composer's manuscript + 1 blank. Originals at 24 cm. x 32 cm. in wire binding.

Extensive annotations and corrections throughout by composer.

Laid in: 2 leaves; 1 page errata, 1 page programme note—reproduction of Okanagan Festival for Composers Programme.

Instrumentation

String quartet.

Movements and sections

I: Poco mosso cantabile con tenerezza

II: Adagio pensivo (resignation)

III: Drammatico, allegro con energia

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "George Bradley"

<1981.4/a> **Song for Fine Weather [for Soprano and Orchestra]**

Photocopy of pencil original, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "Song for Fine Weather of the Haida Indians, translation of Haida poems by Constance Skinner."

End date: "Aug 8/81."

Description of the manuscript

7 leaves, covers.

Pp. 12. Manuscripts in composer's hand; originals at 28 cm. x 38 cm.

Instrumentation

Orchestral score: soprano; and flute, oboe, 2 cl. B♭, bassoon, 2 horns in F, 2 trumpets, trombone, tympani, Indian drum, violins 1 & 2, cellos, basses.

Movements and sections

Lento serio

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1981.4/b> **Song for Fine Weather [for Soprano and Orchestra]**

Photocopy of pencil original, unbound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name, "Song for Fine Weather of the Haida Indians, translation of Haida poems by Constance Skinner."

End date: "Aug 8/81."

Ossia ending, some annotations throughout, and at end,

"Ossia. A small crescendo to 'sun' (mf?), then echo ww. pizz. ww piano.

Dwight Bennett and Nancy Hermiston."

Description of the manuscript

12 leaves, covers.

Pp. 12. Manuscripts in composer's hand; originals at 28 cm. x 38 cm.

Instrumentation

Orchestral score: soprano; and flute, oboe, 2 cl. B♭, bassoon, 2 horns in F, 2 trumpets, trombone, tympani, Indian drum, violins 1 & 2, cellos, basses.

Movements and sections

Lento serio

Subsequent publications, other versions, and recordings

Air checks

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1981.5/a> **[Theme and] Four Miniatures on a Scottish Folk Song (Thou Hast Stolen My Very Heart)**

Photocopy of pencil originals, this version probably without analogue at Canadian Music Centre.

Composer's annotations

Description of the manuscript

13 leaves.

13 pages. Unbound. 28cm x 32 cm. In the composer's hand.

Instrumentation

Two violins, piano.

Movements and sections

Tema: Poco lento, semplice

I Allegretto (Aubade)

II Lento (Threnody)

III Allegro pesante (Villanella)

IV Lento cantabile (The parting)

Subsequent publications and recordings

See also "Music on a Scottish Folk Song," 1964.1/a-b.

Air checks.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1982.1/a> **Songs of a Dreamer**

Photocopy of composer's manuscript.

Composer's annotations

Ms. at cover:

In JC's hand, "for soprano | & | viola | for | Marguerita Noye Etter | [ink] Winter 1992"

Description of the manuscript

2 card covers; 9 leaves, one folded

15 pages + covers + several blanks. In composer's hand throughout. 24cm x 32 cm.

Song texts through manuscript. Lightly annotated by composer.

Instrumentation

Solo and viola.

Movements and sections

I: From "The Sleep of Spring" poem by John Clare

II: "A Kiss", poem William Drummond

III: "The World Wanderers", poet Percy Bysshe Shelley

Internal Markings

Light pencil annotation.

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Marguerita Noye

<1982.2/a> **Where the Tradewinds Blow | Three Sketches | for | Flute and Piano**

Photocopy of composer's manuscript, version from Canadian Music Centre, but no longer circulating—published thereafter.

Composer's annotations

Ms. at cover:

Signed. Inside cover: "Wedding present for Anne-Elise | August 1982"

Ms. end note:

"September 2/82. J.C."

Description of the manuscript

Card covers; 10 leaves, blank

20 pages + covers + a blank. In composer's hand throughout. 28cm x 38 cm., wire-bound.

Laid in: flute part, 2 leaves, 8 pages.

Copyist throughout: unknown.

Instrumentation

Flute, piano.

Movements and sections

I: Shining Morning

II: Night Song

III: East Wind

Subsequent publications and recordings

Published Novello.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Marguerita Noye

<1983.1/a> **Songs for Christina**

... "A cycle of four songs for coloratura soprano"

Photocopy of pencilled ms., wire-bound, of version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"Songs for Christina ~~Songs~~. Summer/83 with thanks Roxolana Roslak"

"First performance, Jan 20/85 Roxolana Roslak"

End date, "Oct. 3/83"

Description of the manuscript

11 leaves

Pp. 17 in score for soprano and piano. Manuscript in composer's hand, 28 cm. x 38.5 cm. in tape binding.

Texts handwritten, dedication absent.

Instrumentation

Soprano voice and piano.

Movements and sections

I Spring Quiet [Christina Rossetti, as all following]. Espressivo poco lento

II Dream Love. Freely, poco scherzando

III Echo. Lento espressivo

IV A Birthday. Allegro leggiero

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: "for Roxolana Roslak"

<1983.2/a> **Ballade of the West**

Presented in 1 wire-bound volumes, photocopy of composer's inked original version in circulation from Canadian Music Centre.

Composer's annotations

Cover: "Composer's copy, corrected."

Dedicated to "Katia Cerovsek Summer 1983"

End leaf, end date "Jan. 26/83".

Description of the manuscript

29 leaves.

Pages 55 + covers in full orchestral score. Original manuscript in composer's hand, papers at 28 cm. x 38.5 cm.

Instrumentation

Solo piano; 2 flutes and piccolo; 1 oboes; 2 clarinets in A; 2 bassoons; 2 horns in F; 1 trumpets; 1 trombones; percussion; timpani; violins 1; violins 2; violas; celli; basses.

Movements and sections

One continuous movement, "Moderato grazioso."

Internal Markings

Detailed corrections and annotations throughout, composer's hand. Last page rewritten in pencil.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Katia Cerovsek

<1983.2/b> **Ballade of the West**

Pencilled annotation at cover: "Composer's copy, corrected."
Photocopy of inked copyist's version.

Description of the manuscript

Reduction for piano and chamber orchestra of 1983.2/a.

24 leaves.

Pages 24 + blank in piano score. In Patrick E. Carpenter's hand, papers at 28 cm. x 38.5 cm.

Instrumentation

Solo piano and piano accompaniment.

Movements and sections

One continuous movement, "Moderato grazioso."

Internal Markings

Detailed corrections and annotations throughout, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

1983.2/a

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Katia Cerovsek

<1983.2/c> **Ballade of the West**

This version wire-bound and circulating at Canadian Music Centre.

Description of the manuscript

Reduction for piano and chamber orchestra of 1983.2/a.

24 leaves.

Pages 24 + blank + covers in piano score. Manuscript in Patrick E. Carpenter's hand, papers at 28 cm. x 38.5 cm.

Instrumentation

Solo piano and piano accompaniment.

Movements and sections

One continuous movement, "Moderato grazioso."

Internal Markings

Detailed corrections and annotations throughout, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

1983.2/a,b

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Katia Cerovsek

<1983.2/d> **Ballade of the West**

This version the composer's original pencilled reduction.

Description of the manuscript

Reduction for piano and chamber orchestra of 1983.2/a.

20 leaves, first 4 leaves laid in.

Pages 30 + blanks + covers in piano score. Conservatory Manuscript Book. 23.5 cm. x 30.5 cm.

Instrumentation

Solo piano and piano accompaniment.

Annotations

End note: "Rewritten at the end. See other scores."

Movements and sections

One continuous movement, "Moderato grazioso."

Internal Markings

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

1983.2/a,b,c.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: "For Katia Cerovsek"

<1983.3/a> **The Bird of Dawning Singeth All Night Long**

A new arrangement and reworking of 1949.1/a. Photocopy of composer's pencilled manuscript.

Composer's annotations

On disjoined cover, "Conservatory Manuscript Book,":
"Quotation from Shakespeare's play, 'Hamlet' Act I scene..."

Description of the manuscript

6 leaves

Pp. 10 in piano score. 24 cm. x 32 cm. Canadian Music Centre version, wire bound.

Laid in: parts

3 leaves, unknown hand, 28 cm. x 38.5 cm.

Instrumentation

Flute, viola, and guitar.

Movements and sections

I: Stand Swaying Slightly

II: I Often Wonder

III: There is No Darkness

Internal Markings

Orchestrational suggestions, and revisions added at later date, all in Jean Coulthard's hand.

Subsequent publications and recordings

See 1949.2, and 1960XXX, et seq.

See discography for digital/commercial recording.

Other versions

See cat. 1949.2/b, et seq., and 1960XXX.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada\

Notes on dedications, performances, and critical reception

Dedications: "For Douglas Hensley (& his trio)."

<1983.4/a> **Fantasy Sonata for Horn and Piano**

Canadian Music Centre circulating copy, in composer's pencilled hand, photocopy.

Composer's annotations

Title page: "Spring 1983"

Description of the manuscript

7 leaves.

Pages 12 + covers. Original manuscript in composer's hand, papers at 28 cm. x 38 cm.

Laid in: horn part, 5 leaves, 9 pages.

Instrumentation

Piano, instrumental score. Horn in concert pitch, part transposed.

Movements and sections

One continuous movement: Moderato grazioso

Internal Markings

Detailed corrections and annotations throughout, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1983.4/b> **Fantasy Sonata for Horn and Piano**

Another photocopy, from composer's pencilled hand, with an alternate ending indicated in pencil, and most probably suggested by a performer.

Composer's annotations

Title page: "Spring 1983"

Description of the manuscript

7 leaves.

Pages 12 + covers. Original manuscript in composer's hand, papers at 28 cm. x 38 cm.

Laid in: horn part, 5 leaves, 9 pages.

Instrumentation

Piano, instrumental score. Horn in concert pitch, part transposed.

Movements and sections

One continuous movement: Moderato grazioso

Internal Markings

Detailed corrections and annotations throughout, composer's hand.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1984.1/a> **[Cycle of] Five Lyrics from the Chinese**

Photocopy of lack-line version; this version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "Autumn/84 | translations by Helen Waddell | for soprano, flute, piano, glockenspiel,
Chinese boîte"

Description of the manuscript

16 leaves, covers.

Paginated within songs. In full score. Manuscript in composer's hand. 28 cm. x 38.5 cm.

Instrumentation

Soprano, flute, piano, glockenspiel, Chinese boîte.

Movements and sections

I: Drinking Song

II: The Morning Glory Climbs Above My Head

III: Early Morning

IV: The Rushes on the Marsh Are Green

V: A Gathering of the Clans

Subsequent publications, other versions, and recordings

Air checks.

