



## **Impressions**

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

Melody Percussion

Percussion

(Cymbals, Snare Drum, Triangle, Bass Drum, Tam-Tam, Mark Tree,

Duration: ca. 12 min.

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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.

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IMPRESSIONS, Lau's second work for brass band, was commissioned by the Metropolitan Silver Brass Band on behalf of band member Bill Martyn and dedicated to his late wife, Kay Martyn. Although he never met Kay, Lau was inspired to write a suite of movements based, in part, on the affectionate anecdotes of her life offered to him by those who knew her best that formed a series of vivid 'impressions.' Her love of books, bird-watching, gardening, and the music of the Renaissance—all of this weaved its way into the spirit of the composition.

Each movement describes a period of the day; together they comprise a broad metaphor for life's stages—childhood, youth and adulthood, old age. "Dawn" contrasts sonorous, chorale-like progressions with a fugal episode reminiscent of late Renaissance counterpoint; it is the most somber of the three movements, an ode to the fragility of life's offerings and to the memory of those who have left us. The second movement, "Midday," is a brief, exuberant scherzo whose dance-like outer sections bookend a sweeping melody suggestive of life at its peak. The third movement, "Sunset," engages the solo cornet section in a flurry of divisi like a flock of birds, and concludes with a radiant rendering of the 'Midday' theme, a final farewell to a life well-lived.