

FRIENDS OF CHAMBER MUSIC

Westwind Brass

Barry Perkins, trumpet
John Wilds, trumpet
Barry Toombs, horn
Richard Gordon, trombone
Brent Dutton, tuba

November 18, 2001
Central United Methodist Church
3700 Pacific Avenue
Stockton, California



Program

And the Halls Resound

Filiae Jerusalem (*arr. Brent Dutton*)

Galliard Bataglia (*arr. John Wilds*)

Great Fugue in G Minor (*arr. Jeffrey Leader*)

Polka from Hornsmoke

Fanfare for the Common Cold

From the Cathedrals of Mexico (*arr. Brent Dutton*)

ELEGIT EUM DOMINUS

ALLELUIA

VENID VENID ZAGALES VEREIS A UN DIOS NIÑO

Brass Quintet

Introduction and March

Pretensions

Waltz

Finale

—Intermission—

American Fanfare

Par Monts et Par Vaux

La Colline aux Epilobes

Sous-bois

Jeux de la Lienne

Danse de la Follerie

The Alcotts from the Concord Sonata (*arr. Brent Dutton*)

Symphony No. 2

Allegro risoluto

Thema con variazioni

Allegro vivace

Brent Dutton (b. 1950)

Giovanni Palestrina (1525-1598)

Samuel Scheidt (1587-1654)

J.S. Bach (1685-1750)

Peter Schickele (b. 1935)

P.D.Q. Bach (1807-1742)?

Gaspar Fernandes (ca. 1586-1629)

Francisco Lopez Capillas (1612-1673)

Alonso Xuarez (d. 1696)

Collier Jones (b. 1930)

John Wasson

Michel Leclerc (1914-1995)

Charles Ives (1875-1954)

Victor Ewald (1860-1933)



Westwind Brass

The *Los Angeles Times* and others have acclaimed Westwind Brass for virtuosity, musical integrity, and diverse programming. The ensemble has captured prizes at two international brass competitions and has toured in Mexico and across the United States.

In addition to a varied and expanding concert schedule, Westwind Brass is dedicated to education, having developed programs, ensemble coaching and master classes for students of all ages. The Westwind Brass Education program has provided musical enrichment to over 250,000 students since 1986.

The ensemble is on the touring rosters of the California Arts Council and the Los Angeles Music Center. The group has received support from the San Diego Commission for Arts and Culture, County of San Diego Community Enhancement Program, the California Arts Council and the National Endowment for the Arts.

Program Notes

Dutton—And the Halls Resound

Dutton has melded a hauntingly beautiful love song of Guillaume de Machaut (1300-1377) and an estampie from the fourteenth century. De Machaut was the famed organist of Notre Dame Cathedral in Paris, the first musical giant to emerge from the sea of anonymous medieval composers. His *Messe de Notre Dame*, a first among Masses composed as a complete unit, is still performed. He wrote popular ballads and songs of all kinds. *Comment qu'a moy*, used in this composition, has five stanzas, with the first repeated as the fifth:

*"Though you are far from me, my noble lady,
Still you are next to me in thought, night and day."*

The estampie was an important instrumental dance from the 13th and 14th Century consisting of four to seven verses, each repeated. Dutton has melded the song and the dance into a twentieth century context, bridging the gap of centuries.

Palestrina—Filiae Jerusalem

Palestrina as *Maestro di cappella* of St. Peters, St. John Lateran and St. Maria Maggiori in Rome, rescued church music of the time; much of it had become so complex, using many voices and many texts, some secular, that it was no longer suitable for worship. His interweaving melodies enhanced the text with grace, clarity and serenity. Besides liturgical music, he wrote

numerous motets and madrigals. This motet *Daughters of Jerusalem* is based on biblical verse, and shows the power of a brass ensemble to enhance rich melodious polyphony.

Scheidt—Galliard Bataglia

A complex web of personal and professional relationships of composers and organ builders that pivoted around an active musical life sprang up in Germany as the Baroque era began. Extremely vigorous musical personalities appeared. A new organ style, independent of vocal music, grew up. Besides the great church organs that were developed, chamber organs for domestic music making evolved, and Scheidt wrote song variations and dances for such an instrument. The *galliard* was a gay rollicking dance, while the *bataglia* was a composition in which fanfares, cries, drum rolls and the general commotion of a battle were imitated. Since an organ provides such a variety of timbres, with multiple keyboards and pedals, it invites transcription to a brass quintet. A seeming duel goes on between the trumpet and the rest of the group in this selection, but it is clear at the end, there is no clear winner.

J.S. Bach—Great Fugue in g minor

By the time of the "high Baroque" the organ had evolved to one worthy of the great Johann Sebastian. The Fugue in g minor was joined to a Fantasia, written by the master around 1715, when Bach, at age 30, had reached the full height of his mastery. Albert Schweitzer, the famed medical missionary, was also an organist and musical historian, a Bach authority. This composition to him depicted the "gothic spirit in music:" with boldly soaring dancing lines and careless buoyancy. The theme, derived from a Dutch folk song, is unforgettable, connected with two bridges in the exposition; it resounds in the four voices to a driving tonic prolongation at the end. The trick of Mr. Leader was to arrange a four-part fugue for five instruments without simply doubling up parts. It may be of interest to know that the famed Canadian Brass quintet claim that the tuba was Bach's favorite instrument.

Schickle—Polka from Hornsmoke

Schickle has been named an American Institution, his humor pervading the musical scene for over forty years. The Polka is from his opera *Hornsmoke* and

displays a dry humor. It accompanies an ungifted dancer who must insert an extra beat in the dance every once in a while to get right-footed again.