Subsequent versions for piano trio; violin and piano.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances: Washington, DC, late 1980s.

Critical reception:

<1984.2/a> **Lyric Sonatina for Solo Guitar**

This the Canadian Music Centre version, circulating.

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] "Jean Coulthard | Autumn 1984"

Description of the manuscript

16 leaves + unbound covers

16 pp. in instrumental score. Manuscript originals at 24 cm. x 32 cm., and loose. In composer's hand, pencil.

Instrumentation

Guitar.

Movements and sections

I: Moderator con vigoroso

II: Cantilina

III: Villanelle

Subsequent publications and recordings

Air check(s)

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Douglas Hensley

Performances:

Critical reception:

<1984.3/a> **Autumn Symphony | (Symphony IV)**

Presented in 1 wire-bound volume, non-circulating.

At covers: "~~Symphonic Images~~ Autumn Symphony."

Composer's annotations

Ms. at inside cover, in the composer's hand, "Spring 1984."

Ms. at p. 1: "Dedicated to David Duke."

End-date/final page: "June 22/84"

Description of the manuscript

23 leaves.

Pp. 46 in full score, no blanks. Photocopy of original pencilled manuscript in composer's hand.

28 cm. x 38.5 cm.

Movements and sections

I: Prelude. Adagio

II: Sonata (with classic grace). Piu mosso moderato grazioso

III: Scherzo (turbulent). Fugato, scherzo

IV: Epilogue (Prophetic). Molto adagio pensivo

V: Coda

Internal Markings

Corrected and annotated by the composer, and by an unknown hand.

Instrumentation

String orchestra.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Canadian Broadcasting Corporation, Vancouver, Canada

for a complete conducting score, and full set of parts

Air-check tapes

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to "David [Gordon] Duke."

<1984.3/b> **Autumn Symphony | (Symphony IV)**

Presented in 1 wire-bound volume, circulating from Canadian Music Centre.
At covers: "Autumn Symphony."

Composer's annotations

Ms. at inside cover, in the composer's hand, "1984-85. First performance Vancouver Chamber Orchestra under Mario Bernardi Feb 5/87. Release broadcast. Corrected JC"
Laid in: 1 leaf, programme note in the composer's hand.

Description of the manuscript

23 leaves.

Pp. 46 in full score, no blanks. Photocopy of original pencilled manuscript in composer's hand.
28 cm. x 38.5 cm.

Movements and sections

- I: Prelude. Adagio
- II: Sonata (with classic grace). Piu mosso moderato grazioso
- III: Scherzo (turbulent). Fugato, scherzo
- IV: Epilogue (Prophetic). Molto adagio pensivo
- V: Coda

Internal Markings

Instrumentation

String orchestra.

Subsequent publications and recordings

Canadian Music Centre for the manuscript.
Air-check tapes.

Other versions

See 1984.3/a.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to "David [Gordon] Duke."

<1984.4/a> **The Bell Song**

“For children’s voices (unison, some divisi).” Text: Jean Coulthard [?]. Photocopy of pencilled original manuscript, circulating from the Canadian Music Centre.

Description of manuscript

3 leaves, 4 pages. Wire bound. 24cm x 32 cm.

Laid in: flute part, 2 leaves, tape bound; vocal part, 2 leaves, tape bound.

Composer’s annotations

Composer’s annotation on cover: “For Alexa.” End date: “Sept. 23/84.”

Instrumentation

Piano and unison voices.

Movements and sections

Joyously.

Subsequent publications, other versions, and recordings

XXX

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1985.1/a> **Frescoes for Harp and Violin**

Photocopy of composer's manuscript.

Composer's annotations

Ms. at cover:

Inside cover: "Summer and Fall / 85 for Rita & Victor Costanzi | with my affection (October 11/86)"

Description of the manuscript

Card covers; 14 leaves, blank

28 pages + covers + a blank. In composer's hand throughout. 24 cm x 32 cm., wire-bound.
Annotated in an unknown hand (Rita Costanzi?).

Instrumentation

Violin and harp.

Movements and sections

I: Verdure

II: The Madonna with the Singing Bird (Cima)

III: Vintage Time

Subsequent publications and recordings

Air check.

See chronology and tape-list.

Other versions

See 1985.1/b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Rita and Victor Costanzi

<1985.1/b> **Frescoes for Harp and Violin**

Photocopy of copyist's score; this version circulates from Canadian Music Centre.

Composer's annotations

Description of the manuscript

Card covers; 8 leaves, blank

13 pages + covers + 2 blanks. In R. Smith Mountain's hand throughout. 28 cm x 38 cm., wire-bound.

Laid in: violin part [3 leaves, 9 pages].

Instrumentation

Violin and harp.

Movements and sections

I: Verdure

II: The Madonna with the Singing Bird (Cima)

III: Vintage Time

Other versions

See 1985.1/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Rita and Victor Costanzi

<1985.1/c> **Frescoes for Harp and Violin**

Photocopy of copyist's score; this version circulates from Canadian Music Centre.

Composer's annotations

Description of the manuscript

Card covers; 8 leaves, blank

13 pages + covers + 2 blanks. In R. Smith Mountain's hand throughout. 28 cm x 38 cm., wire-bound.

Laid in: violin part [3 leaves, 9 pages].

Instrumentation

Violin and harp.

Movements and sections

I: Verdure

II: The Madonna with the Singing Bird (Cima)

III: Vintage Time

Other versions

See 1985.1/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Rita and Victor Costanzi

<1985.1/d> **Frescoes for Harp and Violin**

Composer's original pencilled score; this version non-circulating.

Description of the manuscript

Card covers; 15 leaves, blanks

28 pages + covers + 2 blanks. In Conservatory Manuscript Book throughout. 23 cm x 30.5 cm., staple-bound.

End-date: 2nd movement, "July 20/85"

Instrumentation

Violin and harp.

Movements and sections

I: Verdure. Poco mosso leggiere giocoso

II: The Madonna with the Singing Bird (Cima). Lento semplice

III: Vintage Time. Allegro gicoso

Other versions

See 1985.1/a, b, c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Rita and Victor Costanzi

<1985.2/a> **Fanfare Overture**

Presented in 1 wire-bound volume, circulating from Canadian Music Centre.

Composer's annotations

Ms. at p. 1: "Dedicated to Bruce Pullan and the Bach Choir [Vancouver Bach Choir]. Commissioned by the CBC, October/November 1985."

End-date/final page: "Dec 1/1985"

Description of the manuscript

17 leaves.

Pp. 31 in full score, blanks, covers. Photocopy of original pencilled manuscript in composer's hand. 28 cm. x 43.5 cm.

Text "...adapted by the composer from the motto of the City of Vancouver."

Movements and sections

Internal Markings

Corrected and annotated by the composer, and by an unknown hand.

Instrumentation

2 flutes, piccolo, 2 oboes, 2 clarinets in A, 2 bassoons and contra-bassoon, 4 horns in F, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion, SATB choir, violins 1 and 2, violas, celli, basses

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, commission, performances, and critical reception

"Dedicated to Bruce Pullan and the Bach Choir [Vancouver Bach Choir].

Commissioned by the CBC, October/November 1985."

<1985.2/b> **Fanfare Overture**

Presented in 1 wire-bound volume, circulating from Canadian Music Centre.
Piano reduction of 1985.2/a.

Composer's annotations

Description of the manuscript

10 leaves.

Pp. 18 in piano-vocal score, blanks, covers. Photocopy of original pencilled manuscript in composer's hand. 24 cm. x 32 cm.

Movements and sections

Internal Markings

Instrumentation

Piano and chorus/

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

See 1985.2/a.

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, commission, performances, and critical reception

<1985.3/a> **Dopo Boticelli (after Boticelli): A Suite for Cello and Piano**

Composer's annotations

Ms. at cover:

“Spring 1985.”

“...for Isobel and Shauna Rolston.”

Description of the manuscript

This version used in Canadian Music Centre circulating library.

10 leaves + covers + laid in cello part.

Pp. 19 + 1 blank in instrumental score. 28 cm. x 38.5 cm. Wire-bound.

Photocopy from composer's pencilled ms. Cello and piano score.

Laid in: cello part. 1 leaf, 6 pages. Copyist Henry H. Mutsaers.

Instrumentation

Cello and piano.

Movements and sections

I: Venus dal Mare (Venus from the Sea). Prelude. Lento misterioso

II: L'angelo con il ramo de oliva. Aria. Poco lento molto espressivo

III: Primavera. Roundelay. Allegro gio[co]so

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedication: “Isobel and Shauna Rolston”

<1986.1/a> **Piano Sonata No. 2**

Photocopy of composer's manuscript.

Composer's annotations

Ms. at cover:

In JC's original hand, here as throughout, inside cover, "July/August/86 | ~~for My Granddaughter~~
~~Alexa Poulsen~~ [unknown hand] for Jane Coop"

Description of the manuscript

2 card covers; 14 leaves

28 pages + covers + 1 blank. 24cm x 32.5 cm.

In the composer's hand throughout.

Instrumentation

Solo pianos.

Movements and sections

I: Con forza drammatico allegro ma non troppo

II: Threnody

III: Allegro vigoroso

Internal Markings

Annotated and corrected by unknown person. Light annotations by the composer.

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1986.1/d]

Tape versions.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Jane Coop

Performance: Jane Coop, June 10, 1989, Washington, DC, United States

<1986.1/b> **Sonata for Piano (Sonata 1)**

Composer's pencilled score.

Composer's annotations

Ms. at cover:

“Original copy piano sonata/47”

Dedication in pencil, “For my granddaughter Alexa Poulsson” [this dedication subsequently changed to “Jane Coop” [see 1986.1/a].

Description of the manuscript

Pencilled score, unbound Conservatory brand manuscript book. 15 leaves, unpaginated, 23 cm. x 31 cm. 28 pages.

Instrumentation

Piano.

Movements and sections

I: Con forza drammatico allegro ma non troppo

II: Threnody

III: Allegro vigoroso

Internal Markings

Subsequent publications and recordings

See 1986.1/a.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1986.1/c> **Piano Sonata No. 2**

Photocopy of copyist's manuscript.

Composer's annotations

Ms. at cover:

In JC's hand, "Piano Sonata 2 corrected"

Typeset inside cover: "Piano sonata 2 for Jane Coop"

Description of the manuscript

2 card covers; 15 leaves

28 pages + covers + 1 blank. 24cm x 32 cm.

In Jim Littleford's hand [?] throughout.

Instrumentation

Solo pianos.

Movements and sections

I: Con forza drammatico allegro ma non troppo

II: Threnody

III: Allegro vigoroso

Internal Markings

Annotated and corrected by the composer.

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1986.1/d]

Tape versions.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Jane Coop

Performance: Jane Coop, June 10, 1989, Washington, DC, United States

<1986.1/d> **Piano Sonata No. 2**

Photocopy of copyist's manuscript.

