CRANBROOK SCHOOL

CENTENARY
CELEBRATION OF MUSIC

1918 - 2018
Programme

Pre-Show Performance
Cranbrook Jazz Combo

1. Critical Mass
Combined Concert Bands - Conducted by Mr Christopher Hayles
Composed by Todd Stalter

2. Medley from Les Misérables
Performed by Cranbrook Junior School Voices
Conducted, Arranged and Accompanied by Peter Fox
Music by Claude-Michel Schönberg
Original French Lyrics by Alain Boublil and Jean-Marc Natel
English Translation by Herbert Kretzmer

3. Organ
Performed by Cranbrook Senior Stage Band
Directed by Adrian Kingwell
Composed by Adrian Kingwell as part of the Cranbrook Centenary Composition Project

4. EQV
i. New Beginnings
ii. On The Passing of Time
iii. Strive
Performed by Cranbrook String Quartet
Directed by Martyn Hentschel
Composed by Alex Pozniak as part of the Cranbrook Centenary Composition Project

5. Pasodoble from El Gato Montés
Performed by Cranbrook Guitar Ensemble
Directed by Murilo Tanouye
Composed by Manuel Penella
Arranged by Eythor Thorlaksson

6. To Be
Performed by Symphonic Winds
Conducted by Christopher Hayles
Composed by Brian Hogg as part of the Cranbrook Centenary Composition Project

7. Adiemus
Performed by Cranbrook Massed Choirs & Festival Orchestra
Conducted by Jem Harding
Composed by Sir Karl Jenkins
8. O Fortuna from *Carmen Burina*
Performed by Massed Choirs & Festival Orchestra
Conducted by Dr Luke Gilmour
Composed by Carl Orff

**INTERVAL**

9. Life on Mars
Vocal and Piano by Roy Valentine, Drums by James Andrews, Bass Guitar by Amar Elmowy, Electric Guitar by Peter Masselos, Cranbrook Boys' Vocal, Cranbrook Chamber Strings
Composed by David Bowie
Arranged by Adrian Kingwell and Jem Harding

10. Atomic Tangerine
Performed by Cranbrook Chamber Strings
Conducted by Martyn Hentschel
Composed by Matthew Hindson AM as part of the Cranbrook Centenary Composition Project

11. Soloing Free
Performed by Junior School Chamber Choir
Conducted by Jane Holmes à Court
Accompanied by Jem Harding
Composed by Paul Jarman as part of the Cranbrook Centenary Composition Project

12. Piano Quintet in A Major, OP. 81, I. Allegro Ma Non Tanto
Performed by Cranbrook Piano Quintet
Composed by Antonín Dvořák

13. Symphonic No. 3 in C Minor, OP. 78 - Finale
Performed by Cranbrook Symphony Orchestra
Organ performance by Kurt Ison
Conducted by Dr Luke Gilmour
Composed by Camille Saint-Saëns

14. The Front
Performed by Cranbrook Massed Choirs & Symphony Orchestra
Conducted by Dr Luke Gilmour
Text by Erich Maria Remarque. Translation by Brian Murdoch
Composed by Luke Byrne as part of the Cranbrook Centenary Composition Project

15. Be Thou My Vision - A Festival Overture
Performed by Cranbrook Massed Choirs, Grand Organ & Symphony Orchestra
Conducted by Dr Luke Gilmour
Composed and Arranged by Ian Munns (adapted from the 1994 Arrangement)
Hymn melody based on the Irish Folk Tune ‘Slane’
Original Irish Lyrics by Saint Dallán Forgaill, English Translation by Eleanor Hall
You can tell so much about the vitality of a School’s culture by listening to the music it makes.

A great school honours the dynamic equilibrium between machinery and madness – and music plants a foot firmly in each camp. At Cranbrook, we recognise the madness – the creativity, the originality, the innovation, the panache of performance – but it is important to appreciate the machinery of music, which is formed from the self-discipline of private practice in order to acquire mastery over an instrument, the inspiration provided by expert tuition, the teamwork implicit within ensemble or orchestral rehearsal as well as the logistical skill which brings a performance into being.

