CRANBROOK SCHOOL

CENTENARY
CELEBRATION OF MUSIC

1918 - 2018
Atomic Tangerine

MATTHEW HINDSON

Commissioned for the 100th Anniversary of Cranbrook School
Vln. I

Vln. II

Vla.

Vc.

Db.

10 f

11 gl.

12 mf

13 f

14 p

15 f

16 p

17 f

18 p

19 f

20 f

21 f

22 f

23 f
EQV

by Alex Pozniak (2018)

I. New Beginnings
II. On The Passing of Time
III. Strive

Commissioned by Cranbrook School for the Cranbrook Centenary Composition Project. Premiered by The Cranbrook String Quartet at Cranbrook School's Centenary concert at Sydney Town Hall, 26 June, 2018

EQV, for string quartet in three short movements, was written with two purposes in mind: firstly, to honour Cranbrook School's Centenary celebrations and secondly (as part of my role as Composition teacher at Cranbrook) to write pieces that matched the time-lengths of the HSC core and elective compositions (2 or 3 mins respectively) that could be looked at in class as model pieces. Writing to the short 2- or 3-minute timeframes put me in the shoes of my students, which consequently inspired me to write music imagining aspects of the student’s passage through school while also reflecting on the school’s own passage through time.

Movement 1, ‘New Beginnings’ (2mins), is youthful, spirited and playful, from the perspective of a young student full of potential and taking those first steps in life. Movement 2, ‘On The Passing of Time’ (2mins), could be about the experience of time from anyone’s perspective, though I also had in mind the broader perspective of Cranbrook’s 100 years of history, resulting in a more ethereal and reflective slow movement. Movement 3, ‘Strive’ (3mins), launches back to the experience of student life, in its later years, along with its more challenging and energised aspects – alarm clocks buzzing, assessments due, sport matches to win, partying to squeeze in, pressure mounting – and finding the strength within to thrive.

My thanks go to Martyn Hentschel, Cranbrook's Head of Strings, and to the students of The Cranbrook String Quartet for the dedication they put in to bringing this piece to life.
II.
On the Passing of Time

Alex Pozniak

\( \text{Cello} \)

\( \text{Viola} \)

\( \text{Violin II} \)

\( \text{Violin I} \)

\( \text{Vln. I} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{A} \)

\( \text{B} \)

\( \text{© 2018} \)
III.
Strive

Alex Pozniak

\( \text{Copyright © 2018} \)
Katia Beaugeais

Latitude 33° South

Clarinet & Piano

Score

© January 2018

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Composer’s Note

*Latitude 33º South* for clarinet and piano was commissioned for Sydney’s Cranbrook School 2018 Centenary Commissioning Project.

This piece is inspired by the solar latitude system. The first movement opens with a fast, loud, pulsating and rhythmic character. Rising and falling, virtuosic scalic, glissando bell-like motifs represent the position and emergence of sunspots and active latitudes that are associated with jet streams which vary throughout the solar cycle. Extreme registers, cluster chords and metre changes create a sense of exhilaration and excitement. A dream-like and atmospheric quality emerges with the clarinettist freely improvising with bird-like motifs alongside flourishes of rippling passages in the piano to depict the sun’s flickering, shimmering light, and the intensity and brightness of the sun’s rays.

The second movement is soft, serene and calm. The sun’s warm afterglow and luminescent quality is portrayed by the clarinet’s lyrical and soothing sound together with the dulcet tones of the piano.

*Latitude 33º South* showcases the clarinet’s unique tonal colours through the use of contemporary playing techniques featuring quarter-tone trills and multiphonics in an atmospheric style.

**Performance Instruction**

*Latitude 33º South* is approximately 5:30 to 6 minutes in length.

- Movt I: 3:45 - 4 min.
- Movt II: 1:45 - 2 min.

* Movements I and II can be performed separately.

*Latitude 33º South* is designed for clarinet players of 7th grade AMEB level and above. No previous playing experience with contemporary playing techniques is required.

Thank you to Frank Celata, clarinettist of the Sydney Symphony Orchestra, for his guidance regarding the extended technique fingering. All extended techniques are displayed on the score.

Visit Beaugeais’s website for more info and recording of this work:
www.newmusicblock.com

Katia Beaugeais
© January 2018.
Commissioned for Sydney's Cranbrook School 2018 Centenary Commissioning Project

Latitude 33° South
for B♭ clarinet & piano

Katia Beaugeais

Bold, lively & with panache

C. \( \frac{\text{\textit{f}}}{\text{\textit{f}}}= 108-112 \)

+Speaker key timbre tr

Clarinets in B♭

Trill boxed key

Clarinet part is shown in C. Except for the transposed fingerings that are displayed.

Piano

4

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www.newmusicblock.com
A With a soothing & delicate quality
L'istesso tempo

pp dolce
p

mp
II

Serené & stillness
Tempo rubato C.  ﬀ58-66

Multiphonic
Clarinetist can choose other multiphonics to create similar soft, textural gestural effects.
Player can ad lib. isolating low & high pitches of the multiphonic.