P.D.Q. Bach—Fanfare for the Common Cold

Schickle began his outrageous career as a parodist with his compulsory graduate production. With the help of fellow students he presented a musical parody of his professors. They were amused. His greatest contribution to musicology was the discovery of P.D.Q. Bach, Johann Sebastian's youngest and dissolute son. His contribution to research techniques was the finding of a way to supply date and place to the compositions of P.D.Q. On many manuscripts, which P.D.Q. took to work on in the conducive atmosphere of the tavern, circular stains were found with date and place names, obviously made by beer steins. Schickle called this technique "The Steinway." He is also the author of the authoritative biography of P.D.Q. in which a page is given to each composition. However, the article on this *Fanfare* stated that nothing whatever was known about it, so the space is filled up with a fanciful tale (outrageous as usual). However, the listener is invited to discern the "sneezandos" and the not too delicate ragtime quotes.

From the Cathedrals of Mexico

The first missionaries specifically assigned to missionary work in Mexico arrived early in the 16th century. They found that the Native Mexicans had an affinity for music and became skilled instrumentalists and vocalists. Music became an important facet of life, both in Church services and in social life; both the Mexican cathedrals and the California mission churches rang with the splendor of Renaissance and Baroque polyphony. European imports and music composed in the New World have been revived. *Elegit Eum Dominus* of Fernandes is from the primary source of his music, the Oaxaca Codex, discovered at the Oaxaca Cathedral. Fernandes was one of a very small number of

Portuguese composers who worked in Spanish Colonial territories and is the most historically important of these. Capillas was the foremost mid-century composer in Mexico. Xuarez' Christmas carol was unearthed in the cathedral of Mexico City.

Jones—Brass Quintet

Jones' *Four Movements for Five Instruments* is a favorite item in programs of brass quintets. Composed in 1957, it is a fine work in neoclassical style. The same theme is cleverly used in all movements, and the second especially shows that brasses can make thoughtful and complex music. Jones is equally comfortable in writing for each instrument separately, so interesting combinations are heard. It has been called a "delicate jewel of a piece."

Wasson—American Fanfare

John Wasson is a composer, producer and performer, with a wide variety of musical experience spanning many genres. He has composed for the Dallas Symphony Orchestra, the US Air Force, and the Texas Boys Choir, as well as the Salvation Army and Walt Disney World. He has played bass trombone for the Woody Herman and Stan Kenton Orchestras, and was a favorite instrumentalist for Tony Bennet, Cab Calloway and many others. With such a background, the music has to be American!

Leclerc—Par Monts et Par Vaux

Leclerc was a prizewinner as he moved through the conservatory system in France. When he returned to Belgium in 1935, he played violin with the Radio Orchestra and along with performing in a number of ensembles and teaching, he became a radio music programmer and producer in Liege. He devoted himself completely to composition on retirement, and described himself as a typically Walloon impressionist, independent, humorous, sensitive and tender-hearted, but highly irreverent. *Par Monts et Par Vaux* is an evocative work, each movement having its own character, complete unto itself. His style is concise and facile and always compelling.

Ives—The Alcotts

The Alcotts is the third movement of the magnificent Second Piano Sonata, with which Ives meant to convey an idea of the commonplace beauty of Alcotts' Orchard House. The other movements represented members of the Transcendentalist movement, to whose ideals Ives aspired, and with whose criticisms of modern

society he agreed. They were Emerson, Hawthorne and Thoreau. Ives looked for the spirit that would take us beyond the facts of our everyday lives and found his idea with the opening theme of Beethoven's Fifth Symphony; it weaves its way in and out of the Sonata in various transformations and permutations. At the time of composing the Sonata (1909-1915), Ives was known as being one of the most important men in the Life Insurance business in the country. His genius was not recognized and he finally quit composing and returned to selling insurance. However, in 1939, the young John Kirkpatrick gave the first complete public performance of the Sonata in New York's Town Hall, and this event began an avalanche of performances of the highly original works of this great American composer.

It was Dutton's devotion to the master that inspired him to arrange *The Alcotts* as a tone poem for brass quintet. The arrangement shows some of Ives' mastery of parody and thematic juxtaposition.

Ewald—Symphony No. 2

Ewald's Symphony is an authentic brass quintet, which conveys the Romantic, fin de siècle atmosphere of the salons of his native Russia. He was an engineer by profession but, in the great Russian tradition of amateur musicians, he had a passion for music, both performance and composition. He played both the cello and the tuba. He did not live to see this symphony published, for he faded into political and artistic invisibility after the 1917 revolution.

The first movement is wonderful Sunday-in-the-park music, melodious over a waltz rhythm. A fanfare leads to a spirited ending. The second movement is a set of variations on a gentle theme of three notes. A chorale passage is followed by more decoration in each part. The third movement is a spirited Allegro and treats the hearer to virtuosity, especially in the trumpet parts.

—Notes by Catherine Roche

The Friends of Chamber Music gratefully acknowledge the kind support of Marshall Holling and Trader Joe's for the refreshments following the performance today.

FORTY-SIXTH SEASON

2001-2002

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music; Stephen Anderson, Dean

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3:00 PM Sunday, October 7, 2001
Faye Spanos Concert Hall
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Westwind Brass Quintet

3:00 PM Sunday, November 18, 2001
Central Methodist Church
RECEPTION FOLLOWING

Ying Quartet

6:00 PM Saturday, February 2, 2002
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RECEPTION FOLLOWING

Miró String Quartet

6:00 PM Saturday, March 16, 2002
Faye Spanos Concert Hall
RECEPTION FOLLOWING

American String Quartet

3:00 PM Sunday, April 7, 2002
Faye Spanos Concert Hall
DINNER FOLLOWING

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- The use of cameras and recording devices of any kind is forbidden.
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- Concert programs are subject to change without notice.
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FOCM welcomes children to its concerts. We do ask, however, that children ten 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 four rows.

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