

FRIENDS OF CHAMBER MUSIC

The Epic Brass

Earl Raney, trumpet (Director)
Christopher Sala, trumpet
Justin Cohen, French horn
Jamison Clark, trombone
Chip Halt, tuba

Sunday, November 15, 1998, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California



Program

Renaissance Suite

Canzona per Sonare No. 2
Songs and Dances, arr. Robert Whaley
Canzona Bergamsca

Giovanni Gabrieli (1555-1612)
John Dowland (1563-1626)
Samuel Scheidt (1587-1654)

Cantata Suite

“Wir eilen mit schwanken, doch emsigen Schritte” from *Cantata No. 78*
“While Sheep May Safely Graze” from *Cantata No. 208*
“My Spirit Be Joyful” from *Cantata No. 146*

Johann Sebastian Bach (1685-1750)

Rondo from *Horn Concerto No. 3, K. 447*

Wolfgang Amadeus Mozart (1756-1791)

Sharagan & Fugue

Alan Hovhaness (b. 1911)

Quintet

I. Allegro Vivace
II. Chaconne
III. Con Brio

Malcolm Arnold (b. 1921)

—Intermission—

Copland Suite

“Simple Gifts” from *Appalachian Spring*, arr. Pilafian
“Hoedown” from *Rodeo*, arr. Sala

Aaron Copland (1900-1990)

Frostfire (1990)

I. Bright and Fast
II. Gentle and Mysterious
III. Tense and Dramatic

Eric Ewazen (b. 1954)

Selections from *Wonderful Town*, arr. Marc Reese

Leonard Bernstein (1918-1991)

Selections from *Porgy and Bess*, arr. Jack Gale

George Gershwin (1898-1937)



All selections are EBQ transcriptions or arrangements by Earl Raney unless otherwise noted.
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The Epic Brass appears by arrangement with Joanne Rile Artists Management, Inc.,
801 Old York Road, Noble Plaza, Suite 212, Jankintown, PA 19046-1611.

Program Notes

In a short afternoon, a versatile group like the Epic Brass can take its audience in a time capsule as it were through four hundred years of music. Since the instrumentation does not vary, the performers offer a kaleidoscope of sound in which various styles are discernible.

The art of transcription creates this possibility for only two of the compositions on the program were composed originally for brass ensemble. Since the ensemble has sufficient variety of timbre and pitch, everyone's favorite music can be offered in capsule form.

Renaissance Suite

Music of the Renaissance, though it is impossible to make exact dividing lines, is generally considered to be from the period c. 1450-1600. Music of the time was marked with increasing consonance, and with Josquin around 1500, the use of imitation in four or more parts.

By Giovanni Gabrieli's time (c. 1553-1613), canonic music was much in vogue and part of the splendor of Venice with St. Mark's and its multiple choir lofts. The resources of the church offered Gabrieli the opportunity for antiphonal works that were admired throughout Europe. The character of the music made it possible to use voices and instruments interchangeably and the full title of Gabrieli's anthology, published posthumously in 1615 was *Canzoni and Sonatas for the Sound of any Kind of Instrument*, and they can be performed on recorders, organ or brass.

Dowland was born near Dublin in 1563, but traveled widely, doing service as ambassador or musician in Paris, Brunswick, Venice, Florence, Nuremberg and Denmark, finally becoming court musician to James I and Charles I of England. In his lifetime he was known as a lutenist and singer but later recognized as a great composer. Among his collections are several books of *Songs and Ayres*, some polyphonic with lute accompaniment, and *Lachrymae*, a collection of dance pieces for lute, viols or violins (1605).

Scheidt, organist and composer was born and died in Halle. He was an organ pupil of the famed Sweelinck in Amsterdam and carried on a tradition in sacred choral and organ music, composing fantasies, toccatas, fugues, variations on sacred and secular melodies, dances, Mass movements, hymns and other liturgical pieces. Bergamsca

originally referred to dances and poetry from Bergamo in Northern Italy. By the time of Scheidt the term was attached to a harmonic ground (repeated pattern) used in hundreds of compositions.

Cantata Suite

Bach's death ended the period known as Baroque which started with a revival of monody, opera and the concertato style and culminated in tonality and the magnificent counterpoint of Bach who left us as his dying legacy, *The Art of Fugue*. During his years as Cantor in charge of all church music, Bach composed Cantatas, of which Grove numbers 200 sacred cantatas, complete and extant. These served as the Lutheran service for Sunday morning and, when Bach returned from church on Sunday and had had his noon day meal, he was obliged to start his cantata for the coming Sunday. Bach had several ground plans that included a chorale for the congregation, arias, and recitatives and ensembles for the soloists.

Cantata No. 78, composed for the fourteenth Sunday after Trinity, is from his second cycle that employs unifying themes. The duet for soprano and alto begins with the soprano stating the colorful melody and the alto entering in canon and singing the text "We hasten with eager yet faltering footsteps, O Jesus, O Master, for help unto Thee." *Cantata No. 146* for the third Sunday after Easter, is also a sacred Cantata; the first two movements are transcriptions of Bach's harpsichord concerto in D minor, which in turn probably derives from a lost violin concerto. *Cantata No. 208* is one of many secular cantatas most of which have been lost. This cantata was written in 1713 for the birthday of Duke Christian of Saxe Weisenfels and probably refers to the virtues of a good steward as a good "shepherd." The choral melody to the words "Calm and tranquil lies the sheepfold when the shepherd watches near" floats serenely after the introduction with its haunting figure, and it has found its way into church use, fittingly, with the many Biblical references to the "sheepfold."