Music crystallises some of the great principles of liberal education and walks the tightrope between the one and the many, the individual and the team, the department and the school.

So, when we receive the gift of performance, we need to appreciate the hidden work which has created it. We must also honour the contribution a flourishing Music Department makes to the atmosphere within our School community: we are all enriched by encounters with young musicians and their presentation of their disciplined but exuberant playing.

This evening has been conceived as both a homage to our past and the central place held by the creative and performing arts throughout the century of Cranbrook’s being and a commitment to a future of high expectation, artistic breadth and audacious originality. The Centenary Composition Project has brought new works to life and has been designed to enrich musical programmes within and beyond the School.

We thank our cohort of composers for their willingness to create on our behalf. We will also celebrate the participation of hundreds of students within the concert programme and, as we do so, note the strong interaction between musical activity and intellectual development.

“ The Centenary Composition Project has brought new works to life and this evening has been conceived as both a homage to our past and the central place held by the creative and performing arts throughout the century of Cranbrook’s being and a commitment to a future of high expectation, artistic breadth and audacious originality.”
We will tonight enjoy some old favourites ... and we will be warmed by a sense of community working, playing, creating and aspiring together, with the musicality of our students accompanied by the voices and talents of staff and Old Cranbrookians.

I am grateful to my colleagues in the Music Department for the exceptional education momentum they have achieved and for the love of the pursuit of excellence they inspire. So much has been achieved and there will be no complacency: recent years have demonstrated that high expectations of our students lead to exceptional achievement. Our second musical century looks, and sounds, bright in prospect.

Thank you for joining us this evening and for your support for this vibrant school.
We have a vision to provide a world class music programme for a world class school: an inclusive music programme with excellence at its core. A programme which excites, inspires and encourages boys to dream, persevere and achieve; while developing resilience and personal growth.

Welcome to our Centenary Concert: a night to celebrate not only music but the sound of Cranbrook as a School through the last 100 years. You can hear the resonance of our community through the rich tapestry of our history and tonight is but one moment that builds upon our heritage, celebrates the present and looks to the future. Tonight is a fitting musical tribute to Cranbrook’s foundation, essence and achievements.

Music is one of the world’s most powerful languages: a language that frames the abstract in beauty and sometimes terror. A sound that can provoke the deepest of emotions or the wistfulness of a day filled with light and hope. A language where silence can communicate as much power as the loudest orchestral chord.

Music, a discipline that demands the very best of us in its pursuit and elevates the tone and culture of a community.

Music, a thread at the very heart of Cranbrook School...

Often over the last few years I have talked about the power of wonder and the possibilities that asking ‘what if?’ opens up for an individual, a school, a community. How would we have to grow as a community to make a pinnacle Centenary Concert happen? Is it possible? Our recent European tour grew out of a ‘what if’ moment as did tonight’s concert. Born from the thought: what it would look like, feel like, sound like for our community to join together and fill one of Australia’s great spaces with the joy of our boys in full flight performing. Tonight you will join us in the reality of these wonderings.

Music is also an incredible space for developing three themes that our Headmaster regularly touches on – Community, Conversations and Curiosity. The process of preparing for this concert has provided us a chance to bring to life true conversations across the generations – both spoken and unspoken. The common thread has been music, laying a platform for great conversations. With parents, staff and Old Cranbrookians coming together with our Junior School and Senior School boys, it almost feels like a ‘family reunion’!

“We have a vision to provide a world class music programme for a world class school: an inclusive music programme with excellence at its core. A programme which excites, inspires and encourages boys to dream, persevere and achieve; while developing resilience and personal growth.”
The sense of family, of community, is one of the core cultural themes we deeply value in Cranbrook’s Music Department. The boys in our programme are challenged to give of their best and pursue excellence. They are also encouraged to not only aspire for individual achievement but realise the importance of belonging to something bigger than themselves.

The Centenary Concert has also allowed our boys to be curious and explore new music written specifically for them, for us! Our Centenary Composition Project has seen 10 new works written for our boys, six of which you will hear tonight for the very first time.

