



TEACHER RESOURCE GUIDE
FOR GRADES 2–12

LEARN ABOUT
MUSICAL COMPOSITION
through the art of
BERTRAM BROOKER

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

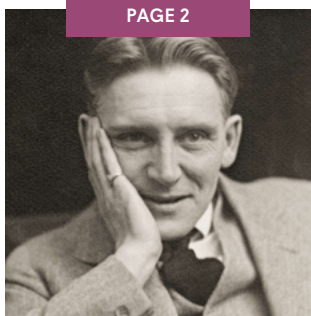
TABLE OF CONTENTS

PAGE 1



RESOURCE OVERVIEW

PAGE 2



WHO WAS BERTRAM BROOKER?

PAGE 3



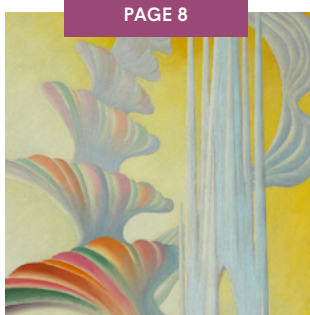
TIMELINE OF HISTORICAL EVENTS AND ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 8



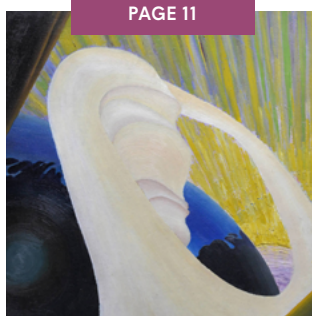
CULMINATING TASK

PAGE 10



HOW BERTRAM BROOKER MADE ART: STYLE & TECHNIQUE

PAGE 11



ADDITIONAL RESOURCES

READ ONLINE



BERTRAM BROOKER: LIFE & WORK BY JAMES KING

DOWNLOAD



BERTRAM BROOKER IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Bertram Brooker: Life & Work](#) by James King. The artworks within this guide and the images required for the learning activities and culminating task can be found in the [Bertram Brooker Image File](#) provided.

Throughout his career Bertram Brooker (1888–1955) looked to capture the ephemeral and magical qualities of music in his paintings. Several of his works explore specific pieces of music or attempt to convey an experience of sound on the canvas. In this guide the art of Brooker is used to explore musical forms, terminology, and structure, and it guides students in activities that allow them to find connections between visual art and music and to build an understanding and appreciation of both disciplines.

Curriculum Connections

- Grades 2–12 Music
- Grades 2–12 Visual Arts
- Grades 11–12 Composition and Production

Themes

- Composition
- The elements of music
- Sound paintings
- Soundscapes
- Visual interpretations

Teaching Exercises

The exercises in this guide invite students to explore connections between visual art and music.

- Learning Activity #1: Visualizing Sound ([page 4](#))
- Learning Activity #2: Musical Form Diagrams ([page 5](#))
- Culminating Task: Soundscapes ([page 8](#))

A Note on Using This Guide

Learning Activity #1 is intended for visual arts and music students; Learning Activity #2 and the Culminating Task require knowledge of musical vocabulary and composition. Please note that Bertram Brooker used music exclusively from the Western and liturgical traditions as inspiration for many of his paintings. When using this guide and approaching its activities, it is important to empower students to consider the music of other cultural traditions beyond those used by Brooker.



Fig 1. Bertram Brooker, *Phyllis (Piano! Piano!)*, 1934. Here Brooker poses his daughter seated sideways to the piano. She is lost in thought, perhaps pondering the power of the music she has just played—or is about to play.

WHO WAS BERTRAM BROOKER?

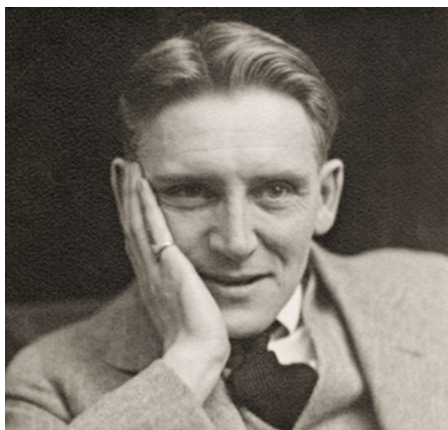


Fig 2. Portrait of Bertram Brooker, c.1928.

