



55TH SEASON

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FOOTHILLS BRASS QUINTET

Chris Morrison, trumpet
Jay Michalak, trumpet
Joanna Schulz, French horn
Catie Hickey, trombone
Bob Nicholson, tuba

2:30 PM, April 17, 2011
Faye Spanos Concert Hall
In cooperation with Pacific's
Conservatory of Music

Program

Baroque Splendor

Royal Fireworks Music: Overture
Little Fugue in G Minor

George Frideric Handel
Johann Sebastian Bach

Latin Fire!

El Gato Montes
Adiós Nonino
Libertango

Manuel Penella
Astor Piazzolla
Piazzolla

Foothills Brass Reinvents the Opera: A variety of excerpts from
Aida, La Traviata, and La Forza del Destino (Verdi);
Carmen (Bizet); Lakmé (Delibes); Die Zauberflöte (Mozart);
Lohengrin and Die Walküre (Wagner); Phantom of the Opera (Lloyd-Webber);
Turandot (Puccini); Barber of Seville and William Tell (Rossini)

—intermission—

Dueling Trumpets: A Western Legend

Hoedown from "Rodeo"
La Virgen de la Macarena
The Devil Went Down to Georgia
Western Movie Spectacular
Amazing Grace
Fnugg

Aaron Copland
Traditional
Vassar Clements/Charlie Daniels
Various
Traditional
Oystein Baadsvik

New Orleans, Memories and Hopes

The Entertainer; Slim Trombone; That's A-Plenty;
Do You Know What It Means (to Miss New Orleans);
Alexander's Ragtime Band; Darktown Strutters' Ball;
Makin' Whoopee!; Mack the Knife; My Way

The Foothills Brass may be contacted at:

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ARTISTS

Foothills Brass Quintet is a band of versatile and exceptional musicians, who originate from all corners of North America. They are a Yamaha performing ensemble that presents up to 200 events each year in concert halls, universities, classrooms, and cathedrals. Founded in 1981 in Calgary, this superb Canadian group is dedicated to exceptional artistic presentation, meaningful educational activities, innovative leadership in the artistic community, and serious fun.

Chris Morrison, trumpet, is co-founder of Foothills Brass in 1981. Chris was born in (on?) Trail, BC, and grew up in the Northwest Territories. His musical studies include University of Alberta, University of Toronto (B.Mus.), The Banff Centre, Keystone Brass Institute, and the National Youth Orchestra. He has performed with the Thunder Bay Symphony Orchestra where he was principal trumpet for five years, the Royal Winnipeg Ballet, the Edmonton Symphony, the Calgary Philharmonic, and the Banff Festival Orchestra. Chris enjoys camping, hiking, and riding his horse, bicycle, and vintage motorcycles.

Jay Michalak, trumpet, was born in Chicago, Illinois. His musical studies include Northwestern University (B.Mus.), University of British Columbia (M.Mus.), The Aspen Music Festival and School, and the Banff Centre. He has performed with the Chicago Civic Orchestra, Tacoma Symphony, Bellevue Philharmonic, and Lyric Brass Quintet. Jay enjoys skiing, fishing, traveling, a good daily dose of yoga, and his own unique brand of exercise—"slogging"!

Joanna Schulz, French horn, was born in Nanaimo, British Columbia. She has studied at University of British Columbia (B.Mus., M.Mus.) and overseas in Switzerland and Norway. Joanna has performed with the Auckland Philharmonia, Vancouver Symphony, Victoria Symphony, and the Vancouver Island Symphony. When not playing her horn, you can usually find her buried in a science magazine or the newest book on neuropsychology.

Catie Hickey, trombone, was born in Chicago, Illinois. She has studied at the Eastman School of Music (B.Mus.) and Rice University (M.Mus.). Catie has performed with Orquesta Sinfónica Sinaloa de las Artes, Rochester Philharmonic, and Youth Orchestra of the Americas. She is a faculty member of the Alfredo de Saint Malo Music Festival in Panama City, Panama. Catie has participated in projects with the Cultures in Harmony organization, most recently in

Cameroon. She enjoys rooting for the Chicago Cubs and Blackhawks and tracing through topographic maps in hopes of creating the perfect loop hike.

