



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music presents

ATLANTIC BRASS QUINTET

LOUIS HANZLIK, trumpet
ANDREW SORG, trumpet
SETH ORGEL, horn
TIM ALBRIGHT, trombone
JOHN MANNING, tuba

2:30 PM, Sunday, November 24, 2013
Faye Spanos Concert Hall
University of the Pacific

GEORGE FRIDERIC HANDEL FROM **MUSIC FOR THE ROYAL FIREWORKS** (1749)
(1685–1759) La Réjouissance: Allegro (arr. Jeffrey Luke)
Bourrée (arr. Chris O'Hara)
Menuets I and II (arr. Tim Albright)

JOHANN SEBASTIAN BACH FROM **WELL-TEMPERED CLAVIER** (arr. Louis Hanzlik)
(1685–1750) Prelude and Fugue No. 11 in F major, BWV 880
Prelude and Fugue No. in C minor, BWV 847

JOHANNES BRAHMS FROM **ELEVEN CHORALE PRELUDES** (arr. Andrew Sorg)
(1833–1897) Es ist ein Ros' entsprungen
Herzlich tut mich verlangen
O Welt, ich muß dich lassen

ENRIQUE CRESPO **SUITE AMERICANA** (1977)
(b. 1941) Ragtime
Bosa Nova
Vals Peruano
Zamba Gaucha
Son de México

INTERMISSION

DMITRI SHOSTAKOVICH **JAZZ SUITE NO. 1** (1934) (arr. Johannes C. Schott)
(1906–1975) Waltz
Polka
Foxtrot

DAVE DOUGLAS **PRIVATE MUSIC** (2001)
(b. 1963)

TRADITIONAL **BALKAN BRASS BAND MUSIC**
Zvonce Kolo
Hay Unos
Doise

The ATLANTIC BRASS QUINTET is represented by
BesenArts LLC, 7 Delaney Place, Tenafly, NJ 07670-1607
T: (201) 399-7425 F: 201-399-7426
Robert@BesenArts.com • www.besenarts.com

The ATLANTIC BRASS QUINTET records for Summit Records
Atlanticbrassquintet.com

ARTIST PROFILE



Widely acclaimed as one of the world's finest brass ensembles, the ATLANTIC BRASS QUINTET has been heard in 48 of the United States and more than a dozen countries across four continents performing a unique repertory spanning Dufay, Gesualdo, and Bach; Babbitt, Ellington, and Zappa; and ethnic music from the streets of Brazil, Cuba, the Balkans, and New Orleans. Winner of six international chamber music competitions, the Quintet's distinctive sound, impeccable ensemble, stunning virtuosity, and warm, inviting stage presence have won praise from scores of critics.

Founded in 1985, the Atlantic Brass Quintet launched its career with a phenomenal string of competition victories over a period of two years. Grand prizes include the Coleman Chamber Music Competition, the Carmel Chamber Music Society Competition, the Shoreline Alliance Chamber Music Competition, the Summit Brass First International Brass Ensemble Competition, and the Rafael Mendez International Brass Quintet Competition. Following these remarkable achievements, the Atlantic Brass Quintet was honored by *Musical America* by being named "Young Artists of 1988." In May 1992, by unanimous decision, the Quintet won the "Première Prix" at the International Brass Competition of Narbonne, France, recognized worldwide as the preeminent competition of its kind.

The Atlantic Brass Quintet has been the resident brass quintet of Boston University, the Boston University Tanglewood Institute, and the Boston Conservatory. The popular Atlantic Brass Quintet International Brass Seminar, established in 1993 and now in residence at Boston University, has already secured the ensemble's legacy to the next generation of brass musicians. A new annual seminar on the West Coast was launched in 2007 and is now based at Saint Mary's College of California.

In February of 2014, the Atlantic Brass Quintet and the University of Connecticut Wind Ensemble will premier *Symphony No. 3 Quintet Matinee* by Kevin M. Walczyk, who composed the piece for the Atlantic Brass Quintet and large wind ensemble, and which has won the 9th annual Raymond and Beverly Sackler Music Composition Prize.

Handel: Royal Fireworks Music

The War of the Austrian Succession sapped Europe's prosperity but as soon as the ink was dry on the Treaty of Aix-la-Chapelle, England was ready for a celebration. It was to be a magnificent party with fireworks and music. A series of rather huffy letters which flew among Handel, the king's Master General of Ordnance (who had the say-so over military music), and Charles Frederick, who had been assigned the remarkable title of *Comptroller of his Majesty's Fireworks for War as for Triumph* indicate that King George wasn't too keen on the idea of having any music at all! However, once Handel had assured the King that the music wouldn't be overly long, "he was better satisfied." But he "hoped there would be no fiddles."