Supporting our boys through their musical life at Cranbrook, we are fortunate to have outstanding teaching staff and music tutors. Being able to call upon some of Australia’s finest musicians has an exponential effect on the progress of our boys. Our boys are surrounded with inspiring mentors on a daily basis and I thank all of my colleagues for their contribution to tonight and also to the daily progress of our department.

I also wish to thank the School Executive and Council for their belief in a wide, expansive vision for music and the role it plays in a Cranbrook education. Rest assured we are only just getting started and we look ahead with excited optimism!

This will be a truly breathtaking celebration of our Centenary through Music.
Cranbrook Centenary
COMPOSITION PROJECT

Purpose & Rationale

Music has always been a powerful medium to reflect and comment upon a community’s past, present and future.

In Cranbrook’s 100th year, the School embarked on a significant commissioning project of new musical works to celebrate its Centenary.

The goal was to use the occasion of the School’s Centenary to commission a series of shorter pieces for young musicians, which would be performed as part of a special series of concerts, recitals and major celebratory events including our 2017 European Tour, Centenary Founders’ Service and Gala Centenary Concert.

With this in mind, 10 works were commissioned from some of Australia’s leading and emerging composers. The works are written specifically for our boys across our Primary & Secondary, Instrumental and Choral groups.

At tonight’s Gala Centenary Concert, we are proud to premiere a number of these works on the Sydney Town Hall, and global, stage: Organ, EQV, To Be, Atomic Tangerine, Soloing Free and The Front.

A key concept in the composition of these pieces was focused beyond our Centenary celebration, with our hope that the commissions would be available to the community and would make a significant contribution as a ‘body of work’ to young musicians and ensembles working outside of Cranbrook and across the world.

The creation of these Centenary compositions presents a unique musical opportunity for our musicians. Not only are the pieces especially written for them, but the engagement of these renowned composers gives Cranbrookians the ability to work with and achieve the vision of a living composer.

We asked our composers to challenge our budding musicians, composing with aspiration and a professional precision and excellence that our boys could rise to.

Cranbrook’s sincere gratitude is extended to all of our commissioned composers for contributing to the artistic fabric of Cranbrook School in its Centenary, forming a tangible part of our future legacy.

“At tonight’s Gala Centenary Concert, we are proud to premiere a number of these works on the Sydney Town Hall, and global, stage: Organ, EQV, To Be, Atomic Tangerine, Soloing Free and The Front.”
Pasodoble from El gato montés

Composed by Manuel Penella
Arranged by Eythor Thorlaksson
Performed by Cranbrook Centenary Guitar Ensemble
Directed by Murilo Tanouye

El gato montés (The Wild Cat) is an opera in three acts composed by Manuel Penella who also wrote the Spanish language libretto. It premiered on 23 February 1916 at the Teatro Principal in Valencia. The opera enjoyed great success in Spain and other Spanish-speaking countries and was produced in English as The Wild Cat in New York’s Park Theater in 1921 with Penella conducting. According to the New York Times, by the time it had opened in New York, El gato montés had already received 2700 performances.

Interest in the work was renewed when it was revived by the Teatro de la Maestranza in Madrid in 1992. It subsequently received its first performances in the United States in the original Spanish at Los Angeles Opera in 1994 and Washington National Opera in 1996.

The Combined Guitar Ensemble performing tonight is made up of the Junior School and Senior School Guitar Quartets and Cranbrook Staff.
Meet the Composer:

Brian Hogg was born in Yorkshire, in the north of England, in 1953; he has been a resident in Australia since migrating with his parents in 1964. After completing a Diploma of Music and working as a musician around Melbourne Brian returned to study for a Bachelor of Education and began teaching brass and classroom music. His interest in band music has developed from his involvement in The Salvation Army in which he continues to play as a member of his local church.

Brian is currently employed by The Salvation Army as a Music Consultant and is responsible for the publication of new music for bands and choirs in The Australia Southern Territory. Brian conducts The Salvation Army’s Melbourne Staff Songsters which regularly travels throughout Australia and overseas presenting a varied choral repertoire. He also leads a Youth Choir and Big Band for The Salvation Army.

