

# STREET SONG

FRIDAY 12 APRIL 2024 7PM

THE GOOD SHEPHERD CHAPEL, ABBOTSFORD

	Duration
Tōru TAKEMITSU <i>Day Signal (Signals from Heaven I)</i> (1987)	3'
TAKEMITSU <i>Night Signal (Signals from Heaven II)</i> (1987)	3'
<b>Hans Werner HENZE</b> arr. PURSER <i>Ragtimes and Habaneras</i> (1986) (selections)	11'
<i>i. Crotchet = 112</i>	
<i>iv. Tango – Tempo di Charleston</i>	
<i>v. Quaver = 100</i>	
<i>vi. Tempo di Rumba</i>	
<i>viii. Tango</i>	
<i>xi. Allegro Vivace</i>	
Daniel SCHNYDER <i>Brass Symphony</i> (2015)	18'
Michael TILSON THOMAS <i>Street Song</i> (1988)	16'
Holly HARRISON <i>Triple Threat</i> (2021)	10'
<b>Colin Prichard (ANAM Faculty)</b> director / trombone ANAM Brass ANAM Percussion	

*Approximate concert duration: 90 minutes*



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## PROGRAM NOTES –

### To Sing in the Street

For 3,500 years, the trumpet has been the herald – to signal an arrival, be it royalty, holiness or war; to warn and to call out; as symbols of divinity and as sounds of celebration. The works on display today, though all written in the last 50 years, capture the rich history of brass performance and indicate a bright future for the genre.

Each melodic line in **Tōru Takemitsu's** 'Day Signal', the first of two *Signals from Heaven*, is given the direction 'legato cantabile' – smoothly, as if sung. As with so much instrumental music, the influence of vocal traditions weighs on the construction and sound. The rich sonorities of brass ensembles (or brass choirs) are often used in tandem with or replacing voices in chorales: hymn tunes in four-part mostly homophonic harmonisation that have evolved to become a musical genre beyond the religion they began in. Within each of these works, the phrasing and especially the breath, statements of chorale appear as a textural device, grandly stating an idea or slowing the intensity, allowing focus.

Takemitsu's two *Signals from Heaven* also embrace antiphonal writing – two groups of instruments in dialogue. Elements of fanfare emerge with proclamatory choral statements as 'Day Signal' heralds the morning, settling into an anticipatory lydian tonality. 'Night Signal' becomes sultrier, using extended triadic chords more typical of jazz and generally a dominant lydian scale (raised fourth with a flat seventh).

More fun is to be had than hymn tunes in brass music, and apparent even from the title of some of these works, dance is a key influence. As long as there has been music, people have moved with it. **Hans Werner Henze's** *Ragtimes and Habaneras* embraces not just the styles of the title, but moves through the foxtrot, Charleston, tango, rumba and more. Growing up in 1940's Germany, Henze became an avowed Marxist after witnessing the atrocities of his own country, and the music of Cuba became an influence alongside his drive for social justice. In comparison to his activist operatic and instrumental output, *Ragtimes and Habaneras* is a unique work that chooses to party rather than politic.

**Michael Tilson Thomas's** *Street Song* finds its way to dance by way of a journey through history, from medieval harmonic influence all the way through to the swing and jazz inflections of the final movement. The twelve-time Grammy-winning conductor laureate of the London Symphony Orchestra and San Francisco Symphony is steeped in the American sound world characterised by the wide-open prairies portrayed in Aaron Copland's works. This effect is most prominent in long held chords which tend away from simpler major and minor to stacks of seconds and fourths, creating a feeling of suspension and evoking the landscape.

Firmly concluding in the twenty-first century, **Daniel Schnyder** and **Holly Harrison** give us two different looks of the state and future of brass ensemble music. Swiss-American Schnyder studied jazz saxophone at Berklee and classical flute in Zürich, quickly building a reputation for genre-bending works commissioned by ensembles and orchestras worldwide. Jazz is less an influence than the heart of Schnyder's works, and in the *Brass Symphony*, the rhythmic play and effects, such as big slides and various mutes, give adventurous new colours to the ensemble. Often the voices are in conversation, trading parts – though in classical terms we could call this, like the Takemitsu, antiphony.

Sydney-born Harrison made a name for herself in creating works inspired by Lewis Carroll in all its energetic and whimsical glory. An accomplished percussionist and drummer, the influence of her rhythmic perspective runs through her works. In her spare time, Harrison continues to engage with contemporary popular styles as a drummer through her post-rock duo Tabua-Harrison. Guitarist Joey Tabua says of Harrison: "The rhythmic complexity and polyphonic independence of her art music is really an outgrowth of her phenomenal drumming, which really has to be seen to be believed." *Triple Threat* was created during her residency with the Tasmanian Symphony Orchestra in 2021-22. The title is inspired by the diverse strengths and flexibility of brass instruments across the three contrasting movements. Whilst there's no singing or dancing, the brass players and percussion are kept on their toes with the changing characters, and "plenty of plunger" – a variety of mutes to heighten the playfulness of the sound world being created.