Composer's annotations

Ms. at cover:

In JC's hand, "Piano Sonata 2 | corrected by | Jane Coop"

Description of the manuscript

2 card covers; 15 leaves

28 pages + covers + 1 blank. 24cm x 32 cm.

In Jim Littleford's hand [?] throughout.

Instrumentation

Solo pianos.

Movements and sections

I: Con forza drammatico allegro ma non troppo

II: Threnody

III: Allegro vigoroso

Internal Markings

Annotated and corrected by Jane Coop.

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1986.1/d]

Tape versions.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Jane Coop

Performance: Jane Coop, June 10, 1989, Washington, DC, United States

<1986.1/e> **Piano Sonata No. 2**

Published version of 1986.1.

Description of the manuscript

North Vancouver: Avondale Press, 1997.

10 leaves and covers.

22 pages + covers. 21.5 cm x 28 cm.

Light correction.

Instrumentation

Solo piano.

Movements and sections

I: Con forza drammatico allegro ma non troppo

II: Threnody

III: Allegro vigoroso

Internal Markings

Annotated and corrected by Jane Coop.

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1986.1/d]

Tape versions.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Jane Coop

Performance: Jane Coop, June 10, 1989, Washington, DC, United States

<1986.2/a> **Introduction and Three Folk Songs**

Composer's annotations

"...arranged for chamber orchestra from | the Suite | Canada Mosaic."

Description of the manuscript

*This photocopied, wire-bound version of a black-inked score circulates in Canadian Music Centre.
29 leaves + covers + laid in cello part.*

Pp. 55 + cover in instrumental score. 28 cm. x 38.5 cm.

Instrumentation

2 flutes (2nd doubling piccolo), 1 oboe, 1 cor anglais, 2 clarinets in B \flat , 2 bassoons, 2 French horns in F, trumpet, trombone, harp (or piano), timpani, percussion, violins 1 and 2, viola, cello, bass

Movements and sections

- I: Lullaby for a Snowy Night. Lento semplice
- II: Mam'zelle québécoise. Tempo di valse, allegro ma non troppo
- III: [The] Contented House. Poco lento semplice teneramente
- IV: Billowing Fields of Golden Wheat. Gently, moderato

Subsequent publications and recordings

Canadian Music Centre for circulating copies.
Discography

Other versions

See Canada Mosaic
See also, *Music of our Time*
See also, *Songs for the Distaff Muse*

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1986.2/b> **Introduction and Three Folk Songs**

Composer's annotations

"...arranged for chamber orchestra from | the Suite | Canada Mosaic." Errata list on front cover in pencil (composer's hand).

Description of the manuscript

This photocopied, string-bound version of a black-line original score, with excisions and adaptations for chamber orchestra.

30 leaves + covers + laid in cello part.

Pp. 55 + cover in instrumental score. 28 cm. x 38.5 cm.

Annotated by the composer.

Instrumentation

2 flutes (2nd doubling piccolo), 1 oboe, 1 cor anglais, 2 clarinets in B \flat , 2 bassoons, 2 French horns in F, trumpet, trombone, harp (or piano), timpani, percussion, violins 1 and 2, viola, cello, bass

Movements and sections

I: Lullaby for a Snowy Night. Lento semplice

II: Mam'zelle québécoise. Tempo di valse, allegro ma non troppo

III: [The] Contented House. Poco lento semplice teneramente

IV: Billowing Fields of Golden Wheat. Gently, moderato

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Discography

Other versions

See 1986.2/a

See Canada Mosaic

See also, *Music of our Time*

See also, *Songs for the Distaff Muse*

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1986.2/c> **Introduction and Three Folk Songs**

Composer's annotations

"...arranged for chamber orchestra from | the Suite | Canada Mosaic." Errata list on front cover in pencil (composer's hand).

Description of the manuscript

This photocopied, string-bound version of a black-line original score, with excisions and adaptations for chamber orchestra.

30 leaves + covers + laid in cello part.

Pp. 55 + cover in instrumental score. 28 cm. x 38.5 cm.

Annotated by the composer, but differently from 1986.2/b.

Instrumentation

2 flutes (2nd doubling piccolo), 1 oboe, 1 cor anglais, 2 clarinets in B \flat , 2 bassoons, 2 French horns in F, trumpet, trombone, harp (or piano), timpani, percussion, violins 1 and 2, viola, cello, bass

Movements and sections

I: Lullaby for a Snowy Night. Lento semplice

II: Mam'zelle québécoise. Tempo di valse, allegro ma non troppo

III: [The] Contented House. Poco lento semplice teneramente

IV: Billowing Fields of Golden Wheat. Gently, moderato

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Discography

Other versions

See 1986.2/a

See Canada Mosaic

See also, *Music of our Time*

See also, *Songs for the Distaff Muse*

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1986.3/a> **Earth Music for Cello and Piano**

Six educational pieces for cello and piano.
This photocopy of composer's pencil original.

Description of the manuscript

7 leaves + covers

Pp. 14 + 1 blank in instrumental score. 24 cm. x 32 cm. Wire-bound. Circulating from Canadian Music Centre. Lightly annotated.

Laid in: cello parts, 5 leaves, 7 pages.

Instrumentation

Cello and piano.

Movements and sections

I Snails and Earthworms (Grade I). Slow and heavy (June / 86)

II Earth's Happy Little Creatures (Grade II). Quite fast and playfully

III This Beautiful Earth (Grade III). Moderately and simply

IV Earth's Clear Waters (Grade IV). Gently flowing

V Earth's Sorrow (Threnody). Lento (as a lament)

[See "Threnody," 19XX]

VI Earth's Stormy Weather (Grade VI). Allegro, with fire

Internal Markings

None

Subsequent publications and recordings

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

[xxx]1986.4/a **Preludes for Piano**

Black-line, wire-bound version circulating from the Canadian Music Centre. This version from Prelude IV onward; see 1986/x for published versions of I-III.

Composer's annotations

End-date, last page:

“Sept 7/86.”

Dedications by individual prelude.

Description of the manuscript

16 leaves and covers.

32 pages and blanks. 28cm x 38 cm. Composer's and others' hands.

Instrumentation

Piano.

Movements and sections

IV Aubade. Andante. “For Isobel Rolston”

V Dirge. Lento mesto. “For Ross Pratt”

VI Turbulence. Allegro ma non troppo, ma vigoroso. “For Jean-Pierre Vetter”

VII Introspection. Lento pensivo. “For Ada Bronstein”

VIII Song. Lento semplice cantabile. “For Claude Kenneson”

IX Innocence. Allegretto semplice. “For Young Friends”

X (In chromatic steps) Fury. Allegro agitato. “For Antonín Kubálik”

XI Spoof. Allegro scherzando. “For Tiiu Haamer”

XII Dark Mood. Lento misterioso. “For Tiiu Haamer”

XIII Illumination. Lento. “For Tiiu Haamer”

Subsequent publications and recordings

See discography

Air checks.

Other versions

See 1986/b ff.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

[xxx]1986.4/b **Preludes for Piano**

Black-line, wire-bound version circulating from the Canadian Music Centre. Seven preludes in this collection; earlier copy—black line, circulating from Canadian Music Centre—of various from 1986.4/a.

Composition of this version dates from the late 1960s.

Composer's annotations

Description of the manuscript

6 leaves and covers.

Unpaginated and blanks. 1 leaf laid in. 28cm x 38.5 cm. Composer's and others' hands.

Instrumentation

Piano.

Movements and sections

IV Aubade. Andante.

V Dirge. Lento mesto.

VII (changed in pencil from "VI") Turbulence. Allegro ma non troppo, ma vigoroso.

VII (changed in pencil to "VI") Introspection. Lento pensivo.

Extensive annotations. Composer's note: "See other copy, corrected. JC"

X Consolation. Poco lento.

2 pages, crossed out.

Composer's note: "Out!"

XI, renumbered in pencil "VIII" : Song. When Music Sounds. Lento semplice.

Laid in: Prelude IX, "With a Flower" [these words crossed out]. Composer's annotation: "See other copy, corrected." Extensive annotations: this version becomes "Innocence" in 1986/a.

Subsequent publications and recordings

See discography

Air checks.

Other versions

See 1986/a, c ff.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

[xxx]1986.4/c **Preludes for Piano**

Black-line, wire-bound version circulating from the Canadian Music Centre. This version from Prelude IV to Prelude X. Copyright date on CMC version is “1972.”

Composer's annotations

Description of the manuscript

9 leaves and covers.

17 pages and covers. 28cm x 38 cm. Composer's and others' hands.

Laid in, 1 page of errata [by Christine Coyiuto].

Instrumentation

Piano.

Movements and sections

IV Aubade. Andante. “For Isobel Rolston”

V Dirge. Lento mesto. “For Ross Pratt”

VI Turbulence. Allegro ma non troppo, ma vigoroso. “For Jean-Pierre Vetter”

VII Introspection. Lento pensivo. “For Ada Bronstein”

VIII Song. Lento semplice cantabile. “For Claude Kenneson”

IX Innocence. Allegretto semplice. “For Young Friends”

X (In chromatic steps) Fury. Allegro agitato. “For Antonín Kubálik”

Subsequent publications and recordings

See discography

Air checks.

Other versions

See 1986/a, b.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

1986.4/d **Three Preludes [for piano]**

Published version of three preludes, these from Nos. I-III, not included in 1986.4/a. These appeared all in 1959 at BMI Canada, Ltd., publishers.

Composer's annotations

Fingering on Prelude 1, nothing on Preludes 2-3.

Description of the manuscript

No. 1: 1 leaf, 3 pages. 23 cm. x 31 cm. Toronto: BMI Canada Ltd., 1959.

“Leggiero.” Quarter note = 84. “For Bess Harris.”

No. 2: 1 leaves, 2 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI Canada Ltd., 1959.

“Torment.” Allegro. “For J.A.”

No. 3: 1 leaf, 4 pages. 23 cm. x 31 cm. Toronto/Montreal: BMI, 1954.

“Quest.” Lento pensivo. “For A. M. G.”

Instrumentation

Piano.

Other versions

See 1986.4/a-c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

See above.

<1986.4/e> **Prelude No. 7 [for piano], “Introspection”**

Published version. Dedicated “For Ada Bronstein.”

Composer’s annotations

Fingering on Prelude 1, nothing on Preludes 2-3.

Description of the manuscript

No. 7: 1 leaf, 2 pages. Published in Helen Dahlstrom, ed., *Canada Music Week Silver Anniversary Collection* (Waterloo, Ontario: Waterloo Music Company Ltd., 1985), pp. 19-20 [of 23 pp. in total]. 23 cm. x 30.5 cm.