As a conductor, the role of music making is important to Brian. Whether working with the adult learner’s band he helped establish in 2007, a State Honours Ensemble, a community group or as a guest conductor for a school, university or conference, Brian strives to continually extend the musicianship of the ensembles with which he works.
Composer’s Inspiration:

It is no surprise that much of Cranbrook’s spirit, character and identity can be found in its motto of Esse Quam Videri. This sentiment of being, rather than seeming to be is at the core of what defines the School’s aspirations, as well as enshrining its 100 year old rich history.

When setting about composing tonight’s work, Hogg became intrigued by this notion and found himself asking the question what does it actually mean, “to be?” Brian says, “The more I thought about it the more I was challenged personally; the more I considered my own integrity and the reality of my own self-worth. It’s the sense of contentment with self and the strength that comes with knowing ourselves that, hopefully, is conveyed within the music.”

Hogg is an experienced composer in the genre of Symphonic Wind music and in this composition he has skilfully crafted and conceived a work which challenges the ensemble with its subtleties of texture and musical expression. This work is truly a brief, but intense musical meditation which demands of each player the flexibility and nuance of a soloist whilst having them maintain the integrity of being part of an ensemble bigger than just themselves.
Adiemus

**Composed by Sir Karl Jenkins**  
**Performed by Cranbrook Massed Choirs & Festival Orchestra**  
**Conducted by Jem Harding**

Adiemus is the title of a number of vocalise-style albums by Karl Jenkins and the opening track on the first in the series, Songs of Sanctuary.

Each album is a collection of pieces featuring choir and orchestra, however there are no lyrics; instead, the vocalists sing syllables and sounds invented by Jenkins. The language of Adiemus is carefully stylised in order to create a unique sound palette where syllables rarely end in consonants and vowels are selected to the effect that the voice functions as an instrument within the orchestra.

The word ‘adiemus’ itself resembles the Latin word ‘adeamus’ meaning ‘let us approach’ or is sometimes regarded as the future tense of the same verb, meaning ‘we will approach’ or ‘we will take possession’. The song title also resembles two forms of the Latin verb audire (to hear): audiemus (we shall hear) and audiamus (let us hear) although Jenkins has said that he was unaware of this at the time of composition.

O Fortuna

**Composed by Carl Orff**  
**Performed by Cranbrook Massed Choirs & Festival Orchestra**  
**Conducted by Dr Luke Gilmour**

‘O Fortuna’ is a 13th century Latin poem, part of a collection known as the ‘Carmina Burana’ that was set to music by Carl Orff around 1935-1936. Its simple translation is ‘Oh Fate’ and is mostly a complaint about the inescapable and often cruel nature of fate.

Orff’s composition has been used in countless movies, television commercials and popular culture due to its’ heavy drama and powerful, yet simple (and catchy) musical motif.

Although lasting only two and a half minutes, it is one of the most well-known and often performed pieces in the classical repertoire; best experienced in this particular setting of full orchestra and massed voices!

**FORTUNA IMPERATRIX MUNDI**  
1. O FORTUNA

O Fortuna, velut Luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorum nudum fero tui sceleris.

Sors salutis et virtutis michi nunc contraria est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!

**FORTUNE EMPRESS OF THE WORLD**  
1. O FORTUNE

O Fortune, Like the moon You are changeable, ever waxing and waning. Hateful life, first oppresses, and then soothes as fancy takes it; poverty, and power it melts them like ice.

Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is in vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back To your villainy.

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!
Interval
Cranbrook strives to be collaborative: peer to peer, student to teacher, educator to learner; these relationships are fostered, created and championed.

This performance piece came about as the result of this cohesive relationship. The spark was ignited by Year 12 Head Boy Roy Valentine who, required to perform as part of HSC Music 1 course, expressed desire to showcase David Bowie’s Life on Mars from his 1971 album Hunky Dory.

