



## **Concerto for Brass Band**

Kevin Lau

### Instrumentation

Soprano Cornet

Solo Cornet

Repiano Cornet

Cornet 2, 3

Flugelhorn

Solo Tenor Horn

Tenor Horn 1, 2

Baritone 1, 2

Trombone 1, 2

Bass Trombone

Euphonium

E $\flat$  Bass

B $\flat$  Bass

Timpani

Percussion

(Cymbals, Tom-toms, Xylophone, Triangle, Crotales, Tam-tam, Bass Drum, Snare Drum, Anvil, Tambourine, Flexatone, Vibraphone, Cymbals, Glockenspiel)

Duration: ca. 14 min. 15 sec.

©2016 Kevin Lau

Publishing rights granted to Hannaford Brass Music Publishing, 2016



Described as a "self-assured voice" (Barczablog) with a "masterful control over his idiom" (Classical Music Sentinel), Kevin Lau has established himself as one of Canada's leading young composers. In 2012, Kevin completed his doctorate in music composition from the University of Toronto under the supervision of Christos Hatzis. He served as Composer in Residence for the Mississauga Symphony Orchestra (2010-12), the Banff Centre (2012), and was artistic director of the Sneak Peek Orchestra (with conductor and co-founder Victor Cheng) until 2014. He served as the RBC Affiliate Composer for the Toronto Symphony Orchestra from 2012-15.

His music has been programmed and performed by ensembles such as the Toronto Symphony Orchestra (TSO), Hamilton Philharmonic Orchestra, Hannaford Street Silver Band (HSSB), Niagara Symphony Orchestra, Mississauga Symphony Orchestra, Edmonton Symphony Orchestra, Thunder Bay Symphony Orchestra, Newfoundland Symphony Orchestra, TorQ Percussion Quartet, Via Salzburg, and the Afiara and Cecilia String Quartets.

---

CONCERTO FOR BRASS BAND was conceived as a conscious departure from Lau's previous two brass band works, *Great North Overture* and *Impressions*. With this piece, Lau wanted to pursue somewhat more adventurous (and perhaps edgier) horizons, both in terms of what the brass band was capable of as well as what his musical imagination had to offer.

The first movement, "Haven," opens serenely; a lone cornet solo glides above a landscape of lush, chromatically decadent harmonies. But this externally placid environment is soon disrupted by inner demons, and the music takes on an anxious, harried quality. The climax of the second movement, "C-A-G-E," offers a glimpse of hope, with a key change that naturalizes the notes in the title, suggesting the emergence of a new tone. But at the last moment, the music reverts back to its original form and plunges bleakly back into darkness. This work is a miniature brass symphony in two movements (slow, fast) which explores the various characters of the ensemble in depth. Each family of instruments has a chance to shine, lyrically and virtuosically: hence the 'concerto' aspect of the title.

Cover photo by Kristan Toczko

[www.hssb.ca](http://www.hssb.ca)