

FRIENDS OF CHAMBER MUSIC

Manhattan Brass Quintet

Charles Porter, trumpet
William Williams, trumpet
Ann Ellsworth, French horn
Michael Seltzer, trombone
Stephen Foreman, tuba

2:30 PM, February 15, 2004
Faye Spanos Concert Hall

In cooperation with the Conservatory of Music
University of the Pacific
Stockton, California



Program

“Hornpipe” from *Water Music*

George Frideric Handel
(1685-1759)

Three Motets (arr. Greg Evans)

Cipriano de Rore
(1515-1565)

1. Parce mihi Domine
2. Sine Nomine
3. Peccavi; quid faciam tibi

Danzón Cubano (arr. Hinterbichler)

Aaron Copland
(1900-1990)

Three Preludes

George Gershwin
(1898-1937)

—Intermission—

Fugue in g Minor, BWV 542 “The Great” (arr. Leader)

Johann Sebastian Bach
(1685-1750)

Alleluia

Wolfgang Amadeus Mozart
(1756-1791)

Agnus Dei (arr. du Maine)

Giacomo Puccini
(1712-1781)

Prelude to a Kiss

Duke Ellington
(1899-1974)

Mood Indigo (arr. Jack Gale)

Duke Ellington
(1899-1974)

Selections from *West Side Story* (arr. Jack Gale)

Leonard Bernstein
(1918-1990)

Brass Quintet

Wynton Marsalis
(b. 1961)

1. Spiritual
2. Blues

Ain’t Misbehavin’

Fats Waller
(1904-1943)



The Manhattan Brass Quintet appears by arrangement with MCM Artists, Ltd.
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Manhattan Brass Quintet

Performing a stylistically varied repertoire which spans over 500 years, the MBQ appears in recitals, special events, educational, and community concerts. In addition to its standard repertoire, the quintet places an emphasis on dynamic programming and on the commissioning and performance of new works, especially those which integrate new or unique styles into the repertoire. Throughout its 10-year history, the quintet has commissioned and premiered the works of a wide range of composers, including jazz greats Wynton Marsalis and Paquito D' Rivera.

The quintet has been featured on National Public Radio's "Performance Today", has appeared as featured artists in recital on Japanese network NHK-TV's "The Classical Hour", won or placed in numerous competitions, and educated hundreds of thousands of eager young minds in educational workshops and master classes. The quintet's members are New York area freelance musicians - performing in a wide variety of settings in and around New York. Members of the MBQ regularly perform with the Metropolitan Opera, New York Philharmonic, record for movies and television, and perform in the orchestra pits of Broadway shows.

Program Notes

Handel-Hornpipe

Bach's personal world was one of ecstatic mysticism; Handel's was one of worldly pomp. Handel's move to England started him on the writing of large scale works for public occasions, following in the steps of Purcell. When his former employer, the Elector of Saxony, became King George I, he gained position in English artistic life.

Handel's sense of tone color and powerful sense of sound enabled him to compose music for outdoor occasions creating a dramatic atmosphere. The *Water Music* was created for a Royal outing down the Thames. Samuel Pepys described the scene: "Anon came the King and Queen in a barge under a canopy, with 1,000 barges and boats...so they landed at Whitehall Bridge, and the great guns on the other side went off."

The *Water Music* comprised a suite of some twenty numbers, dances and other

tunes with an overture. For sheer entertainment and joy, it has few rivals in the whole literature.

The hornpipe was a dance popular in England from the 16th through the 19th century and often danced as a solo dance by sailors with its rhythms lending themselves to group handling of the rigging.

de Rore-Three Motets

Rore was from the school of Netherlands Renaissance polyphonic composers of the 16th century transplanted to Italy. These included the great Willaert, concert master of the cathedral of St. Mark's in Venice, Cristobal de Morales, and Palestrina, the beauty of whose music saved polyphonic church music from the ban threatened by the Council of Trent.

The style was made up of continuous melodies in four or five voices, each part with parity, and using pervasive imitation. The style lends itself well to a combination of brass instruments with limited variety of timbre and tessitura.