The work is in five movements of which we hear three today. It was originally scored for a large wind band ensemble consisting of 24 oboes, 12 bassoons (and a contrabassoon), nine natural trumpets, nine natural horns, three pairs of kettledrums, side drums which were given only the direction to play "ad libitum" (and no fiddles!).

At the concert, the performing musicians were in a specially constructed building and the music was to have provided a background for the royal fireworks display. However, the display was not as successful as the music itself: the fireworks were an almost complete disaster and the enormous wooden building caught fire just shortly after the musicians finished playing. The music, however, had been performed publicly six days earlier when there was a full rehearsal at Vauxhall Gardens. Over twelve thousand people rushed for it, causing a three-hour traffic jam of carriages after the main route to the area south of the river was closed due to the collapse of the central arch of newly built London Bridge. After the first performance Handel re-scored the suite for full orchestra, and yes, he added strings.

JS Bach: Well-Tempered Clavier

In 1722 Bach wrote a set of pieces for keyboard that has become one of the most popular and influential works ever composed, even though it was not published until half a century after his death. If Bach had left us only this work, surely his immortality and his central position in the history of music would have been guaranteed.

The Preludes and Fugues of the Well-Tempered Clavier were composed in two groups of twenty-four each. In composing a Prelude and Fugue for each key, in the order of chromatic ascent, Bach glorified a new system of tuning, in which the keyboard instrument is tuned equally well for all keys, hence the term, well-tempered. But Bach had a second purpose in writing this music: he wanted to explore the musical possibilities of two quite different kinds of music: the free prelude—the extension of a single idea somewhat in the manner of a fantasia—and that most complex of contrapuntal forms, the methodical fugue.

Today we hear two preludes and fugues, drawn from both Book I and Book II. To begin, we hear the *Prelude and Fugue in F Major, BWV 880* from Book II. Written in five voices, the poetic prelude soars high through stages of succeeding modulations but does not prepare us for the terrestrial and lively fugue, which is a gigue. The *Prelude and Fugue in C Minor, BWV 847* is among the briefest in Book I. The prelude is built on a steady rush of sixteenths in both treble and bass that gives way in the closing measures to a great *Adagio* swirl before trailing off to the close. The concise fugue is in three voices indulging in various kinds of double and triple counterpoint. Considered graceful, it nevertheless has a boldness and undeniable virility.

Brahms: Eleven Choral Preludes

In his final decade, Brahms often spoke of having arrived at the end of his creative activity, and in fact, in 1890, the

57-year-old Brahms resolved to give up composing. Fortunately for us he was unable to abide by his decision, and in the seven years before his death he produced a number of acknowledged masterpieces, including a trio, quintet and two sonatas for clarinet, several cycles of piano pieces, the *Four Serious Songs, Op. 121* and the *Eleven Choral Preludes, Op. 122*.

Despite this burst of creativity, Brahms' concluding years were obsessed with thoughts of death. In those seven years he lost several of his closest friends, including Clara Schumann, the one person who had been most important to him throughout his life. As her death approached, Brahms composed his *Four Serious Songs*, which are austere deliberations on mortality. Brahms later acknowledged to a friend: "I didn't exactly compose them on the occasion of her death, but the whole time I've been thinking about death, on which I have very, very often had opportunity to reflect!" During the summer of 1896, Brahms went one last time to his favorite retreat—Bad Ischl, in the mountains east of Salzburg—and began what would be his final composition, the *Eleven Choral Preludes* for organ. That fall Brahms returned to Vienna, where he grew weak, jaundiced, and began to lose weight. He died of liver cancer the following spring.

The chorale prelude is an old form; Bach had been one of its most distinguished practitioners. It is a variation form, usually for organ, based on the chorale tunes of the German Protestant tradition: a composer will state the theme in its original form and then extend that melody either by varying it or treating it contrapuntally. For Bach such compositions were invariably affirmations of faith, but for Brahms (an agnostic, despite his strong attraction to Christianity and his profound knowledge of the Bible) the

Eleven Chorale Preludes became instead meditations on mortality and his death.