Pedal is up to the player unless indicated.

© 2018 Latitude 33° South for B♭ clarinet & piano by Katia Beaugeais
www.newmusicblock.com
Ella Macens

Memories on the Shoreline

*Composed for Cranbrook Secondary School Choir in Celebration of the School's Centenary*

(2018)

This piece was commissioned by Cranbrook School as part of the Cranbrook Centenary Composition Project.

On the 26th October 2017 I was able to attend the Cranbrook secondary school choir rehearsal, for whom this piece was written, and begin to build a rapport with the choristers. In light of the significance of this composition project, I asked the students to share with me their views of Cranbrook and what the school means to them.

The young men shared stories of appreciation, of loyalty, of acceptance and of generosity.

They commented on notions of feeling safe, of feeling valued, and of feeling at home when at school.

They expressed their love of their school houses, and giggled at stories from the "Old Boys".

They painted a beautiful picture of their outdoor education programs surrounded by nature, and spoke proudly of the harbour that sits at their doorstep - glistening and always in view.

They talked of brothers, fathers and grandfathers who had previously been students of the school, and commented on the significance of sharing this space with footsteps taken so long ago.

*Memories on the Shoreline* was inspired by all of these stories.

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The premiere performance of this piece took place at Sydney Town Hall on June 26 2018 at the Cranbrook Centenary Celebration Concert.
Memories on the Shoreline
Composed for the Cranbrook Secondary School Choir
(2018)

Gentle and reflective \( \text{p} \) = 85

Music and Lyrics: Ella MACENS
(b.1991)

Copyright © Ella Macens Music
Looking glass, we can see all the men that used to be.

Ooh, right here before us.

Ooh, right here before us.
organ

For Alto Saxophones (1 • 2), Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1, 2 • 3), Trombones (1, 2 • 3), Drums, Piano, Electric Guitar, Bass, Drum Pad with Ableton Live MIDI triggering

commissioned by Cranbrook School, as part of their Centenary Commission Project, for the Cranbrook School Stage Band.

Adrian Kingwell (2018)
COMPOSER’S NOTE

Definition of “organ” (base word)

1. A part of an organism which is typically self-contained and has a specific vital function
2. A large musical instrument having rows of pipes supplied with air from bellows, and played using a keyboard or by an automatic mechanism
3. A component part performing an essential office in the working of any complex machine
4. A department or organization that performs a specified function

Definition of “organism”
- An individual animal, plant, or single-celled life form

Definition of “superorganism”
- A social colony of individuals who, through division of labour, effective communication and self-organization, form a highly connected community that functions as if it were a single organism e.g. social media, digital networks, school

Definition of “organum”
- An early type of polyphonic music based on Medieval plainsong with an accompaniment sung below or above the melody

Definition of “organise”
- Arrange systematically; order

Definition of “organic”
- Denoting or characterized by a harmonious relationship between the elements of a whole

organ is a musical response to the word ‘organ’ in its base form, and its occurrence as a part of other words. I wanted to highlight the Town Hall’s beautiful instrument without using it in its traditional way.

The piece was premiered at the Sydney Town Hall, on 26 June, 2018 by the Cranbrook School Stage Band

Duration: 5 minutes, 30 seconds
organ
for Cranbrook School, as part of their Centenary Commission Project

Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Trombone 3
Electric Guitar
Piano
Electric Bass
Drum Set
Drum Pad

2018 © Adrian Kingwell
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bar. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

E. Gtr.
Pno.
E. Bass
Dr.
D.Pad

pp
mf
ff

air sound

44

Y™

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Commissioned for the Centenary of Cranbrook School

Psalm
Gerard Brophy, 2018

Soprano
Alto
Tenor
Bass
Piano
Marimba/Vibraphone
Suspended Cymbals
Bass Drum
Violin I
Violin II
Viola
Violoncello
Yah  O  To-dah to-dah ya-dah, to-dah to-dah ya-dah, to-dah to-dah ya-dah,
to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O

to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O

to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O

to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O

to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O

to dah ya-dah to dah ya-dah Yah weh to dah ya-dah to dah ya-dah Yah weh O
Lord forever my Lord forever Yah-weh!

Lord forever my Lord forever Yah-weh!

Lord forever my Lord forever Yah-weh!

Lord forever my Lord forever Yah-weh!

Pho.

Mor.

Cym.

BD

Vln.

Vln.

Vla.

