



Keys to the Renaissance
Polyphonic Chorales for Brass Band
Adrian Ling

Instrumentation

Soprano Cornet
Solo Cornet
Repiano Cornet
Cornet 2
Flugelhorn
Tenor Horn
Baritone
Trombone
Bass Trombone
Euphonium
E \flat Tuba
B \flat Tuba

Duration: ca. 1 min. each

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Born and raised in Toronto, Ontario, Adrian Ling (b. 1994) began his musical journey on the piano at the age of 4. He took up composition as a hobby some ten years later and discovered a keen interest in writing for a multitude of ensembles. Some of his recent compositions include two piano sonatas, a Soliloquy for timpani, and his set of three pieces written for the Hannaford Youth Program, titled Progressions. The wind ensemble transcription of the last movement of Progressions, Rhapsody, was the winner of the 2015 University of Toronto Wind Ensemble Composition Competition. Aside from composing, Adrian also continues to play the piano, with a special interest in the role of improvisation in performance and education both historically and presently. Adrian will graduate from the University of Toronto's Faculty of Music with a B.Mus. in Composition in 2016, having studied in the studios of Chan Ka Nin and Gary Kulesha.

KEYS TO THE RENAISSANCE takes twelve famous Renaissance vocal melodies or motives and reimagines them in a truncated, tonal context. Unlike in standard, homophonic chorales, where there is a clearly defined hierarchy of melody, accompaniment, and bass line, the motives in these chorales interweave themselves across all the voices of the ensemble. Such interlacing of music creates an exercise in listening and being sensitive to the movement in the ensemble as a whole while simultaneously exposing balance and blend concerns. The goal is that through using these chorales, ensembles will be better prepared for understanding the music they play as a series of horizontal lines woven together in a tapestry of sound while being exposed to the rich Renaissance vocal tradition that instrumentalists rarely encounter.

Very few interpretive markings have been included, apart from the 'sempre legato' present throughout the collection and sparse dynamic markings. These must be observed strictly, with all other decisions to be left up to the ensemble. The goal should always be to make the separate contrapuntal lines, especially the melody line, clear regardless of range or instrument.

Cover drawing by Jessie Eaton

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