Bertram Brooker was born in 1888 near London, England, to working-class parents. He left school at the age of twelve to find a job and earn money for his family. From a young age he read extensively and was interested in religion and questions of justice. Brooker also loved music and sang in his church choir; his first surviving artwork illustrates a line from an eighteenth-century hymn.

In 1905 Brooker's family immigrated to Portage la Prairie, Manitoba, where he worked at the Grand Trunk Pacific Railway and attended night school. Visiting England and New York City when he was in his early twenties allowed Brooker to become familiar with international modern art and literature. He read books and journals, made drawings, acted in plays, and wrote scripts for detective films. In 1913 he married Mary Aurilla ("Rill") Porter.

By 1915 Brooker had begun working in journalism, and that year he and his wife moved to Winnipeg. The First World War was underway, and Brooker joined the Royal Canadian Engineers, but he did not fight overseas. After the war he returned to newspaper work. A job at the *Globe* newspaper brought Brooker to Toronto in 1921, and he began a career in advertising in 1927. He became friends with local artists, including members of the [Group of Seven](#), though he thought their paintings were too focused on the wilderness.

Sometime between 1922 and 1924 Brooker started work on a series of [abstract](#) paintings inspired by a desire to convey a mystical, spiritual sense of unity and stillness in his art. His 1927 exhibition was the first solo show of abstract work in Canada. However, a 1929 meeting with Winnipeg painter Lionel LeMoine FitzGerald (1890–1956) influenced the course of Brooker's artistic life. FitzGerald was a figurative artist—he painted landscapes, still lifes, and scenes of his own backyard. Brooker soon changed his own approach to art: he began painting figures, objects, and landscapes, though he often incorporated abstract elements.

Despite his achievements as a visual artist, this aspect of Brooker's identity was only part of his life. His profession was advertising, and he wrote extensively, publishing a nationally syndicated column called "The Seven Arts" and three novels, one of which was awarded the prestigious Governor General's Award for fiction (then called the Lord Tweedsmuir Award). He died in 1955, having worked on art and writing until shortly before his passing.



Fig 3. Bertram Brooker, *Still Life Variation IV*, c.1929. This painting has some similarities with works by Wassily Kandinsky, whose writings were of great interest to Brooker.



Fig 4. Bertram Brooker, *Quebec Impression*, 1942. Brooker's experience with abstraction influenced this representational landscape painting.



Fig 5. Bertram Brooker, *The St. Lawrence*, 1931. The geometric lines in this landscape are meant to evoke a sense of harmony between man and nature.



Fig 6. Bertram Brooker, *The Recluse*, 1939. Brooker was also aware of current social concerns and painted portraits of marginalized individuals.

NATIONAL & WORLD EVENTS



Fig 7. *George Frideric Handel*, attributed to Balthasar Denner, 1726–28.

On February 23, George Frideric Handel is born in Halle, Germany. **1685**

On March 21, Johann Sebastian Bach is born in Eisenach, Germany.

On April 13, Handel's *Messiah* is performed for the first time, in Dublin. **1742**



Fig 8. Emblem of the Toronto Arts and Letters Club, designed by J. E. H. MacDonald in 1909.

The Arts and Letters Club is founded in Toronto. **1908**

1913

1915

1919

1921

1927

R. Murray Schafer is born in Sarnia, Ontario. **1933**

1936

The National Film Board of Canada is created. **1939**

1955

During the late 1960s and early 1970s the World Soundscape Project is established by R. Murray Schafer at Simon Fraser University. **c.1970**

The term “soundscape” is popularised by R. Murray Schafer. **1977**



Fig 9. Portrait of R. Murray Schafer.

BERTRAM BROOKER'S LIFE



Fig 11. Bertram Brooker with his parents and siblings in England, 1890s.

Brooker is born in Croydon, near London, England.

1888

Brooker and his family emigrate to Portage la Prairie, Manitoba.

1905

Brooker marries Mary Aurilla (“Rill”) Porter.

Brooker moves to Winnipeg

and enlists in the Royal Canadian Engineers.

While working for the *Free Press* in Winnipeg, Brooker serves with the Special Constables, who disrupt and break up the Winnipeg General Strike.

Brooker moves to Toronto.

An exhibition of Brooker's paintings is held in January at Toronto's Arts and Letters Club. It is the first solo exhibit of abstract art in Canada. The same year, Brooker joins A. McKim & Co. and begins his career in advertising.