Given his talents, it fit Roy's ability to perform and present a compelling narrative, which also aligns well with Bowie’s flare for the dramatic too. For his assessment, the Music team arranged the piece for rock band and The Cranbrook String Quartet, under the guidance of Martyn Hentschel. It was a natural extension, for this work to develop out of the classroom and for the Cranbrook Chamber Strings and Chamber Choir to come on board. In collaboration with Jem Harding, a vocal arrangement was scaffolded on top of the pre-existing string arrangements, resulting in an eclectic performance fit for the Cranbrook Centenary Concert stage.
Meet the Composer:

Matthew Hindson AM (b. 1968, Wollongong) is one of the most performed and most commissioned composers in the world and a leading Australian composer of his generation.

As well as being performed by every Australian orchestra, the London Philharmonic, the Los Angeles Philharmonic and the Royal Philharmonic among many others, Matthew’s music has been set by dance companies such as the Birmingham Royal Ballet, San Francisco Ballet, National Ballet of Japan and the Sydney Dance Company.

Matthew is the Deputy Dean and Associate Dean (Education) at the Sydney Conservatorium of Music. From 2004-2010 he was the artistic director of the Aurora Festival which is dedicated to the work of living composers. In 2006 Matthew was made a member of the Order of Australia (AM) for his contributions to music education and composition. From 2009-2013 Matthew was the Chair of the Music Board of the Australia Council for the Arts, and from 2013-2015, a board member of the same organisation.
Composer’s Inspiration:

Atomic Tangerine was composed by Professor Matthew Hindson AM in 2017 after Hindson attended a Chamber Strings rehearsal at Cranbrook School to observe the dynamics at play within the School environment.

Of the title, Atomic Tangerine, Hindson says it refers to a type of fluorescent orange colour, vibrant and engaging; characteristics of what he saw and researched about Cranbrook School, particularly in the Music Department.

The Centenary piece was first performed on 8 December, 2017 for the Cranbrook Senior School Prize Giving and makes history as the first commissioned work in the Cranbrook Centenary Composition Project to have its world premiere.

The piece was also performed widely across Europe in December 2017 as part of the Cranbrook European Music Tour.
Soloing Free

World Premiere: Cranbrook Junior School Music Showcase, June 21, 2018

Composed by Paul Jarman
Performed by Cranbrook Junior School Chamber Choir
Conducted by Jane Holmes à Court
Accompanied by Jem Harding

Meet the Composer:

Paul Jarman is a widely acclaimed Australian composer, performer, musical director, conductor and educator whose music has inspired singers and audiences in Australia and around the world. As a cultural ambassador he has performed in over 40 countries with theatre productions, dance ensembles, Aboriginal-Anglo Celtic performance groups, choirs and orchestras in festivals, special events, schools and towns as a conductor and musical director, as well as performing on many Australian feature films and television series and documentaries.

Paul specialises in writing about inspiring people and events and in 2010 his piece for the 40th Anniversary of the death of Martin Luther King Jnr was performed for President Barack Obama in the White House. Paul has also written and performed music for events in the Western Front, including the D-Day 60th Anniversary in Normandy and a new piece for the Centenary of the Battle of Fromelles 2016. Paul was also part of a selected group of seven composers commissioned to write a piece for the 400th Anniversary of the death of William Shakespeare in 2016.

Paul has composed the music for some of Australia’s special events including the Centenary of Federations, the Bicentenary of the Battle of Vinegar Hill, Year of the Outback, The Olympic Arts Festival, The Rugby World Cup Opening Ceremony, United Nations Year of the Mountain, The Queensland 150th and the Australia Day Spectacular.
Composer’s Inspiration:
Cranbrook School has been fortunate enough to have not one, but two, Centenary works composed by dynamic Australian musician Paul Jarmon.

Following its World Premiere last week at the annual Junior School Music Showcase, the Cranbrook Junior School Chamber Choir tonight performs Soloing Free on the Town Hall Stage. The piece was inspired by Alex Honnold, one of the world’s greatest solo rock climbers, who tackled the 3300 feet granite wall, El Capitan. Without any climbing aids or rope, and just a bag of chalk, he ascended the rock in just under four hours: the musical composition reflects the freedom that Honnold must have felt as he faced the elements.

