

Entre Amis is the HSSB's exploration of creativity without boundaries within an art form known for strict structure. Since the organization was founded almost 37 years ago, the HSSB has developed deep and diverse relationships and this recording mines that rich field. We urge the listener to explore these unique and unexpected collaborations and revel in these virtuoso performances.

Our exploration of these relationships begins with a Land Acknowledgement written and performed by Barbara Croall. Universally recognized for her artistry, Barbara is Odawa First Nations and balances her time composing, performing, and teaching music, with work in outdoor education rooted in traditional Anishinaabe teachings. Barbara has been commissioned by the HSSB on numerous occasions: *Gi-Giiwe Na?*, *An Allegory in four movements for Brass Band and Percussion* was commissioned by the HSSB with support from the Ontario Arts Council and premiered in 2006. In 2014, *Zaagi'idiwin Nagamon (Love Song) a singing landscape for Brass Band & Pipigwan soloist*, was commissioned with the support of the Indigena Arts Projects through Women of Four Directions. The work was recorded on the HSSB's 2017 cd *Journey in Brass* (ODR 7451) with the composer as pipigwan soloist.

Bramwell Tovey was first invited to guest conduct the ensemble in 1991 by Raymond Tizzard and subsequently made regular appearances with the band at its Toronto concert series. He led the band in appearances at the Winnipeg New Music Festival, National Art Centre in Ottawa, and at The Festival of the Sound. His 2003 commission *Mass for a Charred Skull for Large Chorus and Brass Band* won the 2003 JUNO Award for best classical composition. Tovey's *Songs of the Paradise Saloon, Concerto for Trumpet and Brass Band*, written for Toronto Symphony Principal Trumpet, Andrew McCandless was recorded in its brass band transcription by Andrew on the HSSB's recording, *Journey In Brass* (ODR 7451).

At the suggestion of Raymond Tizzard, Tovey wrote *Nine Daies Wonder* for the unlikely combination of the Canadian violin virtuoso Mark Fewer (concertmaster of the Vancouver Symphony Orchestra) and brass band. The piece is a depiction of the journey made by Will Kemp (an original member of William Shakespeare's Company) as he danced his way from London to Norwich. In addition to this audio recording, the HSSB has released a video of this work with Fewer and guest conductor James Gourley produced by Canadian photographer and audio/visual engineer, Robert DiVito.

Kelly-Marie Murphy's voice is well known on the Canadian music scene and she has a deft touch with brass writing. Murphy received a Ph.D. in composition from the University of Leeds, England and was the winner of the Azrieli Music Prize. *Drumming the Plain, the Horseman is Coming* for brass band was her Doctoral Thesis composed in 1992 and recorded on the 2017 HSSB recording, *Journey in Brass* (ODR 7451)

After living and working for many years in the Washington D.C. area where she was designated "an alien of extraordinary ability" by the United States Immigration and Naturalization Service, she is now based in Ottawa. In 2020, Kelly was awarded the Jules Leger Prize for New Chamber Music by the Canada Council for the Arts.

The HSSB's relationship with Kelly-Marie dates to the 2004 commission *Hartford Accident and Indemnity*, commissioned with the support of the Ontario Arts Council and recorded on the 2005 compact disc *Connections in Brass* (ODR 9335).

The 2015 HSSB commission, *The Reanimation of Forster's Corpse*, has received international performances and we are delighted to include it on this recording. The music explores the line between science and circus of the 19th century, painting the scene of the condemned at the gallows and exploring the chaos of transporting the corpse through the streets of London to its destination in the medical theatre. It imagines the physician Aldini as a puppet master making the corpse perform macabre antics using electric currents.

Indigenous Rites, Vivian Fung's piece for baritone saxophone and brass band, came at the invitation of HSSB Artistic Director David Pell who invited Vivian Fung to compose a work for the HSSB and Canadian Saxophone virtuoso, Dr. Wallace Halliday. In the words of the composer it, "... is inspired by sounds from rituals of several indigenous cultures of Yunnan province in southwest China – mating calls, shamanistic prayers, temple chants of Tibetan monks, and bugle-like phrases played by homemade leaf instruments from the Hani minority".

The work begins with calls from the saxophone, cornets, and a flugelhorn, scattered throughout the hall, simulating an antiphonal call-and-response. The solo players gradually resume their traditional place on stage and the passage culminates in a climactic chord. The next section, titled "Menacing," begins with low saxophone chanting with multiphonics, followed by a slow "Temple Chant" section. The chanting builds, accelerating to an exuberant passage for the entire brass band. A virtuosic saxophone solo propels the work to a fast and rhythmic final section, and the work ends with an energetic and emphatic close.