Bob Nicholson, tuba, was born in Montague, Prince Edward Island (PEI). His musical studies include University of PEI, Royal Conservatory of Music, University of Toronto, and Musical Academy of the West. He has performed "in the pit" of Phantom of the Opera (Toronto) for four years, and Anne of Green Gables (Charlottetown) every summer. Bob is founder of the East coast Music Awards-winning jazz band, The Jive Kings and has performed with most symphony orchestras from Thunder Bay east, including Toronto, Hamilton, Kitchener, Windsor, Quebec, and Nova Scotia. He aims to break 80 on the golf course, presumably for 18 holes.

PROGRAM

Baroque Splendor

Music for the Royal Fireworks is a wind band suite composed by Handel under contract for the fireworks in London's Green Park on April 27, 1749, scheduled to celebrate the end of the War of the Austrian Succession and the signing of the Treaty of Aix-la-Chapelle in 1748. Over twelve thousand people had rushed to the rehearsal, causing a three-hour traffic jam of carriages due to the collapse of the central arch of the newly-built London Bridge.¹ The musicians were placed in a specially constructed building and the music was to provide a background for the fireworks. However, the music was more successful than the display: the enormous wooden building caught fire after the collapse of a bas relief of George II.

The Little Fugue in G Minor is organ music written by Bach sometime around his years at Arnstadt (1703–1707). A common misconception is that the little fugue lacks importance, but editors subtitled the work "Little" to distinguish it from the later Great Fantasia and Fugue in G minor, which is longer in duration. The fugue's four-and-a-half measure subject is one of Bach's most recognizable tunes.

Latin Fire!

Manuel Penella Morena was born in Valencia in 1880. He was the son of a composer and director of the city conservatory. Young Manuel soon began composition studies there, and his best known work is *El Gato Montes* ('The

Wildcat', 1916) a popular opera in red-blooded Spanish verismo style. This burly and clear score has been fondly revived and sumptuously recorded by Plácido Domingo.

Adiós Nonino (Farewell, Nonino) is a composition by tango composer Ástor Piazzolla written in New York, October 1959, in memory of his father, Vicente "Nonino" Piazzolla, a few days after his father's death. The piece has proved to be one of his most recognized and admired compositions, and it has been recorded many times in various arrangements.

Pressured by his European agent to write shorter, more "airplay-friendly" pieces, Piazzolla produced *Libertango* in 1974. *Libertango*, a "sort of song to liberty," is one of Piazzolla's pure concert tangos: compact, dynamic, and unforgiving.

What's Opera, Doc?

Opera funnia² in four unnatural acts. ACT I: Memphis³, Epoch of the Pharaohs; a Paris salon; mid-18th century Seville. Radamès learns that Ethiopia may soon bring war to the Napa valley. The young officer hopes he will be chosen II Commendatore of the army, envisioning triumph so he can free his beloved Aida, slave of Princess Amnesia. Meanwhile Violetta has escaped from an attempted abduction by fleeing into the forest, where she is now lost. There she meets Carmen Ghia, who got lost while chasing a man. After the Marquis of Calamata bids good-night to his daughter, Carmen sings a beautiful aria (*Say, who was that?*) In the temple, as priestesses chant the praises of Ptoeey, a one-eyed priest places Radamès' sword into a tree because it will be needed there later in ACT III for *Die Walküre*.

ACT II: An inn at Huevosrancheros, Seville, the British Raj, Egypt; mid-19th century. As Hindus perform sacred rites, a torchlight procession honors the bullfighter Escondido (*O mighty warrior of great fighting stock*). The factory bell rings and all the women come back from a nice al fresco brunch, including the gypsy Carmen recently returned from the forest. When the men gather around Carmen, she sings about how love obeys no laws (*Toreador's Song*). Lakmé, another of the factory workers, fetches sacred water to cleanse her jewelry that she had left on the workbench, and when she discovers that the British have stolen it along with her country, overdoses and dies on hallucinogenic plant material.