Movements and sections

Lento pensivo

Instrumentation

Piano.

Other versions

See 1986.4/a-c.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

No 7: “For Ada Bronstein.”

<1987.1/a> **Shelley Portrait**

Photocopy of composer's original manuscript copy. This version not in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "...for flute, clarinet, cello, piano, and alto voice | composed for the occasion of the opening | of the new concert hall at Concordia | University in the autumn of 1988"

Inside cover: "The words were adapted from the following poems of Percy Bysshe Shelley:

1. Song of Proserpine

2. The Cloud

3. Music When Soft Voices Die

4. Wake Not the Serpent

5. The Skylark

and one poem of Thomas Hardy,

'Shelley's Skylark' "

Description of the manuscript

39 leaves, covers.

Paginated cover + 38. In full score. Manuscript in composer's hand. 28 cm. x 36 cm.

End note: "Aug. 21/87 Montreal"

Working copy with detailed corrections and annotations throughout.

Instrumentation

Flute, clarinet, cello, piano, and alto voice

Movements and sections

See description above at "Composer's annotations."

Subsequent publications, other versions, and recordings

Air checks.

See discography.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1987.1/b> **Shelley Portrait**

Photocopy of composer's manuscript; this version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

Title, composer's name.

Then, "...for flute, clarinet, cello, piano, and alto voice | composed for the occasion of the opening | of the new concert hall at Concordia | University in the autumn of 1988"

Inside cover: "The words were adapted from the following poems of Percy Bysshe Shelley:

1. Song of Proserpine
 2. The Cloud
 3. Music When Soft Voices Die
 4. Wake Not the Serpent
 5. The Skylark
- and one poem of Thomas Hardy,
'Shelley's Skylark' "

Texts of song follow at p. 1.

Description of the manuscript

21 leaves, covers.

Paginated 1-38 + 1 blank. In full score. Manuscript in composer's hand. 28 cm. x 38.5 cm.

End note: "Aug. 21/87 Montreal"

Instrumentation

Flute, clarinet, cello, piano, and alto voice

Movements and sections

See description above.

Subsequent publications, other versions, and recordings

Air checks.

See discography.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1987.2/a> **The Star Song**

“For children’s voices, unison, divisi two-art; piano; flute obligato.”

Black line, copyist’s manuscript, circulating from the Canadian Music Centre.

Copyist Kevin Read.

Description of manuscript

4 leaf, 6 pages. Cirlox bound. 24cm x 32 cm.

Laid in: flute part, 2 leaves, tape bound; vocal part, 2 leaves, tape bound.

Composer’s annotations

Composer’s annotation on cover: “For Bruce Pullan, Joyce Maguire, and the Bach Children’s Choir.

Dec 24/87.”

Instrumentation

Piano, flute, and unison voices.

Movements and sections

Allegro ma non troppo.

Subsequent publications, other versions, and recordings

XXX

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1987.2/b> **The Star Song**

“For children’s voices, unison, divisi two-art; piano; flute obligato.”

Black line, copyist’s manuscript, circulating from the Canadian Music Centre.

Copyist Kevin Read.

Description of manuscript

3 leaves, 6 pages. Cirlox bound. 23.5 cm x 32 cm.

Composer’s annotations

Composer’s annotation on cover: “For Bruce Pullan, Joyce Maguire, and the Bach Children’s Choir.
Dec 24/87.”

Instrumentation

Piano, flute, and unison voices.

Movements and sections

Allegro ma non troppo.

Subsequent publications, other versions, and recordings

XXX

Location of manuscript originals and transparencies

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

[xxx]**<1987.3/a> **When Tempests Rise: Choral Suite from the Opera “Return of the Native”**

This volume not in the Coulthard Fonds, and available only from the Canadian Music Centre.

Circulating from the Canadian Music Centre. Libretto not included. Prepared for 1988 concert, CBC Vancouver Orchestra, conducted by Bruce Pullan, with choir and various soloists. Reduced orchestration by the composer with the assistance of David Gordon Duke.

“XX” leaves, no regular pagination. Orchestral score in one wire-bound volume. 28 cm. x 38 cm.

Movements and sections

- I: Allegro ma non troppo
- II: Lento misterioso
- III: Allegro ma non troppo

Other versions

See 1979.1 et seq.

Location of manuscript originals and transparencies

Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

[xxx]<1987.3/b> **When Tempests Rise: Choral Suite from the Opera “Return of the Native”**

Piano reduction of <1987.3/a>. Photocopy of copyist Jim Littleford’s original Circulating from the Canadian Music Centre. Libretto not included. Prepared for 1988 concert, CBC Vancouver Orchestra, conducted by Bruce Pullan, with choir and various soloists.

29 leaves, no regular pagination. Piano score in one wire-bound volume. 28 cm. x 38 cm.
Annotated in pencil, by the composer, and throughout.

Movements and sections

- I: Allegro ma non troppo
- II: Lento misterioso
- III: Allegro ma non troppo

Other versions

See 1979.1 et seq.

Location of manuscript originals and transparencies
Canadian Music Centre.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

[xxx]<1987.3/c> **When Tempests Rise: Choral Suite from the Opera “Return of the Native”**

Miscellaneous sketches and links for 1987.3/a and 1987.3/b.

Libretto not included.

10 leaves, no regular pagination. Variously scored in various sizes.

Movements and sections

Other versions

See 1987.3/a-b.

Location of manuscript originals and transparencies

Canadian Music Centre.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1988.1/a> **Quebec May for Chorus and Chamber Orchestra**

Photocopy of pencilled original, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"Arranged for orchestra Feb-Mar/88"

End note in composer's hand: "Orchestrated from original for two pianos and chorus by Jean Coulthard and Frederick Schipizky. Spring/88."

Description of the manuscript

24 leaves, covers.

Pp. 45. 28 cm. x 38.5 cm. Annotated lightly but in the original copy, and this by the composer.

Instrumentation

Orchestration and copying by the composer, pp. 1-17; Frederick Schipizky, pp. 18-45.

SATB; 2 flutes, 2 clarinets B \flat , 1 horn in F, strings.

Movements and sections

Continuous, "gently flowing."

Subsequent publications, other versions, and recordings

Air checks

Discography

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1988.2/a> **Serenade Meditation and Three Dances for Solo Viola and Stringed Orchestra**

Inside cover: "(Arranged from original work for strings). For Robert Vérébès, early summer/88"
Commissioned by the CBC for 'Evening Concert' June 1, 1962" [*cf.* <1961.3>].

End-date: "June/61"

Photocopy of manuscript.

Composer's annotations

Description of the manuscript

20 leaves, covers.

Pp. 39 + 1 blank in full score, wire bound. Manuscript in composer's hand; originals at 27.5 cm. x 38.5 cm.

Movement 1 prepared by unknown copyist; movements 2-3 in composer's pencilled hand; movement 4 written by unknown hand and composer, together.

Laid in: Solo viola part, 2 leaves, 7 pages. Photocopy of ms. original, 24 cm. x 32 cm.; and viola cadenza, 1 leaf, 24 cm. x 32 cm.

Instrumentation

Solo viola and stringed orchestra.

Movements and sections

I: Meditation. Lento espress.

II: Phantom waltz. Allegro moderato.

III: Sarabande. Adagio piangevole.

IV: Scherzino. Giocoso, ~~allegro ma non troppo~~

Subsequent publications, other versions, and recordings

See other 1961.3.

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: Robert Vérébès

Performances:

Critical reception:

<1988.2/b> **Serenade, Meditation and Three Dances for Solo Viola and Stringed Orchestra:
Reduction for Viola and Piano**

Pencilled original, in an unknown, pencilled hand.

Composer's annotations

Description of the manuscript

9 leaves, covers.

Pp. 17. Tape-bound. Manuscript in composer's hand; originals at 24.5 cm. x 32 cm.

Laid in: Solo viola part, 2 leaves, 7 pages. Photocopy of ms. original, 24 cm. x 32 cm.; and viola cadenza, 1 leaf, 24 cm. x 32 cm.

Instrumentation

Solo viola and piano.

Movements and sections

I: Meditation. Lento espress.

II: Phantom waltz. Allegro moderato.

III: Sarabande. Adagio piangevole.

IV: Scherzino. Giocoso, ~~allegro ma non troppo~~

Subsequent publications, other versions, and recordings

See other 1961.3; 1988.2/a.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1988.2/c> **Serenade, Meditation and Three Dances for Solo Viola and Stringed Orchestra:
Cadenza**

Two documents, the first a pencilled composer's sketch, the second, a photocopy of the composer's fair copy, annotated [by R. Vérébès?].

Composer's annotations

Description of the manuscript

4 leaves, covers.

Pp. 4. Loose pages. Manuscript in composer's hand; originals at 22.5 cm. x 30.5 cm.

Instrumentation

Solo viola.

Movements and sections

Subsequent publications, other versions, and recordings

See other 1961.3; 1988.2/a & b.

Air checks.

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1989.1/a> **Symphonic Image (Vision of the North)**

Photocopy of pencilled original, wire bound, version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"Commissioned by the Canada Council | for | the Guildhall String Ensemble | of | London,
England, 1989"

End note in composer's hand: "Aug. 6/89."

Description of the manuscript

20 leaves, covers.

Pp. 37 and title page. 28 cm. x 43.5 cm.

Instrumentation

Violin I (1, 2, 3); violin 2 (1, 2, 3); viola 1 & 2; cellos 1 & 2; bass.

Movements and sections

Continuous, "Lento misterioso."

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication: "For the Guildhall String Ensemble."

<1989.1/b> **Symphonic Image (Vision of the North)**

Photocopy of pencilled original, unbound, version in circulation at Canadian Music Centre.

Composer's annotations

Annotated by composer throughout.

Ms. at cover, in the composer's hand:

"Guildhall ~~Chamber Players~~ String Ensemble | of | London, England, 1989"

End note in composer's hand: "Aug. 6/89."

Description of the manuscript

40 leaves, 37 pages, 2 pages of notes by D. G. Duke to copyist, covers. 28.5 cm. x 43 cm.

Laid in: complete set of parts, 24 cm. x 32.

Instrumentation

Violin I (1, 2, 3); violin 2 (1, 2, 3); viola 1 & 2; cellos 1 & 2; bass.

Movements and sections

Continuous, "Lento misterioso."

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1989.1/c> **Symphonic Image (Vision of the North)**

Pencil sketch, bound, version in circulation at Canadian Music Centre.

Composer's annotations

End note in composer's hand: "End of February /89."

Description of the manuscript

22 leaves, 15 pages, Woodstock Music Book. 23.5 cm. x 31.5 cm.

Instrumentation

Sketch score.

