FRIENDS OF CHAMBER MUSIC

Westwind Brass
James "Jay" Posteraro, trumpet
Rob Wilkins, trumpet
Barry Toombs, horn
Emory Emrich, trombone
Ross Kallen, tuba

Saturday, May 15, 1993, 8:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Three Madrigals:	
Jubilate Deo	**Gregor Aichinger** (1564/5-1628)
Cruda Amarilla	**Claudio Monteverdi** (1567-1643)
Revacy Venir du Printemps	**Claude Lejeune** (1528/30-1600)
Psalm 19: The Heavens Declare	**Benedetto Marcello** (1686-1739) *(arr. Barry Toombs)*
Fugue from Concerto Grosso in D minor, Opus 3, No. 11	**Antonio Vivaldi/J. S. Bach** (1678-1741)
Quintet No. 3 in D-flat Major	**Viktor Ewald** (1860-1935)
Allegro moderato	
Intermezzo	
Andante	
Vivo	

-Intermission-

American Overture	**Joseph Wilcox Jenkins** (b. 1928) *(arr. Barry Toombs)*
Fantastic Polka	**Arthur Pryor** (1870-1942)
Four Movements for Brass Quintet Andante-Allegro-Larghetto-Vivo	**Ron Minor** (b. 1954)
Blue Rondo a la Turk	**Dave Brubeck** (b. 1920) *(arr. Ron Robinson)*

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the National Endowment for the Arts, a federal agency,
and the California Arts Council, a state agency.

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One of the west's most highly acclaimed brass ensembles, Westwind Brass has thrilled audiences throughout the western U.S. "Highly polished!" writes the *Los Angeles Times* about Westwind Brass. In 1986, this dedicated young group of musicians was formed to create a venue for the performance of brass chamber music, and to teach students of music the importance of participation in small ensembles. In 1990, Westwind Brass received acclaim for being a top prize-winning ensemble at the Summit Brass International Brass Ensemble Competition.

The ensemble commissioned its first work for quintet in 1990. The piece was entitled "On a Darkling Plain" and was composed by Canadian composer Brent Dutton. Other commissions and premiers include Ron Minor's "Four Movements for Brass." Westwind Brass plans to commission Iranian born composer Reza Vali to write another brass quintet work in 1993.

Westwind Brass will release their debut compact disc in June of 1993. This release will soon be followed by an additional disc release in late October of 1993 with Christmas music. Westwind Brass' debut Eastern tour is planned with performances in Pennsylvania, Ohio and Maryland, as well as touring through the Pacific Northwest and Mexico. In 1992, Westwind Brass was selected to become a Yamaha Performing Ensemble.

Program Notes

Three Madrigals:
Jubilata Deo
GREGOR AICHINGER
Cruda Amarilla
CLAUDIO MONTEVERDI
Revacy Venir du Printemps
CLAUDE LEJEUNE

This program opens with arrangements of madrigals by three quite different composers: one German, one Italian, one Frenchman–and all were roughly contemporaries of Shakespeare.

Gregor Aichinger was an organist from what is now the southern part of Germany. He studied with Gabrieli in Venice, where he came into contact with the Italian madrigal, and returned to Germany to compose some of the finest choral music of the early seventeenth century.

By far the best known of these three composers is Claudio Monteverdi. *Cruda Amarilla,* originally for five vocalists, is from Monteverdi's fifth book of madrigals, published in 1605 when he was a court musician in Mantua.

Claude LeJeune was a French Protestant composer who spent most of his life in Paris. He composed vocal music almost exclusively. Most of his works are secular: airs, chansons, and over forty madrigals composed in the Italian style. The present arrangement is of a madrigal celebrating the coming of spring.

Psalm 19: The Heavens Declare
BENEDETTO MARCELLO
(arr. Barry Toombs)

Like so many other composers, Benedetto Marcello had a separate profession and composed in his spare time. A contemporary of Bach, Marcello was a public official–an advocate and magistrate–in Northern Italy. Among his most important works are 50 psalm settings, written in cantata style–for voices and instruments–during the years 1724-6.