² Contrast this with opera seria, which is performed in weekly episodes

³ Just southwest of Nashville

¹ Apparently it did fall down

Meanwhile three ladies in service to the Queen of the Night save unconscious Prince Tamino from a great serpent, but Papageno boasts that is was he who killed the creature (*I did it!*). The Queen sings her famous aria (*The high Sierra*), but Papageno boasts that he could do it better.⁴ They all join in song to hail Isis and Osiris.

ACT III: Antwerp, Valhalla, and Broadway; the 900's *et seq.* King Heinrich asks Count Telramund to explain why the Duchy of Brabant is torn by strife while Telramund accuses his ward, Elsa, of having murdered her brother, Gottfried, heir to Brabant's dynasty, but Gottfried was actually enchanted by the evil Ortrud, whom Telramund has wed.⁵ As a storm rages, Siegmund, exhausted from pursuit by Carmen in the forest, stumbles into Sieglinde's house and feels an immediate attraction which is immediately interrupted by Sieglinde's husband Humdinger. Meanwhile as Wotan sings to his daughter Brünnhilde (*O Bwünnhilde, you'w so wuwvy*), Siegmund pulls the sword out of the tree causing a backdrop to crash to the floor, nearly crushing Carlotta, who drops out of the show.

ACT IV: Peking; legendary times, back to Seville, then 13th century Switzerland. The Emperor Athome poses this riddle: If the Barber of Seville shaves everyone who does not shave himself, does the barber shave himself? While Dom Basilica ponders this, Figaro tries to slip a laundry list to Lakmé⁶, but Altavista substitutes a love letter. A beautiful May morning dawns over Lake Lucerne and its dairy and the Shepherd's Pie Festival is interrupted by a brass quintet. William does his apple-thing and the most memorable opera music and TV theme is born.

The entire cast sings a rousing finale in praise of everything you can learn from *Don Giovanni*: (1) never consent to meet for an illicit tryst in an upstairs bedroom⁷; (2) after accidentally killing the father of your lover, do not stay to wipe your sword⁸; (3) do not proposition a woman on her wedding day⁹; (4) do not write down the names of all your lovers in one book¹⁰; and (5) do not, under any conditions, goad the deceased.

4 http://www.youtube.com/watch?v=sWh_2lit3Ek&feature=fvwrrel

5 One can't make stuff this good up...so I didn't

6 Who is only "mostly" dead

7 Pick a room on the 1st floor with a back exit

8 Or sing about it

9 Her to-do list is too complex and you will just attract unwanted attention

10 Especially not the Italian ones

Dueling Trumpets

Rodeo is a ballet scored by Aaron Copland and choreographed by Agnes de Mille, which premiered in 1942. Subtitled "The Courting at Burnt Ranch," *Hoe-Down* is one of five sections. The well-known main theme is based on a unique version of the American folk song "Bonaparte's Retreat," which was first recorded in 1937 by Alan Lomax for the Library of Congress.

La Virgen de la Macarena is a traditional bullfighting song made famous by the great trumpet virtuoso Raphael Mendez. Expect to hear all the flashy trumpet pyrotechnics with the supporting sound of the other brass.

The Devil Went down to Georgia is a song performed by the Charlie Daniels Band in 1979. Vassar Clements originally wrote the tune as "Lonesome Fiddle Blues" and Charlie put words to it that tell the story of Johnny, who one day is challenged by the devil to a battle of fiddle-playing: if Johnny triumphs, he claims a golden fiddle; if he loses the battle...well, you know the rest. The performances of Satan and Johnny are played as instrumental bridges.

Western Movie Spectacular: I have no idea what this includes, but if I had to guess (and I do) the theme from *The Magnificent Seven* might pop up somewhere.

Amazing Grace, without doubt the most famous of all Christian folk hymns, is one of the most recognizable songs in the English-speaking world. It will be good to hear it without bagpipes.