### Alex Owens

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## MUSICIANS

### **TAKEMITSU *Day Signal***

**Horn** Calen Linke (WA), Tom Allen (VIC)  
**Trumpet** Bella Thomas (NZ), Darcy O'Malley (alum 2021), Lewis Grey (NZ), Adam Davis (guest), Stephen Mosa'ati (NZ)  
**Trombone** Max Gregg (NSW), Cian Malikides (alum 2022), Angus Pace (VIC), Jeremy Mazurek (WA)  
**Tuba** Michael Welch (alum 2023)

### **TAKEMITSU *Night Signal***

**Horn** Oliver Harris (NSW), Emma John (WA), Tom Allen (VIC), Calen Linke (WA)  
**Cornet** Bella Thomas (NZ)  
**Trumpet** Darcy O'Malley (alum 2021), Lewis Grey (NZ)  
**Trombone** Max Gregg (NSW), Jeremy Mazurek (WA), Angus Pace (VIC)  
**Tuba** Michael Welch (alum 2023)

### **HENZE *Ragtimes and Habaneras***

**Horn** Calen Linke (WA)  
**Trumpet** Bella Thomas (NZ), Lewis Grey (NZ), Darcy O'Malley (alum 2021), Stephen Mosa'ati (NZ)  
**Trombone** Jeremy Mazurek (WA), Max Gregg (NSW), Angus Pace (VIC)  
**Euphonium** Colin Prichard (ANAM faculty)  
**Tuba** Michael Welch (alum 2023)

### **SCHNYDER *Brass Symphony***

**Horn** Tom Allen (VIC)  
**Trumpet** Adam Davis (guest), Stephen Mosa'ati (NZ), Lewis Grey (NZ), Bella Thomas (NZ)  
**Trombone** Colin Prichard (ANAM faculty), Jeremy Mazurek (WA), Cian Malikides (alum 2022)  
**Bass Trombone** Angus Pace (VIC)  
**Tuba** Michael Welch (alum 2023)

### **TILSON THOMAS *Street Song***

**Horn** Madeleine Aarons (NSW), Oliver Harris (NSW), Emma John (WA), Tom Allen (VIC)  
**Trumpet** Darcy O'Malley (alum 2021), Lewis Grey (NZ), Adam Davis (guest), Stephen Mosa'ati (NZ)  
**Trombone** Jeremy Mazurek (WA), Cian Malikides (alum 2022)  
**Bass Trombone** Angus Pace (VIC)  
**Tuba** Michael Welch (alum 2023)

### **HARRISON *Triple Threat***

**Horn** Emma John (WA), Madeleine Aarons (NSW), Oliver Harris (NSW), Tom Allen (VIC)  
**Trumpet** Bella Thomas (NZ), Stephen Mosa'ati (NZ), Lewis Grey (NZ)  
**Trombone** Colin Prichard (ANAM faculty), Max Gregg (NSW)  
**Bass Trombone** Angus Pace (VIC)  
**Tuba** Michael Welch (alum 2023)  
**Timpani** Jamie Willson (TAS)  
**Percussion** Jesse Vivante (WA), Steven Bryer (QLD)

## ABOUT COLIN PRICHARD

Born in Newcastle, Australia, Colin commenced his tertiary studies at the Newcastle Conservatorium with Warwick Tyrrell. After graduating with a Bachelor of Music in 2011, Colin undertook postgraduate studies at the Sydney Conservatorium with Scott Kinmont, and with Professor Jonas Bylund at the Hochschule für Musik Theater und Medien Hannover, where he graduated with a Konzertsolist Diploma (Soloklasse). While studying in Europe, Colin achieved success in a number of international music competitions, winning First Prize at both the Eighth International Competition for Brass Instruments in Gdansk, Poland, and the First International Trombone Competition in Alsace, France.

Since 2018, Colin has held the position of Principal Trombone with the Adelaide Symphony Orchestra. As a guest musician, Colin has been invited to work with the Melbourne, Queensland and Tasmanian Symphony Orchestras, Staatsoper Hannover, Teatro Regio di Torino, and World Brass. Mostly recently, Colin has been engaged as a soloist to perform concerti with the Göttinger Symphonie Orchester, Adelaide Symphony Orchestra, and Philharmonisches Orchester Bremerhaven.

Colin is currently Trombone Faculty at the Australian National Academy of Music.

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