Today's program includes three of the eleven chorale preludes. The chorale tune of *Est ist ein Ros' entsprungen* is based on a rhenish folksong appearing in 1599 in the "Alte Katholische Kirchengesang." The hymn has been used by both Catholics and Protestants, with the focus of the song being Mary or Jesus, respectively. This charming homophonic piece is the most happily inspired and original of Brahms' organ chorale settings. *Herzlich tut mich verlangen* was originally composed by Hans Leo Hassler (1564-1612), and Brahms treated it twice in his Opus 122. The chorale text speaks of reconciliation with death, resignation and even joyful longing for the world to come. Brahms may have known, if only subconsciously, that he might not live to see another summer and this may have influenced his decision also to set *O Welt, ich muß dich lassen*, twice. Listen for the door of earthly life closing and the heavenly door opening in the final bars of the last music the composer ever wrote.

Crespo: Suite Americana

Born in Montevideo, Uruguay, Enrique Crespo is a trombonist and founding member of the German Brass ensemble. He studied music and architecture in Montevideo and in Buenos Aires and trombone and composition in Berlin. He has worked as a jazz soloist, arranger and bandleader for TV productions and has held the position of principal trombonist of the Bamberg Symphony Orchestra and the Radio Symphony Orchestra Stuttgart. He is well known as an arranger of pieces for brass ensemble in a variety of styles including baroque, classical, jazz, folk and popular music from Latin and South America.

The five pieces of Suite Americana No. 1 have become a component of the standard repertoire of brass chamber music. In its five movements, Crespo offers several compositions inspired by

geography and history: there is New Orleans ragtime, Brazilian bossa nova, a Peruvian waltz, an Argentine samba, and a song of Mexico to give us a radiant vision of the folk sounds of the Americas.

Shostakovich: Jazz Suite No. 1

If you view Shostakovich as a dour man whose glasses resemble the bottom of Coke bottles who wrote very grim, very lengthy, and sometimes very loud music about the woes of Soviet Russia, this music will be a gentle respite.

Shostakovich wrote the first Jazz Suite in 1934 for small orchestra in three movements as part of a competition in Leningrad. In 1938 he followed it with a second suite.

Jazz was highly popular in the Soviet Union in the 1930s, and the manner in which it was practiced within the USSR by his colleagues and friends was of particular interest to Shostakovich. This charming and tuneful Suite is in a style combining echoes of klezmer, Kurt Weill, and cabaret with American influences. There are three movements: a sentimental and charming Waltz, a lively Polka, and a darkly hilarious final movement entitled Foxtrot.

The Jazz Suites, while showing his fondness for popular styles, are not what we, then or now, would call "jazz."¹ Instead they evoke urbane European nightclub music that should be danced to. In their refinement and ingenuity—but with a hint of the blues—they reveal the expertise of a marvelous composer.

Douglas: Private Music

Dave Douglas is widely recognized as one of the most important and original American musicians to emerge from the jazz and improvised music scene of the last few decades. His collaborations read like a who's who of significant present-day artists.

Douglas is an American jazz trumpeter and composer whose music derives from many non-jazz musical styles, including classical music, folk music from European countries, and klezmer. He has been a member of the experimental big band Orange Then Blue.²

Private Music, two movements for brass quintet, was written for Brian McWhorter and the Extension Ensemble in the summer of 2001. At the time there were plans to add a drummer for this piece, but in the end the group performed the piece as written.

Trad.: Balkan Brass Band Music

Balkan Brass Band or Čoček is a distinctive style of music popular throughout the Balkans, especially Serbia, Macedonia and Bulgaria. The music's tradition stems from the First Serbian Uprising at the beginning of the 19th Century when Serbs revolted against the occupying Ottoman Empire, eventually liberating Serbia.

The eastern melancholic soul of the music is from the oriental melodies that can still be heard today in Turkish clarinet solos. The beats are usually fast and often accompanied by a dance called *kolo*.

The trumpet, used as a military instrument to wake and gather soldiers and announce battles, took on the role of entertainment during downtime when the soldiers used it to transpose popular folk songs. When the war ended, the soldiers returned to their rural life. The music entered civilian life and eventually became a common musical style. It accompanies births, baptisms, weddings, the *slava* (family patron saint day), farewell parties for those joining military service, state and church festivals, harvesting, reaping, and also departing this world.

—notes by Dr. Michael Spencer

¹ For today's listeners the most recognizable bit from these suites is the Waltz, which enriches the introduction to Stanley Kubrick's last film, *Eyes Wide Shut*.