Fugue from Concerto Grosso in D Minor, Opus 3, No. 11
ANTONIO VIVALDI/J. S. BACH
(arr. John Wilds)

In 1711, Antonio Vivaldi–then teaching music at a school for homeless girls in Venice–published a set of twelve concerti grossi in Amsterdam under the title *L'Estro Armonico.* Easily the most famous of this set was the *Concerto Grosso in D Minor, Opus 3, No. 11.* Among the most impressive parts of this concerto is a powerful fugue that–after a slow introduction–makes up the first movement. Doubtless it was this contrapuntal complexity that drew the attention of Bach, and he arranged this fugue as his keyboard *Concerto in D Minor.*

Quintet No. 3 in D-flat Major
VIKTOR EWALD

Viktor Ewald was a professor at the College of Technology in St. Petersburg, a passionate musician, and played cello in a string quartet. Ewald was a composer, though his music is not particularly well-known today. It is Ewald's music for brass–he wrote six works for brass quintet–that has best survived.

The *Allegro moderato* is dominated by its smooth and melodic opening idea; the music grows more animated as the movement proceeds, but the opening theme returns continually to restore order. The *Intermezzo* is in ABA form: it opens with a genial unison section, but the middle section–with its bright fanfares–provides sharp contrast. The *Andante,* briefest of the four movements, is

expressive and animated, despite the slow tempo, and Ewald rounds the quintet off with a noble *Vivo* movement that returns to the lyric manner of the opening movement.

American Overture
JOSEPH WILCOX JENKINS
(arr. Barry Toombs)
Joseph Wilcox Jenkins is a composer in residence at Duquesne University in Pittsburgh, Pennsylvania. His work, *American Overture,* has become a standard in wind literature. The piece was originally composed for the United States Army Field Band in 1959. This lively work is a technical tour de force with fast articulations that underpin beautiful lyric melodies.

Fantastic Polka
ARTHUR PRYOR
Arthur Pryor wrote over 300 compositions in a variety of forms: while there is some piano music and songs, most of his music is for band and trombone. Many of Pryor's compositions were improvisational–he simply made them up as he performed, and it was left to others to write them down, either from his performances or from early recordings. He had a special fondness for dance forms, and this program offers his energetic *Fantastic Polka.*

Four Movements for Brass Quintet
RON MINOR
Ron Minor exhibits his admiration of Stravinsky's economy of musical parameters along with a balance between lyrical and driving rhythmic musical textures. "Four Movements for Brass Quintet" was conceived in 1975, and it was premiered the following year.

Blue Rondo a la Turk
DAVE BRUBECK
(arr. Ron Robinson)
Blue Rondo a la Turk was originally released on a 1959 album called *Take Five.* The *Blue Rondo,* written in classical rondo form and based on an authentic Turkish folk rhythm, is remarkable for its changing time values. It is in the unusual meter 9/8, which is subdivided 2+2+2+3. This oddly-unbalanced rhythm runs through the *Rondo* and gives the music much of its character. The rondo is sectional, and different instruments treat the theme quite differently–the music is by turns lively, powerful, and quiet, and finally the opening rhythm and tune return to drive the *Rondo* to a knock-out close.

FRIENDS OF CHAMBER MUSIC 1992-93 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

Arioso Wind Quintet
Sunday, October 4, 3 p.m.

Talich String Quartet
Sunday, November 15, 3 p.m.

The Mannes Trio
Saturday, January 23, 8 p.m.

The Endellion String Quartet
Sunday, February 28, 3 p.m.

The Fine Arts Brass Quintet
Saturday, May 15, 8 p.m.

All 1992-93 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.

Watch your mail for an invitation to an exciting evening with the Townsend Opera Players.
For more information call 463-4906.

TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1992-93 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single $15 ($4 for children), available at the door.

FOCM welcomes children to its concerts. We do ask, however, that children 10 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 4 rows.

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