Jarman wanted to write something challenging and interesting for the Junior School, with a story about this inspiring, young rock climber encouraging them to climb every mountain ahead of them in life.

Piano Quintet in A major, Op. 81, I. Allegro ma non tanto

Composed by Antonín Dvořák  
Performed by Cranbrook Piano Quintet  
Directed by Martyn Hentschel

Antonín Dvořák’s Piano Quintet in A major, Opus 81, was composed between 18 August and 8 October, 1887. It is widely acknowledged as a masterpiece, not only in the quintet repertoire but also in the entire chamber music form.

His original motivation was to revise an earlier composition that he was dissatisfied with, however this intention quickly grew into an entirely new work that fully expresses his supremacy as a mature composer of 46 years of age.

The quintet is a mixture of expansive lyricism and elements of Czech folk music, and is a good example of Nationalism in music. After its premiere on 6 January, 1888, music critic Josef Bohuslav Foerster wrote “This is a work of rare value with innovative thematic material and imposing depth of treatment. The piece encapsulates what we have come to expect from Dvořák: a wonderful sound and numerous intriguing and original instrumental effects.”

Symphony No. 3 in C minor, Op. 78 - Finale

Composed by Camille Saint-Saëns  
Performed by Cranbrook Symphony Orchestra  
Grand Organ performed by Kurt Ison  
Conducted by Dr Luke Gilmour

When thinking about this magnificent space, one is automatically drawn to one of the world’s great organs which stands as an inspiring backdrop to tonight’s concert. The Grand Organ was installed a mere four years after this symphony was written and at the time was the largest in the world and described as the ‘finest organ ever built by an English organ builder’.

Saint-Saëns composed this, his final symphony, at the height if his artistic powers and said, “I gave everything to it I was able to give. What I have here accomplished, I will never achieve again.” In more modern times, the themes featured in this Finale are instantly recognisable and formed the basis for Australian composer, Nigel Westlake’s score to the film *Babe*. 

![Image of choir members]
World Premiere: Cranbrook School Centenary Concert, 26 June 2018, Sydney Town Hall

Composed by Luke Byrne
Text by Erich Maria Remarque, translated by Brian Murdoch
Performed by Cranbrook Massed Choirs & Symphony Orchestra
Conducted by Dr Luke Gilmour

Meet the Composer:

Luke is a musical director and performer whose recent credits include Muriel’s Wedding and Chimerica for Sydney Theatre Company, The Events and Hamlet for Belvoir St and Big Fish at the Hayes Theatre.

Luke has been commissioned to compose for many ensembles including the Australian Chamber Orchestra and he arranged the national anthems for the 2015 Netball World Cup.

Luke plays, conducts and composes for choirs including Sydney Children’s Choir, Gondwana Choirs and Sydney Philharmonia Choirs, and, previously, for the Leichhardt Espresso Chorus and the Australian Girls’ Choir. Luke was an accompanist, conductor and composer at MLC School from 2009 to 2015, and an accompanist and composer-in-residence for the Moorambilla Festival from 2007 to 2012.

This year, Luke’s musical Between the Sea and Sky will be produced as part of the New York Musical Festival.
Composer’s Inspiration:

Cranbrook School was established on 22 July 1918 in Bellevue Hill on the shores of Sydney Harbour, at a time when the outcome of the Great War was beginning to swing in favour of the Allied forces and feelings of optimism were strong in people’s vision of the future.

The text for this composition is based on text from one of the greatest novels about war, All Quiet on the Western Front, by a German World War 1 veteran, Erich Maria Remarque. The Front however is not about war, nor does it attempt to glorify it.

