FRIENDS OF CHAMBER MUSIC

Los Angeles Brass

3:00 p.m., Sunday, January 24, 1988
Long Theatre
University of the Pacific
Stockton, California

Overture to Candide
Leonard Bernstein (b. 1916)

Leonard Bernstein, Renaissance man of the 20th cenutry, wrote the musical "Candide" in 1956, based on the classic work by Voltaire. Virtuosic in its demands and rhythmically very complex, the overture moves at a sprightly tempo with florid melodic lines punctuated by syncopated bass figures. The arrangement is by D. Sabourin.

Capriccio, Upon the Departure of His Beloved Brother
J. S. Bach (1685-1750)

Arioso
Chorale
Fugue

In 1704, at the age of 19, Bach composed this work in Arnstadt. The movements are Arioso, a flattery of friends in order to delay his journey; Chorale, all friends gather, realizing they can only bid farewell; and Fugue, an imitation of a post horn.

Four Pieces from "The Danserye"
Tielman Susato (1580-1650)

La Mourisque
Ronde
Ronde - Mon Amy
Basse Danse Bergeret

Tielman Susato was a trumpeter and publisher in Antwerp who issued many collections of chansons, masses, motets and songs. He included his own compositions as well as those of other composers in these editions.

Although he did not specify an instrumentation for the collection of dances called "Danserye" in 1551, his own suggestion was that "the dances shall be pleasing and appropriate, to be played on instruments of all kinds."

Rondo, from Concerto No. 4 in E Flat (K.495)
W. A. Mozart (1756-1791)

Calvin Smith, horn

The four concerti for horn by Mozart reflect the prankish good humor between the composer and his horn player, a cheese merchant. Mozart wrote the fourth concerto horn part in red, green and blue inks, and on some of the other concerto horn parts he added taunts and comments to the player. Fragments of a fifth horn concerto have come to light, reportedly brought forth by cheeselovers from all over Austria.

Three Pieces
Ludwig Maurer (1789-1878)

Maestoso alla marcia
Vivace (Waltz)
Allegro giocoso

These pieces are rare and equisite examples of music written specifically for brass instruments in the early 19th century. Maurer had an affinity for the just developing art of playing valved brass instruments and a talent for devising the catchiest melodies. Particularly delightful and unusual is the melody of the third piece, the vivo, which utilizes only three notes throughout.

Sonata, "St. Mark"
Tomaso Albinoni (1671-1750)

Grave
Allegro
Adagio
Allegro con spirito

The Sonata, originally written for trumpet solo with organ, is in four contrasting movements. It has been beautifully arranged for brass quintet by trumpeter David Hickman. A contemporary of Bach, Albinoni lived and worked in Venice, where he wrote more than 45 operas and many instrumental works, including some whose themes were used by Bach for his own compositions.

Intermission

Scherzo
John Cheetham (b. 1935)

The Scherzo, a light, quick and very original work for brass, was published by American composer John Cheetham in 1966. It epitomizes all the musical definitions of the Italian word "scherzo": a joke, rhythmic, light, playful with brusque changes of rhythm and usually written in triple time.

Rumanian Folk Dances
Bela Bartok (1881-1945)

Joc cu bata, a dance with sticks
Braul, a sash dance
Pe loc, a stationary dance
Buciumeana, a horn dance from Transylvania
Poarca Romaneasca, a children's dance
Maruntel, a dance of two dance tempos

This set of dances, originally entitled Rumanian Folk Dances From Hungary, was composed in 1915 for piano solo. Bartok himself made an arrangement for small orchestra two years later, and arrangements for various other instruments were later undertaken by other musicians. Bartok used genuine Romanian tunes in this work and simply made formal settings for them, as Brahms had done in his Hungarian Dances. The arrangement for brass quintet is by Donald Waldrop.

Bluebells of Scotland
Arthur Pryor (1870-1942)

Arthur Pryor was the trombone soloist with the John Phillip Sousa band from age 23 until his retirement. His compositions, like those of his colleague, trumpeter Herbert L. Clarke, were nearly all dazzling theme and variation solos for brass instruments, and he and Clarke were masters of them in performance.

Selections from "Porgy and Bess"
George Gershwin (1891-1937)

Little needs to be said of this most famous of American folk operas. Its songs — "Summertime," "It Ain't Necessarily So," "I Got Plenty of Nuttin'" and "Bess, You Is My Woman Now" — rapidly became popular, and the opera has been produced all over the world, including Leningrad, Moscow and last year in San Francisco. Arranger Jack Gale fashioned this setting for brass.

Los Angeles Brass

William Booth, ***trombone***
Burnette Dillon, ***trumpet***
Robert Karon, ***trumpet***
Calvin Smith, ***horn***
Donald Waldrop, ***tuba***

Los Angeles Brass, originally formed in 1973 as the Modern Brass Quintet, has become the most active brass chamber music ensemble on the West Coast. Its repertoire spans over five centuries and provides an exciting range of musical experiences.

Each member is a prominent musician in Los Angeles. Together, they have made numerous recordings and performed music for hundreds of major motion picture soundtracks and network television shows. Their credentials in classical performance and education have created an open-minded approach to brass playing that has won wide critical acclaim.

Concert tours have taken the ensemble to South Carolina, Florida, Georgia, and last year to Alaska. It gives children's concerts at the Hollywood Bowl and appears at numerous contemporary music festivals.

The ensemble has performed at many universities in California, and it has been featured on the touring roster of the California Arts Council since 1982

The quintet received wide national exposure as a result of its network television special ". . . All That Brass." In 1984, it was invited by the International Brass Congress to premiere a major new composition for brass and piano.

Friends of Chamber Music
32nd Anniversary Year
1987-88 Season

International Chamber Ensemble of Rome (non-subscription)
Friday, September 18, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from American Savings and Loan Association

Mendelssohn String Quartet
Saturday, October 10, 8:00 p.m., Long Theatre, UOP

Academy of St. Martin-In-The-Fields Octet
Saturday, November 21, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from the National Endowment for the Arts

Los Angeles Brass
Sunday, January 24, 3:00 p.m., Long Theatre, UOP
Underwritten in part by a generous grant from the California Arts Council

Hagen String Quartet
Thursday, March 3, 8:00 p.m. Long Theatre, UOP

The Kronos Quartet (non-subscription)
Wednesday, April 6, 8:00 p.m. Long Theatre, UOP
Underwritten by generous grants from the City of Stockton and the California Arts Council

Cantilena Piano Quartet
Sunday, April 24, 3:00 p.m., Long Theatre, UOP

To Our Audience

Use of cameras and recording devices, and smoking in the lobby and auditorium, are prohibited.

Latecomers will not be seated until a suitable break.

Please disengage pagers and electronic watches.

Concerts are presented in cooperation with University of the Pacific, whose students are admitted free on space availablity.

Programs are subject to change without notice.

Tickets

Season $40, Single $12, Children $4

Ticketron 209/486-7469

University Box Office, Long Theatre, 1040 Stadium Drive, Stockton, California 95211, 209/946-2474, Mon-Fri 10:00 am - 5:30 pm, Sat 10:00 am - 2:00 pm

Advance tickets may be purchased with Visa, MasterCard or personal checks at the box office until two hours prior to the performance, at which time ticket sales are cash only.

Friends of Chamber Music, PO Box 4874, Stockton, California 95204

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