Winter Songs was written by James Rolfe for the HSSB's annual and much beloved Christmas Concerts and received its premiere at Metropolitan United Church in Toronto. In the words of the Composer, "*Winter Songs explores Christmas from the perspective of having grown up in an atheist home in suburban Ottawa in the 1960's. For me, Christmas was winter, new snow, skiing, presents, no school, playing hockey all day indoors and out, eating and singing. Some of my fondest and earliest musical memories are of Christmas carols, such as Silent Night and Away in a Manger, which can bring tears to my eyes. Carols celebrate childhood, as well as rebirth, hope, renewal, and especially peace. They express our profound collective yearning to live in peace and harmony with ourselves and our fellow creatures. These themes connect to pre-Christian celebrations of winter solstice and the new year which have since become associated with the Christmas season-themes which I evoke in this work.*

The words consist of two poems by Ottawa poet Archibald Lampman (1881-1899) and one by American poet Walt Whitman (1819-1892) The Lampman poems speak eloquently to the wonder, peace and beauty of winter in Ottawa, while the Whitman invokes the bursting life force that lies latent beneath the ice and snow".

1. Winter Uplands (Archibald Lampman)

The frost that stings like fire upon my cheek,
The loneliness of this forsaken ground,
The long white drift upon whose powdered peak
I sit in the great silence as one bound;
The rippled sheet of snow where the wind blew
Across the open fields for miles ahead;
The far-off city towered and roofed in blue

A tender line upon the western red;
The stars that singly, then in flocks appear,
Like jets of silver from the violet dome,
So wonderful, so many and so near,
And then the golden moon to light me home--
The crunching snowshoes and the stinging air,
And silence, frost, and beauty everywhere.

2. After Mist (Archibald Lampman)

Last night there was a mist. Pallid and chill
The yellow moon-blue clove the thickening sky,
And all night long a gradual wind crept by,
And froze the fog, and with minutest skill
Fringed it and forked it, adding bead to bead,
In spears, and feathery tufts, and delicate hems
Round windward trunks, and all the topmost stems,
And every bush, and every golden weed;
And now upon the meadows silvered through
And forests frosted to their farthest pines--
A last faint gleam upon the misty blue--
The magic of the morning falls and shines,
A creamy splendour on a dim white world.

3. Unseen Buds (Walt Whitman)

Unseen buds, infinite, hidden well,
Under the snow and ice, under the darkness, in every
square or cubic inch,
Germinal, exquisite, in delicate lace, microscopic,
unborn,
Like babes in wombs, latent, folded, compact, sleeping;
Billions of billions, and trillions of trillions of them
waiting,
(On earth and in the sea—the universe—the stars
there in the heavens,)
Urging slowly, surely forward, forming endless,
And waiting ever more, forever more behind.

The very first piece commissioned by the HSSB, Leonard Ballantine's *Hannaford March*, was premièred in 1985 and can be heard on the first HSSB cd (CBC SM 5103). It is a brass band staple and is published by Hannaford Brass Music Publications.

29 years later, this relationship endures as the HSSB commissioned Ballantine's *Christmas Truce, 1914*, depicting that special Christmas event on the front lines of WW1 when soldiers on opposing sides of the conflict left their trenches and enjoyed a brief moment of carolling and joy on Christmas eve.

Entre Amis is dedicated to Edward (Ted) Marshall. Ted Marshall was the CBC Recording Engineer on the HSSB's very first commercial recording on the CBC's SM5000 label. This 1991 release, SMCD 5103, began an almost 3-decade relationship. After retiring from the CBC, Ed recorded countless HSSB concerts and subsequent recordings. His tireless advocacy and brilliant editing skills will long be remembered by all who had the pleasure to work with him.

Websites

The Hannaford Street Silver Band

www.hssb.ca

Barbara Croall

<https://www.barbaracroall.ca/>

Bramwell Tovey

<https://www.bramwelltovey.com/>

Kelly-Marie Murphy

<https://kellymariemurphy.com/>

Vivian Fung

<https://vivianfung.ca/>

James Rolfe

<https://www.jamesrolfe.ca/bio/>

Leonard Ballantine

<https://lenballantine.com/>

The Hannaford Street Silver Band

www.hssb.ca

Mark Fewer

<https://www.markfewer.com/>

Wallace Halladay

<https://music.utoronto.ca/our-people.php?fid=192>