Brooker's novel *Think of the Earth* wins the Lord Tweedsmuir Award, the forerunner to the Governor General's Award for fiction.

Brooker dies in Toronto.



Fig 12. Bertram Brooker and members of the Group of Seven at the Arts and Letters Club in Toronto, 1929. Brooker is seated on the far left.



Fig 13. Bertram Brooker and colleagues in his office at J.J. Gibbons advertising agency in Toronto, January 1934.



Fig 14. Cover of *Yearbook of the Arts in Canada* 1928–1929, edited by Bertram Brooker.

LEARNING ACTIVITY #1

VISUALIZING SOUND

In this activity students will explore Brooker's *Alleluiah*, 1929, and analyze the "Hallelujah Chorus" from Handel's *Messiah*, 1741. They will be tasked with creating a visual response to the music and will engage in a critical discussion about this music, comparing and contrasting their visual interpretations with those of Brooker.

Big Idea

Painting sound

Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can use art and cultural artifacts to understand the experiences of people from history.
3. I can explore artmaking as a mode of personal expression.
4. I can use proper musical terminology when discussing the music I hear.

Materials

- [Bertram Brooker Image File](#)
- [Bertram Brooker: Life & Work](#)
- Paper
- Pencils, pencil crayons, and pastels
- Recording of [Handel's "Hallelujah Chorus" from the Messiah](#)
- "Who Was Bertram Brooker?" biographic information sheet ([page 2](#))

Process

1. Tell students that they will be listening to a piece of music and will be tasked with drawing what they see in their imagination.
2. Ask students to close their eyes and play a recording of the ["Hallelujah Chorus" from Handel's Messiah](#). When students are ready, ask them to open their eyes and begin to sketch what appears in their imagination. Invite students to use a variety of materials to create their visual responses to the music. Students may have heard this piece before, and as a class you may discuss previous experiences of the piece.
3. Introduce George Frideric Handel (1685–1759) using the external resources on [page 12](#). Give students key facts about his life and explain that they have listened to a part of one of his most famous works, the *Messiah*, 1741. Provide students with background information on this work.



Fig 15. Bertram Brooker, *Alleluiah*, 1929. In responding to Handel's music, Brooker has created a composition that places abstract forms in a space that evokes a landscape.

Learning Activity #1 Continued

4. Tell students that they will now hear the recording for a second time. Ask them to continue sketching what their mind sees, while the recording is played. They can add to their original artworks or start new pieces. If time permits, play the recording over and over and provide students with time to create their visual responses to the music.

5. Once students have completed their responses, ask them to show and explain their visual interpretations of the music to their classmates.

6. Introduce Bertram Brooker using the “Who Was Bertram Brooker?” biographic information sheet.

7. Introduce students to Brooker’s *Alleluiah*, 1929, using the Key Works section from *Bertram Brooker: Life & Work*. Explain that this particular artwork is a visual response to Handel’s “Hallelujah Chorus” and engage in a critical analysis of the painting. Ask students how the artwork communicates visually the melody, dynamics, rhythm, pitch, texture, form, and timbre of the music (if students are unfamiliar with musical vocabulary, the discussion can be general).

8. Compare and contrast the artist’s visual interpretation of the music to students’ own interpretations. Emphasize that there is not one single way to interpret a musical composition visually.



Fig 16. Bertram Brooker, *Abstraction, Music*, 1927. Brooker felt that music could transport listeners away from everyday concerns—here he attempts to capture that feeling.

LEARNING ACTIVITY #2 MUSICAL FORM DIAGRAMS

In this activity, which requires knowledge of musical vocabulary and composition, students will engage in a visual analysis of Brooker’s *Sounds Assembling*, 1928; “*Chorale*” (Bach), c.1927; *Fugue*, c.1928–29; and *Symphonic Movement No. 1*, c.1928–29, through guided discussion. Students will then be tasked with creating a musical form diagram (a musical map showing melody, pitch, rhythm, timbre, textures, dynamics, form, expressive controls, etc.) for a piece of music, using various art materials.

Big Idea

Mapping music

Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can use art and cultural artifacts to understand the experiences of people from history.
3. I can explore artmaking as a mode of personal expression.
4. I can use proper musical terminology when discussing the music I hear.
5. I can analyze a piece of music using proper musical terminology.
6. I can create a form diagram for a piece of music.