Classical

Mozart, with Haydn, represent the pinnacle of possibilities for the classic style. There is no doubt as to the favored instrument in a horn concerto. Woodley explains two positions on musical expression in the high style of the late eighteenth century, one being the "imitation of nature" and the other "artistry." He places Mozart's two horn concertos, No. 2 and 3, originally composed for the "natural" valveless horn and therefore most suited for melodies close to the harmonic series,

aesthetically in the "natural" school. Each movement is richly melodious, and the first movement in No. 3 offers an exciting cadenza. A gentle climax in the second movement leads to a recapitulation of the "Romance" theme. However, the third movement, a lively rondo, tends to "naughty chromaticism," the product of the "artistry" tendency.

Contemporary Period

The music for this period crosses the ocean to America with *Sharagan and Fugue* of Hovhaness. Hovhaness creates from a truly 'catholic' cultural heritage: his mother's early Scottish influence, a conscious return later to his father's Armenian cultural roots, combined with influences from the far east. The key to his music is an un-failing melodic sense; "I believe... to create a melody one needs to go within oneself," he said, and Cage found his melodies "inward singing." At the same time he is an acknowledged master of counterpoint; he is fond of writing fugues as among his compositions, besides *Sharagan and Fugue*, are *Alleluia and Fugue*, *Processional and Fugue*, and *Psalm and Fugue*.

Mathew Arnold, born in Northampton in 1921 was a trumpeter for the London Philharmonic and the BBC, and is the famed composer of the film music for "Bridge on the River Kwai," 1957. His music is noted for melodic invention, color, exuberance and craftsmanship, and he has succeeded in keeping in touch with his audience while keeping his stylistic integrity. As a brass player himself, it is not surprising he created his 1963 *Quintet*. After the spirited *Allegro Vivace*, filled with lightning fast passages, Arnold harks back to the Baroque era, using the form of a *Chaconne* for the second movement. The *Chaconne* is a dance in three-in-a-measure rhythm originally erected on a "ground" or repeated pattern in the bass sometimes passing into the upper voices. This more stately movement is in contrast to the last *Con Brio*.

Copland turned from his stringent experimental style in the 1930's to one he believed more accessible to the American people whom he felt needed all the support he could give at this difficult time. He turned to American subjects, creating music for the ballet *Appalachian Spring* in honor of Martha Graham and her group who performed it in 1944. A newly married couple celebrates with their friends in rural Pennsylvania (1800's). A subdued gentle theme is offered for the couple; there

follows the Revivalist feeling of square dance and country fiddlers, and the famous variations on "Simple Gifts." Followers of the Riverdance troop will recognize the tune as "Lord of the Dance." *Rodeo* was scored for Agnes de Mille, first presented by the Ballet Russe de Monte Carlo in 1942. The story portrays a cowgirl who tries to impress the Head Wrangler and the Champion Roper with her prowess as rider, but in the end wins by using feminine frills and finery. Copland uses cowboy tunes but the style is his, exuberant, robust and with a healthy and contagious *joie de vivre*.

Ewazen, currently on the faculty of the Juilliard School in New York City, is a product of America's fine music institutions and teachers. One commentator finds that perhaps because of his Russian background he conveys a certain romantic *fin de siecle* atmosphere in his music. The first movement of *Frostfire*, Bright and Fast, is a joyous celebration of sonorous chords, playful motives and rhythmic gestures. Waltz-like Gentle and Mysterious consists of two melodious outer movements surrounding a stately fugue. The turbulent and frenetic Tense and Dramatic third movement is free and erratic, leading to a heroic and dynamic conclusion.

Bernstein's award winning musical was a 1952 triumph. The setting in Greenwich Village was based on Ruth McKenney's autobiographical stories, *My Sister Eileen*, and starred Rosalind Russell. The show was full of riotous entertainment, starting with an Eddy Duchin 1930 vamp and included a conga serenade by Irish cops.

Gershwin's beloved *Porgy and Bess* has now become an American monument. After a successful first production in Boston in 1935, it has a long history of American tours and European productions. But it was first refused by the Met as problematic in nature, finally making its triumphant debut there in 1985. George and Ira Gershwin and Heyward traveled to South Carolina and lived for months among the black community that gave them feel and inspiration for the music. From the opening *Summertime* to the closing *I'm on My Way*, each number has become a favorite of singers and public.

Notes by Catherine Roche

FORTY-THIRD SEASON

FRIENDS OF CHAMBER MUSIC 1998-99

*Presented in Cooperation with University of the Pacific
and the UOP Conservatory of Music,
Carl Nosse, Dean*

Borromeo String Quartet
Saturday, October 17, 1998
8:00 p.m.

Carmina Quartet
Saturday, February 20, 1999
8:00 p.m.
Dinner preceding the performance

Francesco Trio
Sunday, April 11, 1999
3:00 p.m.
Reception following the performance

*All 1998-99 concerts are presented in the Faye Spanos Concert Hall
on the University of the Pacific Campus.*

Epic Brass
Sunday, November 15, 1998
3:00 p.m.
Reception following the performance

Magellan String Quartet
Sunday, March 21, 1999
3:00 p.m.
Reception following the performance

TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space-available basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1998-99 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

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FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.



A reception in Buck Hall follows today's performance. Refreshments at the reception are courtesy of Marshall Holling and Trader Joe's.

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