One of Baadsvik's most well-known works is *Fnugg* (Norwegian for something small or a snowflake). Originally written for solo tuba, here it is adapted for brass quintet and features a variety of unique performance skills, including lip beats and multiphonics, where several notes are produced on a usually monophonic instrument.

New Orleans, Memories, Hopes

One of the classics of ragtime, *The Entertainer* is a 1902 piano rag written by Scott Joplin. You may remember it as the theme music for the 1973 Oscar-winning film *The Sting*. Oddly, the movie was set in the 1930s, a full generation after the end of ragtime's popularity. It is a tuneful work of inventive spirit, which sets the foot in unrestrained action and leaves your ears smiling.

Reminiscent of his magnificent *Lassus Trombone*, *Slim Trombone* is one of several trombone "smears" that Henry Fillmore wrote in the early part of the 20th century. Scored for brass quintet, the delightful

melodies and slidin' trombone should make this piece very enjoyable!

Much like his other traditional jazz band favorites *Tiger Rag* and *Panama*, Lew Pollack's *That's-A-Plenty* was introduced as a rag/one-step in 1914 and achieved greater popularity in the 1920s as a jazz standard. You may remember it from years ago as Jackie Gleason's "And Away We Go!" The interlude of the original is still the most well-known model for the "dogfight" found in many traditional jazz pieces.

Do You Know What It Means (to Miss New Orleans) is a song written by Eddie DeLange and Louis Alter, which was first heard in the movie "New Orleans" in 1947, where it was performed by Louis Armstrong and sung by Billie Holiday.¹¹

Alexander's Ragtime Band was Irving Berlin's first major hit in 1911, although there is some evidence that Berlin borrowed the melody from Scott Joplin. It lacks almost all the features characteristic of ragtime, but the lyrics, nonetheless, plainly refer to the arrival of African-Americans with the then-new concept of playing ordinary pieces in a more stirring, up-tempo manner.

Darktown Strutters' Ball by Shelton Brooks is considered a popular jazz one-step standard. The milestone May 31, 1917 recording by the Original Dixieland Jass Band was inducted into the Grammy Hall of Fame in 2006.

Eddie Cantor first popularized *Makin' Whoopee* in the 1928 musical "Whoopee!"¹² The title is a euphemism for sexual intimacy, and the song itself is an ominous caution (mainly to men) about the "entrapment" of marriage. It begins with a celebration of marital ecstasy, but moves on to offspring and responsibilities, and in due course to affairs and potential divorce, concluding with a judge's advice (keep her...it's cheaper!).

Mack the Knife was composed by Kurt Weill and Bertolt Brecht for "Die Dreigroschenoper" (Threepenny Opera). It premiered in Berlin in 1928 and has become a popular standard.

My Way, probably the most covered song ever, was popularized by Frank Sinatra. Its lyrics were written by Paul Anka and set to music based on the French song "Comme d'Habitude" by Claude François and Jacques Revauxin in 1967. Anka's lyrics are completely new and unrelated to the French original.

Notes © Dr. Michael Spencer

11 <http://www.youtube.com/watch?v=m4jU8lQK5b0&p=C276A997013CC59E>

12 <http://www.youtube.com/watch?v=ANRpmTZRqkg>

FIFTY-SIXTH SEASON

2011-2012

*Presented in Cooperation with
Pacific's Conservatory of Music;
Giulio Ongaro, Dean*

Linden String Quartet

2:30 PM Sunday, September 18, 2011
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Imani Wind Quintet

2:30 PM Sunday, October 23, 2011
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Morgenstern Piano Trio

2:30 PM Sunday, November 13, 2011
Faye Spanos Concert Hall
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Los Angeles Piano Quartet

2:30 PM Sunday, February 12, 2012
Faye Spanos Concert Hall
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Cuarteto Latinoamericana

2:30 PM Sunday, April 22, 2012
Faye Spanos Concert Hall
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- Contributions, including memorials, are tax deductible to the extent allowed by law.

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FOCM welcomes children to our concerts. However, an adult must accompany children ten years and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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