Learning Activity #2 Continued

Materials

- [Bertram Brooker Image File](#)
- [Bertram Brooker: Life & Work](#)
- Paper
- Pencils, pencil crayons, and pastels
- “Who Was Bertram Brooker?” biographic information sheet ([page 2](#))

Process

1. Introduce Bertram Brooker using the “Who Was Bertram Brooker?” biographic information sheet.
2. Discuss Brooker’s passion for aligning visual forms with musical forms, using the [Significance & Critical Issues](#) section of *Bertram Brooker: Life & Work*. Explain that he created various artworks as [abstract](#) visual responses to specific compositions and that he was inspired by the abstract paintings of [Wassily Kandinsky](#) (1866–1944) and his book *Concerning the Spiritual in Art* (1911).
3. Using the following guiding questions, engage in a discussion and analysis of Brooker’s works entitled *Sounds Assembling*, 1928; “*Chorale*” (Bach), c.1927; *Fugue*, c.1928–29; and *Symphonic Movement No. 1*, c.1928–29 (see the [Bertram Brooker Image File](#)); and predict what the musical compositions would sound like for each artwork. It is recommended that you project each image one at a time or provide students with copies of the images.
 - What would the melody sound like? Would the melody have stepwise motion or have leaps? What makes you say that?
 - What dynamics and expressive controls would you hear in this musical composition? What makes you say that?
 - Would this particular composition have thick or thin texture? What makes you say that?
 - What would the musical form be (Binary, Ternary, Rondo, etc.)? What makes you say that?
 - What instruments or voices would you hear? Describe the timbre of each instrument or voice, using examples from the artwork.



Fig 17. Bertram Brooker, “Chorale” (Bach), c.1927. Brooker believed that enjoying music could empower an artist to greater creative expression.

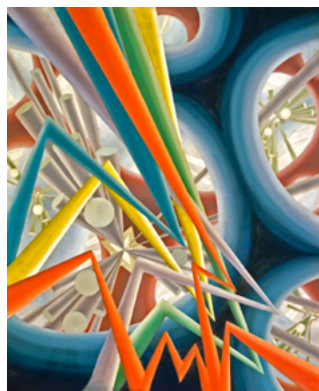


Fig 18. Bertram Brooker, *Sounds Assembling*, 1928. In works like this one, Brooker attempted to capture the rhythm, volume, and energy of music.



Fig 19. Bertram Brooker, *Symphonic Movement No. 1*, c.1928–29. This drawing incorporates both delicate gradations and dramatic contrasts in order to represent musical forms.

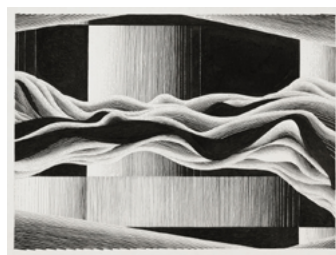


Fig 20. Bertram Brooker, *Fugue*, c.1930. Although the title does not refer to any one symphony, this work may have been inspired by a specific performance.

Learning Activity #2 Continued

4. Once the discussion is complete, read the following quotation about [Sounds Assembling](#), 1928, from the Key Works section of *Bertram Brooker: Life & Work*.

"I shamelessly used a ruler and compass, trying to compose on the canvas some sort of replica of the colour, the volume and rhythm I experienced when listening to music.... Most of the shapes were floating areas of colour—they were verbs, representing action and movement—and when, in some cases, they came close to recognition as objects, such as spheres or rods or peaks, these were only intended as the oath or climax or culmination of a movement, not its finish."



Fig 21. Bertram Brooker, *Symphonic Forms*, 1947. Like a symphony, this painting seems to be arranged in different parts with discrete forms.