² c.f. *Orange Was the Color of Her Dress, then Blue Silk* by Charles Mingus

58TH SEASON 2013-2014

*Presented in Cooperation with
University of the Pacific Conservatory
of Music; Giulio Ongaro, Dean*

Strata

2:30 PM Sunday, October 6, 2013
Faye Spanos Concert Hall
RECEPTION FOLLOWS

Dover Quartet

2:30 PM Sunday, October 20, 2013
Faye Spanos Concert Hall
RECEPTION FOLLOWS

Atlantic Brass Quintet

2:30 PM Sunday, November 24, 2013
Faye Spanos Concert Hall
RECEPTION FOLLOWS

Peabody Trio

2:30 PM Sunday, February 9, 2014
Faye Spanos Concert Hall
RECEPTION FOLLOWS

Ying Quartet

2:30 PM Sunday, April 6, 2014
Faye Spanos Concert Hall
RECEPTION FOLLOWS

TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible alarms on pagers and watches during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2013-14 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door.

Adult: Single \$25, Season \$100
Children 12 and younger & students: Free
UOP/Delta Faculty: \$15

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

Board of Directors

Officers

Dwane Milnes President
Carole Gilbertson, Vice President
Sara Milnes, Treasurer
Peter Meyer, Secretary

Members

Janet Bonner
Marilyn Draheim
Jane Kenworthy
Hugh Lilly
Marie Medford
Giulio Ongaro
Glenn Pillsbury
Steve Schermerhorn
Michael Spencer

Conservatory Intern

Cecilia Salinas

Artist Selection

Ira Lehn, Chairman
Carole Gilbertson
Glenn Pillsbury
Patricia Shands
Michael Spencer
Warren van Bronkhorst

Past Presidents

Carole Gilbertson
Michael Spencer, PharmD
Janet Bonner
Kathe Underwood
Martha Tipton
Frank Dick
Mary Jensen
Mary Chamberlain
Helen Kessel McCrary
Virginia Short McLaughlin
Wilfred Mitchell, PhD
Tasha Stadtner
Marjorie Williams
Alfred Rageth
Robert Adams, MD

2013-14 Contributors

Sustainer \$3,000+

C A Webster Foundation
John & Gayle Perl
Estate of Kathe Underwood

Benefactor \$1,000-2,999

Phil & Carole Gilbertson
Dwane & Sara Milnes

Patron \$500-999

Olivia J Beck
Patricia Cox
Les & Marie Medford
Michael & Helen Spencer

Sponsor \$250-499

Marilyn E Draheim
Anthony & Catherine Guidon
Tom & Kathleen Keeling
Glenn & Rhonelle Pillsbury
Irva Rageth
Peter Meyer & Cynthia Rence
Steve & Mary Ann Schermerhorn

Donor \$100-249

Dick Archbold & Joyce Burriss
Norris & Elizabeth Bean
Christine Beckstrom
Ron & Dea Berberian
Janet Bonner
Fred Busher
Marcia Davidson
Ann & Dick Filson
Mary Hickman & Phillip Spohn
Jane E Kenworthy
Ira Lehn
Madeleine B Lynch
Constance Needels
Giulio & Cheryl Ongaro
Marvin & Bune Primack
Paula Sheil & Karen McDougall
Nelda & Reuben Smith
Robert & Louise Talley
Dr. Warren & Carol van Bronkhorst
Don & Joan Waugh
Nancy Zane
Dr. Henry & Carol Zeiter

Supporter \$50-99

Ann M Chargin
Wolfgang & Rosie Fetsch
Bonnie Geib
Eric & Patricia Hammer
Kathleen Hart
Peter & Jane Vial Jaffe
Mary Jensen
Mary Millar
Jim & Diane Morgali
Ben & Janie Reddish
Larry Ruhstaller
Linda Wheeler
M Lincoln Yamaguchi
Jerold & Judith Yecies

Friend \$10-49

Connie & Jim Bock
Noble & Dorothy DaShiell
Nancy Dorgan
Shirley Dozier
Paul J Hauben
Eleanor & Bob Lawrence
Marie & Rick Mielbrecht
Todd & Jeanne Primack
Jerry & Claudia Schwartz
Sherman & June Spencer

In Kind

Glenn Pillsbury
Michael Spencer
UOP Conservatory of Music

Founder

Walter H. Perl, 1956

For information

PO Box 4874
Stockton, CA 95204-0874
209-467-0224
209-946-0540
chambermusicfriends.org

UNIVERSITY OF THE
PACIFIC
Conservatory of Music