Movements and sections

Subsequent publications, other versions, and recordings

Location of manuscript originals and transparencies

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication:

<1989.2/a> **Gardens: Suite for Clarinet and Piano**

Copy of composer's pencilled score.

Composer's annotations

Ms. at cover:

Dedication in pencil, "To Sherman Friedland and Dale Bartlett."

Description of the manuscript

12 leaves, 22 pages, unbound. 28 cm. x 43 cm.

Instrumentation

Instrumental piano score.

Movements and sections

I: The Royal Garden. Allegro ma non troppo

II: The Secret Garden. Poco lento espressivo

III: The Wild Garden. Allegro con brio

Internal Markings

Annotations (by copyist?)

Subsequent publications and recordings

See discography.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Sherman Friedland and Dale Bartlett.

<1989.2/b> **Gardens: Suite for Clarinet and Piano**

Composer's rough pencilled sketch.

Composer's annotations

Description of the manuscript

8 leaves, unbound. 23.5 cm. x 31.5 cm.

Instrumentation

Instrumental piano version.

Movements and sections

I: The Royal Garden. Allegro ma non troppo

II: The Secret Garden. Poco lento espressivo

III: The Wild Garden. Allegro con brio

Internal Markings

Subsequent publications and recordings

Other versions

See 1989.2/a.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

Sherman Friedland and Dale Bartlett.

<1989.2/c> **Gardens: Suite for Clarinet and Piano**

Copyist's clarinet part.

Composer's annotations

Description of the manuscript

4 leaves, 7 pages, photocopy of inked original. Unbound. 24 cm. x 32 cm.

Instrumentation

Clarinet part.

Movements and sections

I: The Royal Garden. Allegro ma non troppo

II: The Secret Garden. Poco lento espressivo

III: The Wild Garden. Allegro con brio

Internal Markings

Subsequent publications and recordings

Other versions

See 1989.2/a-b.

Composer's copy/ies

Dedication

<1990.1/a> **Image Terrestre**

Photocopy of composer's original pencilled manuscript.

Composer's annotations

Ms. at cover:

In JC's hand, "Image Terrestre | for piano | by | Jean Coulthard | Feb-Mar/90 for | Margaret Bruce"

Description of the manuscript

2 card covers; 8 leaves

15 pages + covers + 4 blanks. 23cm x 30.5 cm.

In composer's hand throughout.

Instrumentation

Solo piano.

Movements and sections

Internal Markings

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1990.1/d]

Tape versions, CBC and other.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Margaret Bruce

Performance:

<1990.1/b> **Image Terrestre**

Original pencil sketches.

Composer's annotations

Ms. at cover:

In JC's hand "Bit and sketches "Image Terrestre" Summer-Autumn 1990"

Description of the manuscript

4 leaves

Unaginated. 23cm x 30.5 cm.

In composer's hand throughout.

Instrumentation

Solo piano.

Movements and sections

Internal Markings

Subsequent publications and recordings

See 1990.1/a, c

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances, critical reception

Dedication: Margaret Bruce

Performance:

<1990.1/c> **Image Terrestre**

Photocopy of copyist's version.

Composer's annotations

Ms. at cover:

In JC's hand, "Image Terrestre | corrected by Margaret Bruce | Keep"

At p. 1, pencilled note, "For Margaret Bruce"

Description of the manuscript

2 card covers; 10 leaves

17 pages + covers + 2 blanks. 24 cm x 32 cm.

In Kevin Reid's hand [?] throughout.

Instrumentation

Solo piano.

Movements and sections

Internal Markings

Annotated by Margaret Bruce.

Subsequent publications and recordings

Publication by The Avondale Press, North Vancouver, Canada, 1997 [1990.1/d].

Tape versions, CBC and other.

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

Dedication: Margaret Bruce

Performance:

<1990.1/d> **Image Terrestre**

Original copyist's version of score.

Composer's annotations

None

Description of the manuscript

18 leaves, 17 pages + cover. 24 cm x 32 cm.
In Kevin Reid's hand [?] throughout.

Instrumentation

Solo piano.

Movements and sections

Internal Markings

Subsequent publications and recordings

Publication Avondale Press, see notes above.

Other versions

See 1990.1/a-c

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

Dedication: Margaret Bruce

Performance:

<1990.1/e> **Image Terrestre**

Published version. North Vancouver, British Columbia, Canada: Avondale Press, 1991.

Composer's annotations

Detailed annotations by composer, in pencil, and throughout.

Description of the manuscript

Cover; 6 leaves

12 pages. 21.5 cm x 28 cm.

Instrumentation

Solo piano.

Movements and sections

Attacca, allegro drammatico

Internal Markings

Subsequent publications and recordings

Air checks.

Tape versions, CBC and other.

Other versions

See 1990.1/a-c.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

Dedication: Margaret Bruce

Performance:

<1990.2/a> **A Walk in the Forest**

Photocopy of hand-inked copyist's version.

Composer's annotations

Ms. at cover:

In JC's hand, "Commissioned by the teachers' summer school of the Victoria Conservatory of Music, July 14/90."

At p. 1, "Junior catalogue [about Grade VIII] Jan/Feb 90"

Description of the manuscript

2 card covers; 4 leaves

6 pages + covers + 1 blanks. 24 cm x 32 cm.

In Kevin Reid's hand throughout.

Instrumentation

Solo piano.

Movements and sections

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

Commission: Teachers' summer school of the Victoria Conservatory of Music

Performance:

<1990.2/b> **A Walk in the Forest**

Original pencil “good copy,” in composer’s hand.

Composer’s annotations

Ms. at cover:

“Junior catalogue [about Grade VIII] Jan/Feb 90”

End date: “Feb 20/90”

Description of the manuscript

4 leaves

6 pages. 23 cm x 30.5 cm.

Instrumentation

Solo piano.

Movements and sections

Single movement, “Moderato simplice.”

Internal Markings

Subsequent publications and recordings

Other versions

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

<1990.2/c> **A Walk in the Forest**

Original pencil sketch, composer's hand.

Composer's annotations

"First sketch or copy. JC"

Description of the manuscript

6 leaves

6 pages. 23 cm x 30.5 cm.

Instrumentation

Solo piano.

Movements and sections

Single movement, "Moderato and with simplicity."

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1990.3/a **Polish Lullaby**

Photocopy of copyist's score, this wire binding, and circulating from Canadian Music Centre.

Composer's annotations

On cover: "For the Vancouver Chamber Choir, conduct Jon Washburn. For Christmas 1990."

End date "Aug. 16/1990."

Inside cover provides text.

Description of the manuscript

4 leaves and covers.

5 pages. 22 cm x 28.5 cm.

Instrumentation

SATB.

Movements and sections

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1990.3/b **Polish Lullaby**

Copyist's original score, this wire binding, and circulating from Canadian Music Centre.

Composer's annotations

On cover: "For the Vancouver Chamber Choir, conduct Jon Washburn. For Christmas 1990."

End date "Aug. 16/1990."

Inside cover provides text.

Description of the manuscript

7 leaves and unbound.

5 pages. 24 cm x 32 cm.

Instrumentation

SATB.

Movements and sections

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1990.3/c **Polish Lullaby**

Composer's original pencilled fair/good copy of the score.

Composer's annotations

On cover: "For the Vancouver Chamber Choir, conduct Jon Washburn. For Christmas 1990."

Dated on cover: "Aug. 16/1990."

Inside cover provides text.

Description of the manuscript

6 leaves and covers.

5 pages. 23 cm x 30.5 cm.

Instrumentation

SATB.

Movements and sections

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1990.3/d **Polish Lullaby**

Composer's original pencilled sketch.

Composer's annotations

Description of the manuscript

1 leaf.

3 pages. 23 cm x 31 cm.

Instrumentation

SATB.

Movements and sections

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

1990.4/a **The Island**

A work for chamber orchestra. Particella, short score. Note by composer on cover page, "Not finished!"

Sketch: "December 10/90."

Description of manuscript

5 leaves.

23 cm. x 30.5 cm. 19 pages, pencilled manuscript, fair copy.

1990.4/b **The Island**

Sketches, pencilled, for “Enchanted Island, Orchestral Version” 1990.4/a.

Description of manuscript

3 leaves.

23 cm. x 30.5 cm. Unpaginated, pencilled manuscript.

<1991.1/a> **Three Philosophical Songs**

“for young people’s choir with piano or stringed orchestra.”

This version wire-bound, circulating from Canadian Music Centre.

Composer’s annotations

Ms. at cover, in the composer’s hand:

“Summer, autumn 1991.”

Description of the manuscript

14 leaves + covers

Pages 23 in full score. Photocopy of inked score, choral and piano version, in Kevin Read’s hand. originals at 24 cm. x 32 cm. Pencil annotations by composer.

Instrumentation

Chorus and piano

Movements and sections

I: The Rainbow. Moderato maestoso (William Wordsworth)

II: Two daffodils. Lento mesto (Robert Herrick)

III: Pippa’s Morning Song. Joyously, allegro ma non troppo (Robert Browning)

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to: “The Toronto Children’s Choir and Jean Ashworth-Bartle”

<1991.1/b> **Three Philosophical Songs**

Composer's pencilled original score.

Composer's annotations

Cover: "Summer, autumn 1991." End date: "Autumn/91."

Description of the manuscript

22 leaves unbound + title page.

Pages 23 in full score. Choral and orchestral version, in Kevin Read's hand. originals at 28 cm. x 44 cm.

Instrumentation

Chorus and piano

Movements and sections

I: The Rainbow. Moderato maestoso (William Wordsworth)

II: Two daffodils. Lento mesto (Robert Herrick)

III: Pippa's Morning Song. Joyously, allegro ma non troppo (Robert Browning)

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to: "The Toronto Children's Choir and Jean Ashworth-Bartle"

<1991.1/c> **Three Philosophical Songs**

Composer's pencilled original fair copy.

Composer's annotations

Cover: "June/July/August 1991."

Description of the manuscript

12 leaves unbound + title page.

Unpaginated in full score. Originals at 23 cm. x 30.5 cm.

Instrumentation

Chorus and piano

Movements and sections

I: The Rainbow. Moderato maestoso (William Wordsworth)

II: Two daffodils. Lento mesto (Robert Herrick)

III: Pippa's Morning Song. Joyously, allegro ma non troppo (Robert Browning)

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedicated to: "For Toronto Children's Choir."

<1991.2/a> [Two Byron Songs]

“...’She Walks in Beauty’; and ‘Maid of Athens, ’Ere We Part’ ”

This entry titled by the editor-cataloguers, and comprises two songs bound in separate volumes. Circulating from the Canadian Music Centre.

Composer’s annotations

Description of the manuscript

7 + 8 leaves + covers

Pages 7 + 11 in piano-vocal score. Photo of ink, copyist Kevin Read, corrected by composer. Originals at 24 cm. x 32 cm.