5. Discuss this excerpt and ask students how their conception of Brooker has changed after your reading of the quotation.
6. Examine musical scores and form diagrams appropriate for the age and stage of your students (suggestions are included in the external resources section on [page 12](#)). Discuss how the story of the music is told through symbols, colours, words, and images. Listen to a composition and note how effective the form diagram is in representing the structure of the music.
7. Tell students that they will now create a visual map or form diagram of a piece of music. Like Brooker, they will be tasked with visually showing the elements of a piece of music. However, these form diagrams will not be abstract, but clear maps of the stories of the music. You may assign a piece of music for students to analyze, or students can select a composition and submit it for approval.
8. Have students analyze their musical compositions and present their initial findings for feedback. Students can include in their analyses plans for showing the melody, harmony, texture, timbre, form, rhythm, pitch dynamics, and/or expressive controls of their pieces (you may tailor this list).
9. Once students have completed their form diagrams or musical maps, they can present them alongside recordings of their assigned pieces. If time permits, create a gallery display in the hallway and pair each form diagram with a QR code linking to the musical composition.

CULMINATING TASK

SOUNDSCAPES

“A soundscape is any collection of sounds, almost like a painting is a collection of visual attractions,” said Canadian composer R. Murray Schafer. In this task, which requires knowledge of musical vocabulary and composition, students will be introduced to Schafer and the 2015 exhibition *Soundscapes* (The National Gallery, London). Working either in small groups or individually, students will select an abstract painting by Bertram Brooker, analyze it, and create a soundscape musical composition based on their visual analysis.

Big Idea

Curating a collection of sounds

Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can explore artmaking and musical composition as a mode of personal expression.
3. I can use my knowledge of the elements of music to compose a soundscape.
4. I can use proper musical terminology when discussing music.
5. I can analyze a piece of music, using proper musical terminology.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Artistic decisions made in soundscape are clearly based on the given image and show extensive thinking.
2. The soundscape sustains the interest of the audience and is innovative and creative in depicting the story of the image.
3. The soundscape uses an excellent variety of sounds and sources to depict the different components of the image and tell the story.
4. The soundscape demonstrates the ability to combine and use the elements of music effectively to develop sophisticated musical ideas.

Materials

- Access to computers
- Auxiliary percussion
- [Bertram Brooker Image File](#)
- [Bertram Brooker: Life & Work](#)
- Musical instruments
- Paper
- Pencils, markers, pencil crayons, and pastels
- Soundtrap or GarageBand digital audio workstation
- Voices and body percussion

Process

1. Engage in an introduction to the project with the students and inform them that they will be creating a soundscape. Introduce students to Canadian composer R. Murray Schafer using the quotation given in the introduction of the task and the [National Film Board's video Listen](#). Introduce students to the [World Soundscape Project](#) and provide historical context for this work using the external resources on [page 12](#).



Fig 22. Bertram Brooker, *Creation*, 1925. This painting is one of Brooker's early abstract works.

Culminating Task Continued

2. Introduce students to the exhibition *Soundscapes* (The National Gallery, London, 2015), using the external resources on [page 12](#). Show students the videos “[Nico Muhly Responds to ‘The Wilton Diptych’ | Soundscapes](#)” and “[Chris Watson Responds to Gallen-Kallela’s ‘Lake Keitele’ | Soundscapes](#)” and lead a discussion. How were the composers inspired by their selected artworks?
3. Introduce students to the following critical questions, questions that they will be addressing as they create their original soundscape compositions.
 - How may we convey the story of a painting through sound?
 - How may we hear the painting?
 - How may we hear the story and message that the artist was hoping to convey?
4. Give students the following checklist to help them develop their soundscapes.
 - The soundscape tells a story (encourage students to approach the story of their image in a creative way and refer to specific features of the painting).
 - The texture of the music changes to match the image (thick vs. thin).
 - The timbre (quality and unique sounds of instruments) are chosen with care to match the artwork.
 - A variety of dynamics (forte, piano, crescendo, diminuendo, etc.) are used.
 - A variety of expressive controls (staccato, legato, accents, etc.) are used.
 - The soundscape follows a clear musical form (Binary, Ternary, Rondo, etc.) inspired by the artwork.
 - The soundscape is the appropriate length (roughly 1–4 minutes).
 - Vocals, body percussion, instruments, or composition software are effectively used to create the soundscape.
 - The composition is creative and original (it differs from class examples and other group performances).
 - The composition strives to sustain the interest of the audience.
5. Ask students to do research using [Bertram Brooker: Life & Work](#) and select one of his abstract paintings that speaks to them.
6. Ask students to look at the painting they have selected and imagine beyond the image. What types of things would you hear in this environment? What makes you say that? Ask students to complete a visual analysis of their selected painting, using proper terminology. Remind students about Brooker’s works that connect music and visual arts.
7. Provide students time to create their soundscape compositions. Encourage them to “think, pair, share” their progress and incorporate feedback from their peers.
8. Once students have completed their compositions, have them write artist statements explaining their compositions and how they were inspired by the selected artworks.
9. Have students show and share their creations. If students used technology to compose, create a gallery display in the hallway and pair each Brooker artwork with a QR code linking to the musical composition.



