



## **Rhapsody for Winds**

Adrian Ling

### Instrumentation

Piccolo  
Flute 1, 2  
Oboe  
Bassoon  
Clarinet 1, 2, 3  
Bass Clarinet  
Alto Saxophone 1, 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1, 2, 3  
French Horn 1, 2, 3  
Trombone 1, 2  
Bass Trombone  
Euphonium  
Tuba  
Double Bass  
Timpani  
Percussion 1  
(Snare Drum, Bass Drum)  
Percussion 2  
(Cymbals, Temple Blocks)

Duration: ca. 11 min.

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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.

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Adrian Ling originally made *RHAPSODY* as the final part of a series of brass band pieces which was played by the Hannaford Youth Program in May 2013. The three pieces, entitled *Progressions*, was bound together by a chorale-like tune that weaved its way through the set. Each piece was to be played by a different band, ranging from the middle-school aged Junior Band to the collegiate Youth Band, and as such, the difficulty and complexity increased progressively through the triptych. *Rhapsody* then represented the culmination of the musical ideas expressed in the set, extended and refined. The original melody, which forms the basis of much of the piece, comes back verbatim at two climactic points in the music.

Arranging the piece for winds has allowed Ling to explore new timbral possibilities and bring out different aspects of the music. This version was originally performed by the University of Toronto Wind Symphony in February 2016 as the winner of the 2015 Wind Composition Competition.