Instrumentation

Voice and piano

Movements and sections

I: “...’She Walks in Beauty’. Poco lento e molto tenerezza

II: ‘Maid of Athens, ’Ere We Part’. In the style of a waltz

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Air-check tapes.

Other versions

Location of manuscript originals and transparencies

Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1991.2/b> [Two Byron Songs]

“...’She Walks in Beauty’; and ‘Maid of Athens, ’Ere We Part’ ”

For baritone and piano.

This the composer’s pencilled original score.

Description of the manuscript

8 leaves + covers.

Pagination by song. In the composer’s hand. Originals at 23 cm. x 30.5 cm.

Instrumentation

Voice and piano

Movements and sections

I: “...’She Walks in Beauty’. Poco lento e molto tenerezza End date: “Mar 16/91”

II: ‘Maid of Athens, ’Ere We Part’. In the style of a waltz End date: “Apr 29/91”

Subsequent publications and recordings

Location of manuscript originals and transparencies

Canadian Music Centre

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1991.3/a> **The Enchanted Island [for oboe and piano]**

Composer's pencilled fair copy.

[?: Cataloguers' note] [Commission for Canadian Music Festival]

Composer's annotations

Description of the manuscript

8 leaves, 11 pages, unbound. 23 cm. x 30.5 cm. Instrumental score.

Instrumentation

Oboe and piano.

Movements and sections

One continuous movement, "Leggiero scherzando; poco allegro"

Internal Markings

Annotations (by copyist?)

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1991.3/b> **The Enchanted Island [for oboe and piano]**

Photocopy of copyist's inked score; copyist = Kevin Read.

Composer's annotations

None

Description of the manuscript

9 leaves, 15 pages, covers, wirebound. 24.5 cm. x 32 cm. Instrumental score.

Laid in: oboe part, 3 leaves, 4 pages.

Instrumentation

Oboe and piano.

Movements and sections

One continuous movement, "Leggiero scherzando; poco allegro"

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedication

<1992.1/a> **Three Ancient Memories of Greece**

“...for soprano and piano.”

Composer's annotations

Ms. at cover, in the composer's hand:

[Ink] “Composer's copy. J.C. Words adapted from C.P. Cavafy. Summer/92.” [But note song 2, by Sappho, in translation by H.D.]

Description of the manuscript

9 leaves + covers

Pp. 16 + blanks. Photocopy of computer typeset piano-vocal score (Kevin Read). Wire bound, circulating from Canadian Music Centred. Papers at 24 cm. x 31.5 cm., and wire-bound.

Instrumentation

Voice and piano.

Movements and sections

I: Before the Statue of Endymion. Allegro ma non troppo, poco drammatico

II: What Rapture Could I Take from Song. (Fragment 36, Sappho). Affetuoso, poco lento

III: Long Ago. Allegretto

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Other versions

Location of originals

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1992.1/b> **Three Ancient Memories of Greece**

“...for soprano and piano. May/June , '92”.

Composer's pencil original score.

Composer's annotations

Description of the manuscript

12 leaves + covers. Unbound. Song 1, CMC paper; 2, Conservatory Brand paper; cover and song 3, Ward Music paper. Largest dimension at 24cm x 31.5 cm.

Instrumentation

Voice and piano.

Movements and sections

I: Before the Statue of Endymion. Allegro ma non troppo, poco drammatico

II: What Rapture Could I Take from Song. (Fragment 36, Sappho). Affetuoso, poco lento

III: Long Ago. Allegretto

Subsequent publications and recordings

Canadian Music Centre for the manuscript.

Other versions

Location of originals

Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1992.2/a> **Voices: Two Songs for Soprano and Piano**

Composer's pencil original fair copy.

In composer's hand: "C.P. Cavafy."

Composer's annotations

Composer's note on first page, "Sept/Oct, 1992."

Description of the manuscript

4 leaves. 6 pages. Unbound. 22.5 cm x 30.5 cm.

Instrumentation

Voice and piano.

Movements and sections

I: "Loved, idealized voices." Very slowly and tenderly.

II: "Try to keep them, poet." With vigour, poco allegro.

Subsequent publications and recordings

Other versions

Location of originals

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1992.2/b> **Voices: Two Songs for Soprano and Piano**

Computer typeset copy, by Kevin Reid.

Composer's annotations

In composer's hand, page 1, "C.P. Cavafy."

Detailed corrections by composer.

Description of the manuscript

11 leaves. 10 pages. Unbound. 24 cm x 32 cm.

Instrumentation

Voice and piano.

Movements and sections

I: "Loved, idealized voices." Very slowly and tenderly.

II: "Try to keep them, poet." With vigour, poco allegro.

Texts provided, typeset.

Subsequent publications and recordings

Other versions

Location of originals

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1992.2/c> **Voices: Two Songs for Soprano and Piano**

Computer typeset copy, by Kevin Reid.

Composer's annotations

In composer's hand, page 1, "C.P. Cavafy."

Detailed corrections by composer.

Description of the manuscript

11 leaves. 10 pages. Unbound. 21.5 cm x 38 cm.

Instrumentation

Voice and piano.

Movements and sections

I: "Loved, idealized voices." Very slowly and tenderly.

II: "Try to keep them, poet." With vigour, poco allegro.

Texts provided, typeset.

Subsequent publications and recordings

Other versions

Location of originals

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

1993.1/a **Three Persian Quatrains**

Computer typeset. This version circulating at Canadian Music Centre.

Description of the manuscript

8 leaves. Covers.

13 pages and 1 blank. 22 cm x 28 cm., wirebound. In the composer's hand, ink, and lightly corrected throughout by her.

Translations from Rumi by Andrew Harvey.

Instrumentation

Lyric baritone and piano.

Movements and sections

I This branch of flowers. Moderato con tenerezza

II In the secret part of heaven. Lento con anima

III Eternity's house. Moderately fast

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1993.1/b **Three Persian Quatrains**

Composer's pencil original. Non-circulating.

On cover: "Spring /93. March."

Description of the manuscript

6 leaves, no covers.

7 pages and 1 blank. 23 cm x 30.5 cm., loose sheets. In the composer's hand, pencil.

Translations from Rumi by Andrew Harvey.

Instrumentation

Lyric baritone and piano.

Movements and sections

I This branch of flowers. Moderato con tenerezza

II In the secret part of heaven. Lento con anima

III Eternity's house. Moderately fast

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1993.2/a **Two Songs from the Zulu**

“...for soprano and piano.”

Computer typeset. Circulating from Canadian Music Centre.

On cover: “Spring /93. March.”

Description of the manuscript

7 leaves, no covers. Wire-bound.

11 pages and blank. 22 cm x 28 cm.

Translations from Zulu texts by Natalie Curtis.

Instrumentation

Voice and piano.

Movements and sections

I Lullaby (Iga'ma la Bantwana). Lento semplice

II Fidelity of love (Iga'ma lo ta'ndo). Poco allegro

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

1993.2/b **Two Songs from the Zulu**

“...for soprano and piano.”

Pencilled original ms. Non-circulating.

End-date, first song, “Nov 20/93”

End-date, second song, “Dec 30/93”

Description of the manuscript

6 leaves, no covers. Wire-bound.

11 pages and blank. 22.5 cm x 30.5 cm.

Instrumentation

Voice and piano.

Movements and sections

I Lullaby (Iga'ma la Bantwana). Lento semplice

II Fidelity of love (Iga'ma lo ta'ndo). Poco allegro

Subsequent publications and recordings

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Dedications, commissions, performances

<1993.3/a> **Of Fields and Forests**

Cirlox-bound computer typeset, and corrected, version, done by Kevin Read, of the work.
End date "June 17/1993."

Composer's annotations

Ms. at cover:

In JC's hand, "A rondelay for harp for Rita Costanzi."

Description of the manuscript

5 leaves and covers.

10 pages + covers + 1 blanks. 22 cm x 28 cm.

Instrumentation

Solo harp.

Movements and sections

Maestoso.

Internal Markings

Subsequent publications and recordings

Other versions

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada.

Dedications, commissions, performances, critical reception

"For Rita Costanzi"

<1994.1/a> **Celebration Fanfare for Orchestra**

Photocopy of computer typeset version in circulation at Canadian Music Centre.

Composer's annotations

Ms. at cover, in the composer's hand:

"For the Vancouver Symphony Orchestra Celebration Concert, October 5, 1994. With my best wishes, Jean Coulthard."

Description of the manuscript

9 leaves, covers.

Pp. 16 in full score. Computer typeset at 28 cm. x 43.5 cm.

Instrumentation

Piccolo, 2 flutes, oboe, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings.

Movements and sections

Continuous, "Maestoso drammatico."

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1994.1/b> **Celebration Fanfare for Orchestra**

Composer's pencilled original manuscript.

Composer's annotations

Ms. at cover, in the composer's hand:

"For the Vancouver Symphony Orchestra Celebration Concert, October 5, 1994. With my best wishes, Jean Coulthard."

Description of the manuscript

11 leaves, covers.

Pp. 18 in full score. Unbound loose sheets. 28 cm. x 38.5 cm.

Instrumentation

Piccolo, 2 flutes, oboe, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings.

Movements and sections

Continuous, "Maestoso drammatico."

Subsequent publications, other versions, and recordings

Air checks.

Location of manuscript originals and transparencies

Originals/Transparencies: Canadian Music Centre

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1994.1/c> **Celebration Fanfare for Orchestra**

Composer's pencilled piano sketch.

Composer's annotations

Ms. at cover, in the composer's hand:

“Piano sketch. Summer/94. First copy. J.C.”

End date: “May 17/94”

Description of the manuscript

6 leaves, covers.

Pp. 5 in full score. Cirlox bound. 23 cm. x 33.5 cm.

Instrumentation

Some instrumental cues appear.

Movements and sections

Continuous, “Maestoso drammatico.”

Subsequent publications, other versions, and recordings

See 1994.1/a-b.

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications:

Performances:

Critical reception:

<1995.1/a> **Western Shore: Prelude for Strings**

Composer's pencilled fair copy.

Composer's annotations

Ms. at cover, in the composer's hand:

“Written for the Academy Strings for the 50th Anniversary of the
of the Community Arts Council of British Columbia .”

[Cataloguers' note: most likely the Community Arts Council of Vancouver]

End date: “Nov 22/95”

Description of the manuscript

10 leaves, covers.

Pp. 17 in orchestral score. Unbound. 28.5 cm. x 38 cm.

Instrumentation

String orchestra.

Movements and sections

In one continuous movement, “Lento drammatico.”

Subsequent publications, other versions, and recordings

None

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: For the Academy Strings for the 50th Anniversary of the
of the Community Arts Council of British Columbia

Performances:

Critical reception:

<1995.1/b> **Western Shore: Prelude for Strings**

Computer typeset version, done by Jim Littleford.