Fig 23. Bertram Brooker, *Green Movement*, c.1927. In this work the green form is so distinct that it is almost as if Brooker has painted a sculpture.

HOW BERTRAM BROOKER MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Bertram Brooker. For more information see the [Style & Technique](#) chapter of *Bertram Brooker: Life & Work*.

GEOMETRY, MUSIC, AND SPIRITUALITY

Brooker was fascinated by the possibilities of using [abstract](#) forms in art. Geometric shapes were a way to give to the composition of abstract art a sense of movement and harmony. Brooker's abstract paintings often have columns of colour that look three dimensional, and lines that create edges and angles that shoot through his images. The ways in which these shapes and lines fit together also reflect Brooker's desire to bring music into his art, with the colours and forms coming together like the notes and chords of music. For Brooker, this approach to making art was deeply meaningful—he believed that art was a way to connect people to a spiritual world. His ideas were similar to those of the Russian painter [Wassily Kandinsky](#) (1866–1944), who wanted to use art to convey spiritual experience by finding an abstract language that, like music, would evoke specific emotions in a person looking at his paintings.

REPRESENTING REALITY

In 1929 Brooker began to move away from pure abstraction; he started to paint works that could be recognized as landscapes, for instance, or as representations of people. Yet even as Brooker wanted his viewers to recognize what he was painting, he was still interested in the ideas behind abstract art. He often chose to simplify forms: instead of showing a landscape in perfect detail, for instance, he simplified it into the basic shapes of hills and trees. He focused on the most important shapes and colours of what he saw, sometimes choosing to distort them to highlight the underlying form of a body or object.

WORKING IN BLACK INK

Through his work in advertising, in book illustration, and as an artist, Brooker created an extraordinary range of images in black ink. Commercial images often had to be produced in black and white so that they could be printed easily, and Brooker understood how to exploit black ink to create dramatic compositions that condensed stories or advertising messages into single, intense images. His black-ink drawings have dynamic contrasts of light and dark. He used dots to represent rounded forms, clustering the dots together tightly to create intense shadows and spreading them out to suggest more delicate gradations of light. His lines were also powerful: by drawing lines of different lengths, of different angles, and of different proximities to each other (like the dots, they are sometimes close together and sometimes far apart), Brooker created sharp shapes and impressions of distinct spaces and three-dimensional forms.

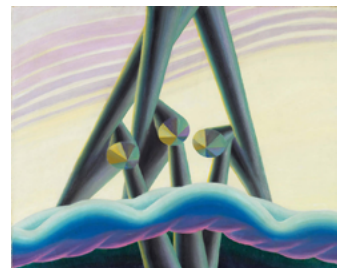


Fig 24. Bertram Brooker, *The Three Powers*, 1929. This painting is abstract, but it is not just an image of form and colour: Brooker was attempting to represent a spiritual world.



Fig 25. Bertram Brooker, *Pharaoh's Daughter*, 1950. In this painting, the form of the woman's body is suggested through abstract shapes.

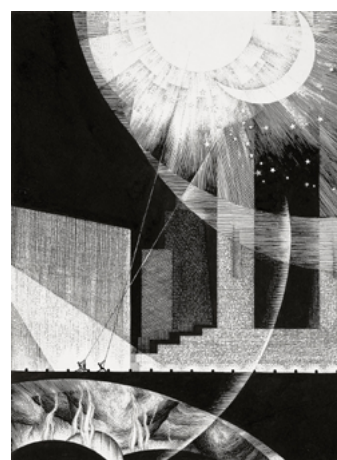


Fig 26. Bertram Brooker, *All the World's a Stage*, 1929. Inspired by Brooker's interest in theatre, this drawing shows several different ways of using black and white ink.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Bertram Brooker: Life & Work* by James King: www.aci-iac.ca/art-books/bertram-brooker
- [Bertram Brooker Image File](#) with artworks and images related to this lesson
- “Who Was Bertram Brooker?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Bertram Brooker’s life ([page 3](#))
- “How Bertram Brooker Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

abstract art

Visual art that uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. Abstract art may interpret reality in an altered form, or depart from it entirely. Also called nonfigurative or nonrepresentational art.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Kandinsky, Wassily (Russian, 1866–1944)

An artist, teacher, and philosopher who settled in Germany and later in France, Kandinsky was central to the development of abstract art. Much of his work conveys his interest in the relationships between colour, sound, and emotion. *Concerning the Spiritual in Art* (1911), his famous treatise on abstraction, draws on mysticism and theories of divinity.