Motets were short religious choral compositions in contrast to the secular madrigal, the name coming from "mot" or word. The music itself was much the same as that written for a purely instrumental setting. The first and third motet chosen here are penitential, "Spare me Lord" and "I have sinned," suitable for Lenten services. The second, "Sine nomine," (without name) could be of any mood and indeed sine nomine's are plentiful in the literature.

Copland-Danzón Cubano

Copland has come to be recognized as the representative figure among contemporary American composers. Born on a street in Brooklyn he described as "drab", he became a composer educated by the most famous of teachers of composition, Nadia Boulanger in Paris, to whom every aspiring American composer turned. He explored the jazz idiom in his compositions, then the new abstract techniques. But with the depression in America, and the impossibility of performance of avante garde works, his attitude turned to producing music that would reach the general public. His ballet music, *Appalachian Spring*, won a Pulitzer Prize. His film scores include *Quiet City*, *Of Mice and Men*, *Our Town*,

The Red Pony, and *The Heiress*, which won an Academy Award.

His interest in Latin rhythms and melodic elements were illustrated in the ballet *El Salon Mexico*. *Danzón Cubano* is an extension of this interest in a somewhat exotic but very popular idiom.

Gershwin-Three Preludes

Gershwin tells of the occasion he became "hooked" on music. As a boy he heard the sound of a player piano in a penny arcade on 125th street in New York, thus began his career plunking out music to make player piano rolls, which gave him an opportunity to explore a wide repertoire of music and develop his improvisatory skills. When *Rhapsody in Blue* was produced, it became an overnight success, and Gershwin was able to concentrate on musicals and concert work, this in spite of the initial reaction of his brother Ira who commented, "Who'll buy it?" Ira's opinion was that it was too difficult to play but for a handful of pianists in the country.

The *Three Preludes* date from a recital appearance at the Hotel Roosevelt, December 4, 1926, at which he actually performed five; later in Boston he offered six, from which three were chosen for publication. The three form an arch, with the outer movements providing driving rhythms while the inner movement could be labeled a "Manhattan Lullaby."

The first, for all its movement, is a waltz with a syncopated bass figure under a rapid treble figure. The second with its blue mood is tripartite, beginning with a melody over a quiet four-note ostinato. In the middle section Gershwin uses his cross hand technique with the right hand playing its melody in the bass. The third is exciting jazz and distinctive Gershwin piano.

Bach-Great Fugue in g

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, musical historian, and 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 simple doubling of parts.

Mozart—Alleluia

The word "Alleluia" is an exclamation of praise to God from the Hebrew "Hallelujah" incorporated in the Liturgy of the Mass as a prelude to the reading of the Gospel. By the 9th century, the Gregorian chant to which the Alleluia was sung became melismatic, with a "jubilus," a long vocalization on the last syllable.

Mozart's vocal setting of the *Alleluia*, a canon, is listed as a product of one of his "golden" years in Vienna when he composed a number of canons, some humorous such as the one celebrating Constanza's lost hair ribbon. It has been suggested it might have been an earlier product from his youthful stay in Italy in 1770, where he played and composed for musicians who wrote elaborate canons for Church music. Mozart, imitating a leader in the art, Marquis de Ligniville, wrote canons for five voices, some using Mass texts, but he also amused himself with five riddle canons in which the entries of the various voices was not indicated but had to be guessed. The *Alleluia* has become a favorite recital item for soprano recitals.

Puccini—Agnus Dei

This Puccini, not to be confused with the great opera composer of the 19th & 20th centuries was a classical composer and could have met Mozart in Italy.

The "Agnus Dei" (Lamb of God) is a prayer of Intercession before the Communion of the Mass celebration. The music presents the invocation twice, followed by the text "have mercy" and lastly by the words "grant us peace." Using such a tender term for addressing God, it has inspired composers throughout the ages with poignant settings.

