



BRASS CHAMBER MUSIC RECITAL
David Scott, director

Wednesday, March 18, 2015 - 8:00 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Night on Bald Mountain Modest Mussorgsky
(1839-1881)
Arr. Scott Sutherland

REDLANDS TRUMPET ENSEMBLE
Brandon Hanson, Kenneth Taber, trumpet and piccolo trumpet
Francisco Razo, Katrina Smith, Michael McGill-Davis,
Giovanni Guzman, Collin Pidot, Jessica Ramos, trumpet
Tyler Neill, Jacob Ferntheil, flugelhorn

Motet Giacomo Carissimi
(1604-1624)

Requiem aeternam Luigi Cherubini
(1760-1842)
Trans. by Allen Ostrander
Katrina Smith, Giovanni Guzman, Jessica Ramos

Suite from Twelve Trios J. D. Artot
(1835-1907)
No. 1
No. 9
No. 6
Michael McGill-Davis, Francisco Razo, Collin Pidot

Frostfire (1990) Eric Ewazen
II. Gentle and mysterious (b. 1954)
I. Bright and Fast

REDLANDS BRASS QUINTET ALPHA
Brandon Hansen, Tyler Neill, trumpets
Kerrie Pitts, horn
Zach Krug, trombone
Ross Woodzell, tuba

Suite from Monterey Hills Morley Calvert
Marche (1928-1991)
Chanson melancholique
Valse ridicule
Danse villageoise

REDLANDS BRASS QUINTET BRAVO
Kenneth Taber, Jacob Ferntheil, trumpets
Greg Reust, horn
Joel Rangel, trombone
Brian Hotchkiss, tuba

Quintet No. 1 Malcolm Arnold
I. Allegro Vivace (1921-2006)
II. Chaconne
III. Con Brio

REDLANDS BRASS QUINTET ALPHA

PROGRAM NOTES

Motet Giacomo Carissimi
Requiem aeternam Luigi Cherubini
Trans. by Allen Ostrander

Giacomo Carissimi was a highly celebrated Italian composer of the Baroque era. Carissimi's *Motet* is a lyrical work played at a slow tempo marking. Luigi Cherubini, a child prodigy who resided in Italy, composed a wide variety of works. Son of a harpsichord master, he began to study music at the tender age of six, and produced several works by the time he was thirteen. Cherubini's *Requiem Aeternam* is written to be played Lento, or very slow. The movement features staggered entrances and scalar solo lines. These two pieces were transcribed for three like instruments by former Principal

Trombonist of the New York Philharmonic Allen Ostrander.

Suite from Twelve Trios

J. D. Artot

Jean Desire Artot was a mezzo-soprano and horn player most well known for her contributions as a singer. J.D. Artot's works are most influenced by her experiences as an operatic singer throughout France, Belgium, Italy, and Germany during the Romantic Period. *Twelve Trios* encompasses many layered and riveting sounds that one may find in the 19th Century. *Twelve Trios* begins with No. 1 - Allegro Maestoso, a fun and light work that emphasizes the balance between instrumentalists as they compete with one another's phrasing and iconic lines. Contrasting the first piece is No. 9 - Adagio. In this work, take note of the lyricism and the shift from a minor key to the parallel major. This transition effectively moves between moody and positively charged sections. Lastly, but certainly not the least notable of the twelve trios is No. 6 - Valse. Artot indicates a fast tempo in the Valse that does well to emulate the popular dances of the time and keeping the audience riveted by this energy infused piece.

Frostfire (1990)

Eric Ewazen

Eric Ewazen is an American composer trained at the Eastman School of Music and Juilliard, who has studied under composers such as Milton Babbitt, Samuel Adler, and Gunther Schuller. *Frost Fire* was commissioned by the pioneering American Brass Band during the year of their 30th season. Since its commission, it has become an enormously popular piece to play at recitals and is frequently on brass quintet programs. The piece is split into three movements, with a large scale sonata form being used as the layout for the piece. The first movement, "Bright and Fast" has a pretty accurate name. It is a fast-paced movement with all of the highlights of Ewazen's writing. It then goes on to a much slower departure for the second movement, "Gentle and Mysterious". It starts with simple, muted melodies that develop up until the presentation of a fugue halfway through the movement. This creates a dramatic feel continues the development. It then echoes the original theme of the movement, giving it a gentle resolution. Ewazen brings it back to a recapitulation of sorts to round out the piece in the third movement, "Tense and Dramatic". This movement draws material heavily from the first movement, and even ends with the opening heroic theme, supporting the recapitulation idea even more. This piece is filled with asymmetrical meters and interesting harmonies that provide a great performance for the listener.

Suite from Monteregian Hills

Morley Calvert

Morley Calvert, Canadian bandmaster, conductor, and composer, was commissioned by the Montreal Brass Quintet to write this piece in 1961. It is based on French-Canadian folk songs, while its title was inspired by the eight mountains which range in an arc from Mount Royal near Montreal south to the American border. This work is a combination of four completely different sounding movements with their titles translating to "March", "Melancholy Song", "Ridiculous Waltz", and "Rustic Dance." When considering all four highly contrasting movements, it is important to listen for the different styles, time signatures and tempos of each one. The first movement is a merry march in 6/8 at a lively, brisk tempo. The second is the more ballad-like, sentimental movement of the piece going back and forth between meters of 6/8 and 9/8 at a hauntingly slow tempo. The third movement is a waltz in 3/4 with a 3/8, triplet feel and a relatively brisk tempo. The fourth movement is a quick dance in mainly a 4/4 time signature with variations of a sixteenth note melody exchanged between all members of the quintet by the end of the piece.

Quintet No. 1

Malcolm Arnold

Malcolm Arnold wrote his first brass quintet in 1960 and it is one of the most widely played brass chamber works. This piece has 3 movements, "Allegro Vivace, Chaconne, and Con Brio". All movements show of the versatility of each instrument. The first movement starts off with two trumpets playing the melody and the lower trio of the horn, trombone, and tuba underneath. Not long after that, Malcolm Arnold passes the melody off to other instruments in the group while constantly growing the texture of the movement and the theme. The second movement is slower and darker than the other two, showing off Arnold's counterpoint ability. This movement is also where Malcolm Arnold shows off his writing for trombone, giving the trombone an extensive solo. The third movement takes the tragic sound and creates brightness while showing off all of the instruments. This piece ends with an accelerando forced by the two trumpet lines alternating, driving the piece to its end.

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