Fig 27. Bertram Brooker, *Snow Fugue*, 1930. The term “fugue” refers to a specific form of music, and it suggests that Brooker wanted viewers to think about musical rhythms in relation to this work.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

Johann Sebastian Bach (1685–1750)

<https://www.classicfm.com/composers/bach/>

Johann Sebastian Bach, German Composer

<https://www.britannica.com/biography/Johann-Sebastian-Bach>

George Frideric Handel (1685–1759)

<https://www.classicfm.com/composers/handel/>

George Frideric Handel, German-English Composer

<https://www.britannica.com/biography/George-Frideric-Handel>

Oratorio

<https://www.britannica.com/art/oratorio>

Listen (2009)

<https://www.nfb.ca/film/listen/>

R. Murray Schafer

<https://www.thecanadianencyclopedia.ca/en/article/r-murray-schafer-emc>

Introducing...R. Murray Schafer

<https://www.musiccentre.ca/node/37315>

World Soundscape Project

<https://www.sfu.ca/sonic-studio/worldsoundscaperoject.html>

Soundscapes of R. Murray Schafer

https://www.youtube.com/playlist?list=PLsqJWgdhDPkwphmV_vSboWfkrY0cMc3KX

Nico Muhly Responds to “The Wilton Diptych” | Soundscapes

<https://www.youtube.com/watch?v=TfW4FddK83g>

Chris Watson Responds to Gallen-Kallela’s “Lake Keitele” | Soundscapes

https://www.youtube.com/watch?v=w_zxB_VomIU



Fig 28. Bertram Brooker, *Ascending Forms*, c.1929. This painting may have been inspired by the work of the Vorticist group—the first abstract modern artists in Britain.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. Bertram Brooker, *Phyllis (Piano! Piano!)*, 1934, oil on canvas, 101.9 x 76.5 cm. Collection of the Art Gallery of Ontario, Toronto, purchase with assistance from Wintario, 1979 (79/59). © Art Gallery of Ontario.

Fig 2. Portrait of Bertram Brooker, date unknown, photographer unknown. Bertram Brooker fonds, University of Manitoba Archives and Special Collections, Winnipeg (PC 16:1:13). Photo credit: University of Manitoba Archives and Special Collections.

Fig 3. Bertram Brooker, *Still Life Variation IV*, c.1929, oil on canvas, dimensions unknown. Private collection. Courtesy of the Estate of Bertram Brooker. Photo credit: Kambiz Aghassi.

Fig 4. Bertram Brooker, *Quebec Impression*, 1942, oil on canvas, 76.6 x 61.2 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, purchase, 1985 (1985.55). Photo credit: McMichael Canadian Art Collection.

Fig 5. Bertram Brooker, *The St. Lawrence*, 1931, oil on canvas, 76.9 x 101.9 cm. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16556). Photo credit: National Gallery of Canada.

Fig 6. Bertram Brooker, *The Recluse*, 1939, oil on canvas, 61 x 45.7 cm. Collection of the Montreal Museum of Fine Arts, gift of Walter Klinkhoff, 1978 (1978.3). Photo credit: Montreal Museum of Fine Arts.

Fig 7. *George Frideric Handel*, attributed to Balthasar Denner, 1726–28, oil on canvas, feigned oval, 74.9 cm x 62.6 cm. Given by Arthur Frederick Hill, 1923. Collection of the National Portrait Gallery, London (NPG 1976).

Fig 8. Emblem of the Toronto Arts and Letters Club, designed by J. E. H. MacDonald in 1909.

Fig 9. Portrait of R. Murray Schafer, date unknown. Photo credit: André Leduc.

Fig 10. Schafer with the World Soundscape Project group at Simon Fraser University, 1973. Photographer unknown. Courtesy Simon Fraser University.