Ellington—Prelude to a Kiss

Edward Kennedy Ellington was nicknamed "Duke" because of his sartorial elegance and he was for America a true musical aristocrat among composers. Born in Washington, by 1927 he had established himself in New York and had gained international fame by the 1930's.

Ellington, as the most important swing band composer, arranger and conductor, is ranked among the leading figures in jazz history. His music spanned almost a century with works than included three minute band pieces, film music, and work for theatre, television, ballet and church.

Among his works are simple tunes, theatre songs, piano pieces, works for jazz sextet and octet, instrumental works for full jazz orchestra and for jazz orchestra and symphony orchestra. Though a piano player, the jazz orchestra was his real instrument with which he achieved a rich variety of sonorities and textures. The demands of "show work" which developed in jazz clubs stimulated the development of his talents and the production of a vast repertoire of songs.

Prelude to a Kiss was one of these songs, a somewhat moody number which develops with a section of rich melody writing. Ellington would include it in a concert in a medley of his most popular songs. The critics objected to the medley, but Ellington insisted it precluded endless final demands for favorites.

Ellington—Mood Indigo

A favorite of Ellington fans is *Mood Indigo* with which, using the simplest of materials, Ellington presents the blue mood one could say authentically. The saxophones play a slow melody starting with a three note rift, with the whole encompassing less than an octave; but Ellington improvises around the slow moving tune with piano arabesques. This work is another that Ellington liked to include in medleys.

Bernstein—West Side Story

American music serves the chamber idiom well. Bernstein's powerful musical stage work is effectively presented in instrumental arrangements. In the song *Maria*, the youth who is not

a Latino has been smitten by the dark haired Maria and tries to express his reactions. *Tonight* presents the anticipation of the lovers as well as of the two gangs planning a rumble when the music takes on a heavy ragged beat. *I Feel Pretty* Is the song of Maria working in a clothing store as she rhapsodizes her aspirations. The music is light, even a little frivolous reminiscent of a Viennese Waltz. *Somewhere*, a place imagined in wishful thinking, is wistful. *America* offers a stirring contrast with its strongly syncopated melody and accompaniment.

Marsalis—Brass Quintet

As Jazz developed from its spontaneous beginnings in the southern black community, Improvised and unwritten to the swing era of the 1930s when big bands (as jazz became everybody's music) made it imperative to use notation, to a world of music that won itself a collector's place in the Smithsonian Institute, abstracted composed instrumental jazz followed and Marsalis' has become its light. Acclaimed both as a classical and a jazz trumpeter, he has offered television programs that both entertain and educate. Not satisfied with using the media for education, he works within the school systems and has become a beloved figure for American Youth.

True to the tradition, the two movements of Marsalis' Quintet are founded on the original sources of jazz, the Negro spiritual, and the "blues" of the early New Orleans vocalists.

Waller—Ain't Misbehavin'

Ragtime was pioneered by Scott Joplin (the term deriving from the impression that conventional "rhythm" had been shredded into rags). From its New Orleans beginnings a new center grew up in St. Louis; but it eventually it shifted to New York where the leading figures were James P. Johnson and Thomas (Fats) Waller. *Ain't Misbehavin'* became a popular hit tune.

—Notes by Dr. Catherine Roche

48th SEASON

2003-2004

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The Brahms Trio

7:30 PM Saturday, September 6, 2003
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Kodály String Quartet

2:30 PM Sunday, October 26, 2003
Faye Spanos Concert Hall
RECEPTION FOLLOWING

St. Lawrence String Quartet

7:30 PM Sunday, November 23, 2003
Faye Spanos Concert Hall
NO RECEPTION

Manhattan Brass Quintet

2:30 PM Sunday, February 15, 2004
Faye Spanos Concert Hall
RECEPTION FOLLOWING

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2:30 PM Sunday, March 28, 2004
Faye Spanos Concert Hall
DINNER FOLLOWING

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- The use of cameras and recording devices of any kind is forbidden.
- Smoking in the lobby and auditorium is prohibited.
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- UOP & Delta student admission is free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2003-04 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

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