Vc.
S O L O I N G F R E E

Music & Lyrics by Paul Jarman

Composed in honour of the 2018 Centenary

Commissioned by the Cranbrook School 2018

This piece is inspired by Alex Honnold, the world’s greatest rock climber
Who in June 2017, free solo, climbed the granite wall 3300 ft El Capitan
Without any climbing aids or rope

Duration 4:00
S O L O I N G F R E E

By Paul Jarman

No bolt, no cam, no rope
No harness, no safety net, no second chance
No chock, no pin, no sling
I’ve only my hands and my fingers, my feet and my toes
And the chalk on the stone

Alone on the wall
Floating, gliding, dancing, flying
All or nothing at all
When I’m free, soloing free
I am free, free of fear
Soloing free

You’re in a place where time stands still
And the universe swallowed by all that you feel
You’ll see the world through open eyes
And you’ll set yourself free
When you’re climbing so far from the ground

© Paul Jarman 2018

NOTES ON ALEX HONNOLD FROM THE NATIONAL GEOGRAPHIC

Renowned rock climber Alex Honnold on Saturday became the first person to scale the iconic nearly 3,000-foot granite wall known as El Capitan without using ropes or other safety gear, completing what may be the greatest feat of pure rock climbing in the history of the sport.

He ascended the peak in 3 hours, 56 minutes, taking the final moderate pitch at a near run. At 9:28 a.m. PDT, under a blue sky and few wisps of cloud, he pulled his body over the rocky lip of summit and stood on a sandy ledge the size of a child’s bedroom.

He hiked up the boulder-strewn path to the base of the cliff in the dark to begin climbing at sunrise. There, he pulled on a pair of sticky soled climbing shoes, fastened a small bag of chalk around his waist to keep his hands dry, found his first toehold, and began inching his way up toward climbing history.

For more than a year, Honnold has been training for the climb at locations in the United States, China, Europe, and Morocco. A small circle of friends and fellow climbers who knew about the project had been sworn to secrecy. “What Alex did defied everything that we are trained, and brought up and genetically engineered to think,” said Peter Mortimer, a climber who has made numerous films with Honnold. “It’s the most unnatural place for a human to be.”

His hundreds of pioneering climbs have also made history but pale in comparison to El Capitan. It’s hard to overstate the physical and mental difficulties of a free solo ascent of the peak, which is considered by many to be the epicentre of the rock climbing world. It is a vertical expanse stretching more than a half mile up, higher than the world’s tallest building, the Burj Khalifa in Dubai. From the meadow at the foot of El Capitan, climbers on the peak’s upper reaches are practically invisible to the naked eye.
Soloing Free

Dedicated to Alex Honnold, the world’s greatest free solo climber
who in June 2017, free solo, climbed the 3,300 ft granite wall of El Capitan
without any ropes, gear, or climbing aids

Music & Lyrics by Paul Jarman

Commissioned by the Cranbrook School in honour of the 2018 Centenary
13
S.

accel.

S.

18
S.

\( \text{l.} = 52 \) Flowing free

L.H

\( \text{l.} = 52 \) Flowing free

\( \text{l.} = 52 \) Flowing free

\( \text{l.} = 52 \) Flowing free
No bolt, no cam, no rope, no harness, no safety net, no second chance.

pp

L.H
land scape like some dead moon. But I see a picture of a warm summer evening in the courtyard of the cathedral back home.

[cue: doubling vocalists]
THE HAPPY WARRIOR

Music by Paul Jarman

Lyrics from William Wordsworth’s
‘The Character of the Happy Warrior’ 1806

Composed in honour of the 2018 Centenary

Commissioned by the Cranbrook School 2018

Duration 4:00
THE HAPPY WARRIOR

FROM 'THE CHARACTER OF THE HAPPY WANDERER'
By William Wordsworth 1806

Who is the happy warrior?
Who is he that every man in arms should wish to be?

Who, with a natural instinct to discern
What knowledge can perform, is diligent to learn
Abides by this resolve, and stops not there
But makes his moral being his prime care

Who, if he rise to station of command
Rises by open means; and there will stand
On honourable terms, or else retire
And in himself possess his own desire

Who comprehends his trust, and to the same
Keeps faithful with a singleness of aim
And therefore does not stoop, nor lie in wait
For wealth or honours, or for worldly state

Who finds comfort in himself and in his cause
And, while the mortal mist is gathering
Draws his breath in confidence of Heaven’s applause

This is the happy warrior, this is he
That every man in arms should wish to be


THE HAPPY WARRIOR

K - 6 CHOIR
JUNIOR SCHOOL VOICES
CHAMBER CHOIR

Lyrics from 'Character of the Happy Warrior'
by William Wordsworth 1806

Music by PAUL JARMAN

Commissioned by the Cranbrook School in honour of the 2018 Centenary

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natural instinct to discern, what knowledge can perform, is diligent to learn.

bides by this resolve, and stops not there, but makes this moral being his prime care. Who, if he
I found the intriguing aspect of the School’s motto, Esse Quam Videri (*To be, rather than seem to be*), was simply understanding what it really means *To Be*. What does it mean “*To Be?*” 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.

The music should be, for the most part, broad and sustained; there are very few deviations from this style. Allow soloists room to be expressive and free in their interpretations; forget the metronome for a while, allow the music to breathe and play with some rubato. The louder sections should display strength not aggression; again broad and sustained playing will aid the interpretation in these places.

I trust you enjoy *To Be*

Brian Hogg
January 2018
To Be
Commissioned for the Centenary of Cranbrook School