Composer's annotations

At cover:

“Written for the Academy Strings for the 50th Anniversary of the
of the Community Arts Council of British Columbia .”

[Cataloguers' note: most likely the Community Arts Council of Vancouver]

Pencil annotations by composer.

Description of the manuscript

10 leaves, covers.

Pp. 17 in orchestral score. Cirlox bound. 22 cm. x 28 cm.

Laid in: complete set of parts (that is, five parts), 24 cm x 32 cm.

Instrumentation

String orchestra.

Movements and sections

In one continuous movement, “Lento drammatico.”

Subsequent publications, other versions, and recordings

None

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

Dedications: For the Academy Strings for the 50th Anniversary of the
of the Community Arts Council of British Columbia

Performances:

Critical reception:

<1995.1/c> **Western Shore: Prelude for Strings**

Composer's pencilled score. Loose ms. pages.

Composer's annotations

End date: "Sept 22/95"

Some programmatic annotations.

Description of the manuscript

4 leaves, covers.

Pp. 7 in short score. 23 cm. x 30.5 cm.

Instrumentation

Not indicated in this version.

Movements and sections

In one continuous movement, "Lento drammatico."

Subsequent publications, other versions, and recordings

None

Location of manuscript originals and transparencies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

<1995.2/a> **The Encore Series**

A series of graded teaching pieces for violin and piano. Composers included in the Series were Jean Coulthard, David G. Duke, and Jean Ethridge.

Publication data:

Ed. Thomas Rolston (series ed., Katherine Rapoport).

Oakville, Ontario: Frederick Harris Music Co. Ltd., 1995. [Books 5-6 published in 1996, with copyright date = 1996]

Series uniformly sized: 23 cm. x 30.5 cm.

Teachers' Manuals

These publications receive no serial identification in this catalogue, as they contain no original works by Jean Coulthard. Their publication data are as follows:

J. Coulthard, D. Duke, and J. Ethridge. *Teachers' Manual for Books 1 to 3: The Encore Series for Violin and Piano*. Mississauga, Ontario: Frederick Harris Music Co. Ltd., 1996. Pp. 28. [Cataloguers' note: Unacknowledged editor of this work is Patricia Sauerbrei, in 1996 Publications Director for Frederick Harris Music Co. Ltd.]

J. Coulthard, D. Duke, and J. Ethridge. *Teachers' Manual for Books 4-6: The Encore Series for Violin and Piano*. Mississauga, Ontario: Frederick Harris Music Co. Ltd., 1996. Pp. 23. [Cataloguers' note: Unacknowledged editor of this work is Patricia Sauerbrei, in 1996 Publications Director for Frederick Harris Music Co. Ltd.]

Instrumentation

Violin and piano; violin duos; violin trios; trio for 2 violins and piano.

Movements and sections

See 1980.2/a for original appearances of certain pieces by J. Coulthard, subsequently published in this Series.

Each volume consists of principal score and separated violin part-book. In some instances, this catalogue refers to pieces without piano accompaniment with exclusive reference to the "part book."

DETAILS

Book 1

Pp. i-iii, 4-15.

Jean Coulthard's pieces:

"The Great Elephant/Le grand éléphant," p. 4. Tempo: March time, rather heavily/ A la marche, assez lourd. Dedication: "For/pour Kate."

"Catch me! (Duet)/ "Rattrape-moi!" (Duo)," Part-book, p. 4. Tempo: Merrily and light/Gaiment et légèrement. Dedication: "For/pour Alexa and Janey."

"A Quiet Moment/Un moment tranquille," p. 11. Tempo: Quite slowly and peacefully/Assez

lentement et calmement. Dedication: "For/pour Alexa."
 "A Quiet Moment (trio)," Part-book, p. 6. Tempo: Quite slowly and peacefully/Assez lentement et calmement. Dedication: "For/pour Alexa."
 "The Sailboat on the Lake/Le voilier sur le lac," p. 13. Tempo: Floating gently/flottant doucement. [See 1980.2]
 "Grandfather Tells a Witch Story/Grand'père raconte une histoire de sorcière," p. 15. Tempo: Slowly/Lentement. [See 1980.2]

Book 2

Pp. i-iii, 4-15.

Jean Coulthard's pieces:

"Let's Play!/Jouons!" p. 4. Tempo: March time, rather heavily/ A la marche, assez Allegro. Dedication: "For/pour Alexa."
 "Let's Play!/Jouons! [trio]" Part-book, p. 1. Tempo: March time, rather heavily/ A la marche, assez Allegro. Dedication: "For/pour Alexa." [See 1980.2]
 "The Climb up Mount Royal/L'ascension du Mont-Royal," p. 6. Tempo: Andante. Dedication: "For/pour Alexa."
 "A Song for Bedtime/Une chanson pour l'heure du coucher," p. 8. Tempo: Slowly and dreamily/Lentement et rêveusement. Dedication: "For/pour Alexa." [See 1980.2]
 "A Song for Bedtime/Une chanson pour l'heure du coucher [duet/duo]" Part-book, p. 4. [See 1980.2] Tempo: Slowly and dreamily/Lentement et rêveusement. Dedication: "For/pour Alexa."
 "A Little Sorrow/Un petit chagrin," p. 14. Tempo: Lento mesto. Dedication: "For/pour Alexa."

Book 3

Pp. i-iii, 4-16.

Jean Coulthard's pieces:

"Dance of the Gypsy/La danse de la gitane," p. 4. Tempo: Very lively/très vite. Dedication: "For/pour Alexa." [See 1980.2]
 "Friend Squirrel/Notre ami l'écureuil," p. 6. Tempo: Allegro (Playfully/Badinant). Dedication: "For/pour Alex." [See 1980.2]
 "A Sad Waltz for Missy our Kitten/Valse triste pour Missy, notre chaton," pp. 10-11. Tempo: Moderato. Dedication: "For/pour Kate."

Book 4

Pp. i-iii, 4-20.

Jean Coulthard's pieces:

"Under the Sea/Sous la mer," pp. 4-5. Tempo: Moderato (Gently/gentiment). Dedication: "For/pour Alexa." [See 1980.2]
 "The Lame Duck/Le flanc mou," pp. 6-7. Tempo: Moderato (Much laboured/Beaucoup travaillé). Dedication: "For/pour Alexa."
 "Nocturne: The Night Owl/La chouette," pp. 12-13. Tempo: Slow and gently/Lentement et gentiment. Dedication: "For/pour Charles."

Book 5

Pp. i-iii, 4-27.

Jean Coulthard's pieces:

“Music on a Hebridean Folk Songs/Musique sur des chansons folkloriques des Hébrides,” pp. 6-9. Tempo: Lento. Dedication: “For/pour Alexa.”
 “The Busy Bees/Les abeilles ouvrières,” Part-book, pp. 4-5. Tempo: Allegro. Dedication: “For/pour Janey and Alexa.”
 “The Melancholy Day/Le jour triste,” pp. 15-16. Tempo: Slow, plaintively/Lentement et plaintivement.

Book 6

Pp. i-iii, 4-45.

Jean Coulthard's pieces:

“Petite suite française/Little French Suite,” pp. 4-13. Tempo: (i) ‘Préambule’ — Moderator con forza; (ii) Courante — Allegretto; (iii) Air — Adagio; (iv) Danse champêtre/Rustic Dance — Allegro giocoso. Dedication: “For/pour Corey [Cerovsek].”
 “Early Summer Morning/De bonne heure d’été une matinée (with apologies to Schumann!/avec des apologies à Schumann!),” pp. 21-3 [Catalogers’ note: originally titled “Aubade”].
 Tempo: Moderato grazioso. Dedication: “For/pour Jessica Linnebach.”
 “Minuet for Christmas/Menuet pour Noël,” pp. 27-32. Tempo: Tempo di menuetto. Dedication: “For my family/pour ma famille.” [Note see Huron Carol settings in *Canadian Fantasy*, *supra*; and “Grandmother’s Favourite Christmas Song” in *Music of Our Time*, *supra*.]

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

<1996.1/a> **Tribute to Carmanah [for cello and piano]**

Written for Brian Mix and Brenda [Campbell] Mix

Description of the manuscript

6 leaves + covers

Pp. 7, unbound. 22.5 cm. x 30.5 cm.

Instrumentation

Cello and piano.

Movements and sections

One movement, "Con forza drammatico"

Internal Markings

Subsequent publications and recordings

None

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

"For Brian and Brenda Mix"

<1996.1/b> **Tribute to Carmanah [for cello and piano]**

Written for Brian Mix and Brenda [Campbell] Mix, as above.
This the computer typeset version, prepared by Jim Littleford.

Description of the manuscript

6 leaves + covers,
Pp. 12, cirlox bound. 21.5 cm. x 28 cm.
Laid in: cello part, 1 leaf, 3 pages.

Instrumentation

Cello and piano.

Movements and sections

One movement, "Con forza drammatico"

Internal Markings

Dated "1997" on cover of this version, but not date of completion of ur-text.

Subsequent publications and recordings

None

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

"For Brian and Brenda Mix"

<1996.2/a> **Legend from the West [bassoon solo]**

Copy of “original copy” (annotation by composer), that is, a photocopy of the composer’s pencilled original manuscript.

Description of the manuscript

4 leaves.

Pp. 3, and title page, unbound. 21.5 cm. x 28 cm.

Instrumentation

Solo bassoon.

Movements and sections

One movement, “Lento misterioso, haunting.”

Internal Markings

And: “Copy of original copy. J.C.”

And: “~~For George Zuckerman.~~”

Subsequent publications and recordings

None

Other versions

See typeset version, 1996.2/b.

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer’s copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

“For my good friend, Jesse Read”

<1996.2/b> **Legend from the West [bassoon solo]**

Computer typeset version of 1996.2/a, done by Jim Littleford.

Description of the manuscript

1 leaf.

Pp. 2, unbound. 28 cm. x 43 cm.

Instrumentation

Solo bassoon.

Movements and sections

One movement, "Lento misterioso, haunting."

Internal Markings

Detailed annotations by composer.

Subsequent publications and recordings

None

Other versions

Location of manuscript originals and transparencies

At Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

"For my good friend, Jesse Read"

<1997.1/a> **Sonata for Solo Cello**

Composer's annotations

Ms. at cover:

[Manuscript, pencilled] "Sonata in Three Movements | for | Solo Cello"
p. [i]: [ms] "Jean Coulthard" "Feb. 1st, 1997"

Description of the manuscript

21 pages, 5 leaves + covers

Conservatory branch music manuscript papers, 21.5 cm x 28 cm, except three papers at 43 cm x 28 cm.