Instead in sculpting the piece Byrne has endeavoured to preserve passages of incredible beauty, poetry and even joy, accomplished with assistance from Brian Murdoch’s idiomatic translation whose specific language gives the composition insight into the human condition made so poignant. This work is thus one that looks both back and forward with optimism to the next 100 years.
Be Thou My Vision

Composed by Ian Munns and adapted from the 1994 arrangement.
Hymn melody based on the Irish Folk Tune ‘Slane’
Original Irish Lyrics by Saint Dallán Forgaill
English Translation by Eleanor Hall
Performed by Cranbrook Massed Choirs & Symphony Orchestra
Grand Organ by Kurt Ison
Conducted by Dr Luke Gilmour

When contemplating the repertoire for our Centenary Concert, Director of Music Dr Luke Gilmour wanted to honour and acknowledge our School’s vibrant Anglican heritage. Our Mission Statement talks about upholding the character of our Anglican foundation in order to promote the moral and spiritual development of each student and to foster the principles of service. Faith also plays an important role in exploring what it means to be to be fully human, fully alive and fully present in this beautiful yet challenged world. With this in mind, the hymn Be Thou My Vision helps to frame our past, present and future.

In setting the hymn, Ian Munns, Director of Music at Ivanhoe Girls Grammar School in Melbourne was approached. His setting of this hymn combines the virtuosity of an orchestral fantasy with accompanied choral passages. Directed by Jem Harding, Jane Holmes à Court and Peter Fox, our Cranbrook Massed Choirs tonight perform Be Thou My Vision accompanied by the Cranbrook Symphony Orchestra.

In a fitting finale to tonight’s gala Centenary Celebration, we ask that all audience members stand and sing with them the final verse, which is a repeat of the first verse.

All to stand and sing:

Be Thou my Vision, O Lord of my heart;
Naught be all else to me, save that Thou art.
Thou my best Thought, by day or by night,
Waking or sleeping, Thy presence my light.
Music Staff 2018

Classroom Teaching Staff

Dr Luke Gilmour – Director of Music
Jane Holmes à Court – Head of Music, JS (P-6)
Danielle Allouche – Music Teacher (7-12)
Phillip Beverley – Head of Music Curriculum (7-12)
Peter Fox – Music Teacher (P-6)
Jem Harding – School Accompanist
John Hartley – Assistant Head of Music (7-12)

Christopher Hayles – Head of Woodwind, Brass and Percussion
Martyn Hentschel – Head of Strings
Adrian Kingwell – Coordinator of Contemporary Music
David Krebs – Music Teacher (7-12, Casual)
Alex Pozniak – Composition Teacher

Administration Staff

Jane Wynn-Jones
Caitlin Von Berky

Instrumental Staff

Matilda Abraham - Voice
Tobias Armstrong – Clarinet, Saxophone
Jennifer Axiaq – Clarinet, Saxophone
Jy-Perry Banks – Euphonium, Tuba
Milien Boubbov – French Horn
Matthew Bruce – Violin, Viola
Dr Minah Choe - Cello
Vladimir Cvetkovic – Flute
Matthew Dempsey - Trumpet
Martin Farrugia - Trumpet
Alex Fontaine - Oboe
Miles Fraser - Guitar
Peter Garrity – Violin, Viola
Jessica Holmes – Double Bass
Diego Idarraga - Guitar
Tony Jex - Percussion
Michelle Kelly - Violin
Stephania Kurniawan - Percussion
Jenny Lee - Piano
Yerim Lee – Piano
Christina Leonard – Saxophone
Evan Mannell - Percussion
Anna Martin-Scrase - Cello
Bijana Mitrovic - Guitar
Kenichi Mizushima - Cello
Phill O’Neill - Trumpet
Blake Parham - Voice
Henri Peipman - Piano
Trent Prees – Bass Guitar
Georgina Price – Violin, Viola
Michael Raper – Trombone, Trumpet
Bob Stamper - Guitar
Murilo Tanouye - Guitar
Melissa Woodroffe - Bassoon
Alexey Yemtsov - Piano
Giuseppi Zangari - Guitar
Tonight’s performance and our Centenary Commissioning Project could not have been possible without the commitment of the Cranbrook School Music Department staff. We also extend our gratitude to our composers, professional musicians, conductors, directors and our student, staff, parent and OC performers who have brought the Centenary Concert music vision to life.
Thanks also goes to those who have worked behind the scenes and our many other supporters including Cranbrook School Council, School Executive, Senior and Junior School Leadership Teams, the staff at Sydney Town Hall and all Cranbrook Teaching and Support staff. Thank You.