Fig 11. Bertram Brooker with his parents and siblings in England, 1890s. Photographer unknown. Collection of the Estate of Bertram Brooker. Photo credit: Toni Hafkenscheid.

Fig 12. Bertram Brooker and members of the Group of Seven at the Arts and Letters Club in Toronto, 1929. Photograph by John Vanderpant. Courtesy of the Arts and Letters Club. Photo credit: Scott James.

Fig 13. Bertram Brooker and colleagues in his office at J.J. Gibbons advertising agency in Toronto, January 1934. Photograph by J.J. Gibbons. Bertram Brooker fonds, The Robert McLaughlin Gallery Archives, Oshawa (49). Photo credit: The Robert McLaughlin Gallery.

Fig 14. Cover of *Yearbook of the Arts in Canada 1928–1929*, edited by Bertram Brooker.

Fig 15. Bertram Brooker, *Alleluiah*, 1929, oil on canvas, 122.2 x 121.9 cm. Collection of the National Gallery of Canada, Ottawa (15812). Photo credit: National Gallery of Canada.

Fig 16. Bertram Brooker, *Abstraction, Music*, 1927, oil on canvas, 43 x 61 cm. Collection of Museum London, F.B. Housser Memorial Collection, 1945 (45.A.47). Photo credit: Museum London.

Fig 17. Bertram Brooker, *“Chorale” (Bach)*, c.1927, oil on canvas, 61 x 43.7 cm. Collection of the Art Gallery of Ontario, Toronto, purchase, 1987 (87/175). © Art Gallery of Ontario.

Fig 18. Bertram Brooker, *Sounds Assembling*, 1928, oil on canvas, 112.3 x 91.7 cm. Collection of the Winnipeg Art Gallery (L-80). Photo credit: Ernest Mayer, courtesy of the Winnipeg Art Gallery.

Fig 19. Bertram Brooker, *Symphonic Movement No. 1*, c.1928–29, pen and ink on paper, 38.1 x 25.5 cm. Collection of The Robert McLaughlin Gallery, Oshawa, gift of the estate of Doris Huestis Speirs (2001BB2). Photo credit: The Robert McLaughlin Gallery.

Fig 20. Bertram Brooker, *Fugue*, c.1930, pen and ink on wove paper, 28.8 x 33.1 cm. Collection of the Art Gallery of Ontario, Toronto, gift of Dr. Walter M. Tovell, Toronto, 1983 (83/288). © Art Gallery of Ontario.

Fig 21. Bertram Brooker, *Symphonic Forms*, 1947, oil on canvas mounted on Masonite, 68.7 x 91.2 cm. Collection of the Art Gallery of Hamilton, gift of the Volunteer Committee in memory of Kate Steiner, 1991 (1991.1). Photo credit: Art Gallery of Hamilton.

Fig 22. Bertram Brooker, *Creation*, 1925, oil on board, 61 x 43.2 cm. Private collection. Photo credit: John Shearer.

Fig 23. Bertram Brooker, *Green Movement*, c.1927, oil on paperboard, 58.8 x 43.2 cm. Collection of the Art Gallery of Ontario, Toronto, purchase with assistance from Wintario, 1978 (78/14). © Art Gallery of Ontario.

Fig 24. Bertram Brooker, *The Three Powers*, 1929, oil on canvas, 61 x 76.3 cm. Collection of the Art Gallery of Ontario, Toronto, purchase, 1982 (82/33). © Art Gallery of Ontario.

Fig 25. Bertram Brooker, *Pharaoh's Daughter*, 1950, oil on canvas, 99 x 66 cm. Private collection. Photo credit: Robert McNair.

Fig 26. Bertram Brooker, *All the World's a Stage*, 1929, pen and ink on paper, 27.9 x 20.3 cm. Collection of the Estate of Bertram Brooker. Courtesy of Gallery Gevik, Toronto.

Fig 27. Bertram Brooker, *Snow Fugue*, 1930, oil on canvas, 101.6 x 101.6 cm. Private collection. Courtesy of the Estate of Bertram Brooker.

Fig 28. Bertram Brooker, *Ascending Forms*, c.1929, oil on canvas, 76.2 x 61.6 cm. Collection of the National Gallery of Canada, Ottawa (15814). Photo credit: National Gallery of Canada.