Instrumentation

Solo cello

Movements and sections

I: Sonata

II: Intermezzo

III: Fugitive

Internal Markings

Title pages for movements II. and III.

Subsequent publications and recordings

Canadian Music Centre for circulating copies, for details of which see 1997.1/b.

Location of manuscript originals and transparencies

At the Archives of the University of British Columbia; computer-set version in Canadian Music Centre.

Notes on dedications, performances, and critical reception

For Brian Mix, musician resident in Vancouver, Canada as at the time of composition.

See also, "Carmanah," 1996.1/a.

Performances: Movement II played by Brian Mix at Jean Coulthard memorial gathering, West Vancouver, Canada, April 16, 2000.

<1997.1/b> **Sonata for Solo Cello**

Composer's annotations

Ms. at cover:

[Typescript] "Jean Coulthard | Sonata in Three Movements | for Solo Cello"

p. [i]: [ms] "Jean Coulthard" [typescript] "Feb. 1, 1997"

Description of the manuscript

5 leaves + covers

Pp. 10 + 1 in solo score. 24 cm. x 32 cm. Wire-bound.

Computer typeset by Jim Littleford.

Instrumentation

Solo cello

Movements and sections

I: Sonata

II: Intermezzo

III: Fugitive

Internal Markings

None

Subsequent publications and recordings

Canadian Music Centre for circulating copies.

Other versions

Location of manuscript originals and transparencies

Computer-set original in Canadian Music Centre.

Composer's copy/ies

Archives of the University of British Columbia, Vancouver, Canada

Notes on dedications, performances, and critical reception

For Brian Mix, musician resident in Vancouver, Canada as at the time of composition.

See also, "Carmanah," 1996.1/a.

Performances: Movement II played by Brian Mix at Jean Coulthard memorial gathering, West Vancouver, Canada, April 16, 2000.

Sous-fonds

I: TEACHING PIECES AND COMPOSITIONAL SERIES

1 box: contents exclusive of papers and folders, the whole volume not exceeding
16 cm. x 45 cm. x 32.5 cm.

Proofs, drafts, critical apparatus, drawings for various teaching publications

Recordings: Compact Disks A Check-List

1. *The Bird of Dawning Singeth All Night Long* in *Entre Amis* (CBC: Toronto, 1986). Perf. Campbell Trowsdale, violin, and CBC Vancouver Orchestra, cond. Mario Bernardi. Performance time: 5'15".
2. *Sonata Rhapsody for viola and piano* (Montréal: SNE, 1988). Perf. Robert Vérébès, viola, and Dale Bartlett, piano.
Allegro con forza (7'43"); Interlude in May (5'42"); Allegro con brio (4'22"). Total playing time, 17'40".
3. *Introduction and Three Folk Songs* in *Tableau* (Montréal: CBC Enterprises, 1989). Perf. Judith Forst with the CBC Vancouver Orchestra, cond. Mario Bernardi.
Includes four of seven movements: Introduction; "Lullaby for a Snowy Night"; "Mam'zelle Québécoise"; "The Contented House"; and "Blowing Fields of Golden Wheat." Total playing time: 11:15.
4. *Lullaby for a Snowy Night* in *Special Edition, vol. II* (Montréal: CBC Enterprises, 1989). Perf. CBC Vancouver Orchestra, cond. Mario Bernardi. Performance time: 2'57".
5. *Excursion Ballet Suite* in *Down Under* (Montréal: CBC Enterprises, 1990). Perf. Symphony Nova Scotia/cond. Georg Tintner.
I. The Seagull (4:18); II. Polka (1:35); III. Summer Romance (3:57); IV. Bicycle Parade (1:14); V. The Departure (3:20).
6. *Image Astrale* in *Ballade* (Toronto: Centredisc, 1991). Perf. Charles Foreman, piano. Performance time: 10'15".
7. *Music to St Cecilia for Organ and Strings* (Toronto: CBC, 1992). Perf. Patrick Wedd, organ, and the Calgary Philharmonic Orchestra, cond. Mario Bernardi. (9:03)
8. *Quebec May*, in *Elmer Iseler Singers* (Toronto: CBC Records, 1992). Perf. Elmer Iseler Singers, CBC Vancouver Orchestra, cond. Elmer Iseler. Performance time: 9'12".
9. *Sonata Rhapsody for Viola and Piano* (Toronto: CBC, 1994). Perf. Steven Dann, viola, and Bruce Vogt, piano.
a. Allegro–Attaca drammatico a piacere (8'24"); b. Interlude in May–Lento ma non troppo e grazioso (6'19"); c. Allegro con brio (4'11"). Performance time: 18'59".
10. *Four Irish Songs* in *Linda Maguire Sings* (Toronto: CBC, 1995). Perf. Linda Maguire/CBC Vancouver Orchestra, cond. Mario Bernardi
a. The White Rose (2:35); b. Innocence (2:12); c. Cradle Song (1:35); d. Frolic (2:25).
11. In *The Concordia Commissions, vol. I: Music, when soft voices die, Vibrates in the memory* (Montréal: SNE, 1996 June). Perf. Sherman Friedland, clarinet; Berveley McGuire, Soprano; Liselyn Adams, flute; Josée Campeau, cello; and Dale Bartlett, Piano.

Two compositions:

- a. *Gardens*. Sherman Friedland, clarinet, and Dale Barlett, piano.
 - i. The Royal Garden (3'07"); ii. The Secret Garden (5'27"); iii. The Wild Garden (3'52").
 - b. *Shelley Portrait*
 - i. Song of Proserpine (3'47"); ii. The Cloud (3'37"); iii. To Music (3'34"); iv. Fragment (2'28"); v. To a Skylark (4'11"); vi. Shelley's Skylark (4'17").
12. *Six Mediaeval Love Songs in Vickers: Canadian art songs/Chansons canadiennes*. (Toronto: Canadian Music Centre, 1998). Perf. Jon Vickers, tenor/R. Woitach, piano. CMC Centrediscs CMC-CD 6398.
 - a. Far Beyond All Dreams (2:17); b. Young and Golden Haired (2:20); c. O Lovely Restless Eyes (1:42); d. New Love (4:63); e. Softly the West Wind Blows (1:56); f. O Lovely Venus (2:15).
Total playing time: 15'46"
 13. *Prayer for Elizabeth* (Vancouver: Private Pressing, 1999). West Coast Symphony, conducted by Clive Mitchell.
 14. *First Piano Sonata*, in *Views of the Piano Sonata* (Ottawa: Carleton University, Department of Music, 1998). [Carleton Sound CSCD 1002] Perf. Elaine Keillor, Carleton University.
 - I. Freely and lyrically (6:19); II. Threnody: Slow and pensively (4:02); III. Finale: Resolutely (4:16)
 15. *The Contented House*, one of seven movements from *Canada Mosaic*, of which four already published in *Introduction and Three Folk Songs in Tableau* (Montréal: CBC Enterprises, 1989). Perf. Judith Forst with the CBC Vancouver Orchestra, cond. Mario Bernardi.
"The Contented House" now published as part of *Introduction to Canadian Music* (Toronto: Naxos, 1996) [Naxos 8.550171-2]. Performance time: 3'14".
 16. *Villanelle*, in *Salut d'amour* (New York: RCA Victor/BMG, 1990). [RCA Victor60697-2-RC]. Perf. Ofra Harnoy, cello. Performance time: 2'20".
 17. *Of Fields and Forests*, a roundelay for harp in *Of Fields and Forests*, eponymously titled (Toronto: CBC Records, 1998). [CBC Records MVCD 1119]. Perf. Rita Costanzi, harp. Performance time: 7'03".
 18. *Music on a Quiet Song*, in *Concierto Pastoral*. (Toronto: Canadian Broadcasting Corporation, 1998). Perf. Timothy Hutchins, flute, and CBC Vancouver Orchestra, cond. Mario Bernardi. Performance time: 12'36".
 19. *Music to St. Cecilia*, in *Women Write Music: Orchestral Music by 20th Century Women Composers* (Outremont, Québec: ATMA Records, 1999). Foundation Philharmonic Orchestra, cond. David Snell. Performance time: 9'15".
 20. *Canadian Compositions for Young Pianists* (Ottawa, Canada: Studea Musica, 2000). Perf. Elaine Keillor. Four CDs. CD no. A [Beginner Level works] includes Coulthard's children's piano works: The Jack Hammer, Alexa's Music, A little Joke, Alexa's Bell Song, Grandfather Clock, Mathematician, Start Gazing, The Happy Photographer, and the Rocking Chair, and CD no. C [Intermediate Level works] includes the following: Far Above the Clouds, and Prelude No. IV for

Piano. [Performance times not given.]

Publications about Jean Coulthard

A Check-List

JOURNAL ARTICLES AND CHAPTERS IN BOOKS

Bruneau, William, "With Age the Power To Do Good: Jean Coulthard's Latest Decades," *Classical Music*, 19, 2 (1996 June): 14-19.

Bruneau, William. "Music and Marginality: Jean Coulthard and the University of British Columbia, 1947-1973," in E. Smyth, et al., eds., *Challenging Professions: Historical and Contemporary Perspectives on Women's Professional Work* (Toronto: University of Toronto Press, 1999), pp. 96-116.

Bruneau, William. "Jean Coulthard: An Artist's Voyages," *IAWM Journal*, 6, 3 (Autumn 2000).

Colton, Glenn. "Jean Coulthard and Artist Emily Carr: Spiritual Encounters With Nature," *IAWM Journal*, 4, 2 (Winter 1998): 4-9.

Kydd, Roseanne. "Jean Coulthard: A Revised View," in *Sound Notes*, no. 2 (1992 spring/summer): 14-24.

Of related interest:

Duke, David. "Notes towards a portrait of Barbara Pentland," *Music Works*, 70 (Spring 1998): 16-20.

THESES FOR DOCTORAL DEGREES

[In chronological order of completion and defence]

Rowley, Vivienne W. "The Solo Piano Music of Canadian Composer Jean Coulthard," DMA thesis, Boston University, Boston, Mass., 1973.

Lee, Barbara. "The Solo Piano Works of Jean Coulthard," DMA thesis, Catholic University of America, Washington, DC, 1986.

Duke, David Gordon. "The Orchestral Music of Jean Coulthard: A Critical Assessment," PhD thesis, University of Victoria, Victoria, Canada, 1993.

Colton, Glenn D. "The Piano Music of Jean Coulthard," PhD thesis, University of Victoria, Victoria, Canada, 1996.

Maves, Dale P. "The Art Songs for Voice and Piano by Jean Coulthard: An Eclectic Analysis of Selected Songs," PhD thesis, New York University, 1996.

Black, Linda M. "Jean Coulthard and Her Choral Music," PhD thesis, University of Florida, 1997.