



BRASS CHAMBER MUSIC RECITAL

David Scott, director

Friday, April 8, 2016 - 6:00 p.m.

MEMORIAL CHAPEL

Concert Piece for 8 Trumpets

Bruce Broughton
(b. 1945)

RELANDS TRUMPET ENSEMBLE

Brandon Hansen, Kenny Taber, Jake Ferntheil, Steve Morics
Katrina Smith, Francisco Razo, Matthew Richards,
Andrew Priester & Rory Ziehler-Martin
David Scott, director

Galliard Battaglia

Samuel Scheidt
(1587-1654)

BRASS QUARTET BRAVO

Jake Ferntheil & Katrina Smith, trumpet
Hannah Henry, horn
Andrew Glendening, trombone

Grand Choeur Dialogue

Eugene Gigout
(1844-1925)

Brandon Hansen & Kenny Taber, trumpet
Hannah Vagts, horn
Julia Broome-Robinson, trombone
Ross Woodzell, tuba
Lanae Smit, organ

Two Fantasias

from *Fantasie Overo Canzoni Alla Francese, Venice, 1603*

Adriano Banchieri
(1567-1634)

Matthew Richards & Andrew Priester, trumpet
David Reyes & Andrew Will, euphonium

Three Medieval Sets

- I. Andante
- II. Moderato
- III. Allegro

Anon
Arr. Nigel Coombes

Jake Ferntheil, Katrina Smith, Rory Ziehler-Martin,
Andrew Priester & Steve Morics, trumpet

Suite for 5 Trumpets

- I. Intrada
- II. Chorale
- III. Finale

Ronald Lo Presti
(1933-1985)

Kenny Taber, Brandon Hansen, Jake Ferntheil,
Katrina Smith & Matthew Richards

Notturno

Nicolai Rimsky-Korsakov
(1844-1908)
Arr. Robert King

Canzona per Sonare No. 4

Giovanni Gabrieli
(C. 1554/7-1612)
Arr. Robert King

Rory Ziehler-Martin & David Scott, trumpet
Bruno Miranda, trombone
Todd Thorsen, bass trombone

Tico Tico

Zequinha de Abreu
(1880-1935)
Arr. David Marlatt

PROGRAM NOTES

Concert Piece for 8 Trumpets

Bruce Broughton

Brandon Hansen, Jake Ferntheil, Steve Morics,
Rory Ziehler-Martin, Francisco Razo & David Scott, trumpet
Katrina Smith, Kenny Taber, Andrew Priester &
Matthew Richards, flugelhorn
Ross Woodzell, tuba
David Mantle, Kevin Bellefeuille, Ally Thorson,
Danielle Kammer & Emily Rosales, percussion

Suite From Danserie

1. La Mourisque
2. Bransle Quatre Bransles
3. Basse Danse Bergeret
4. Ronde-Mon Amy
5. Pavane Battaille

Tylman Susato
(1510/15-after 1570)

Arr. G. DeVos

Academy Award and Emmy Nominee, Bruce Broughton can be heard on numerous Film music and TV scores since his graduation from USC in 1967. For the television, he has written music for *Gunsmoke*, *Hawaii Five-O*, *Jag* and *Quincy* to name a few. His film scores include *Young Sherlock Holmes*, *The Old Man and the Sea* and the familiar *Silverado*. Tonight's opening piece, *Concert Piece for Eight Trumpets* was written for New York Trumpeter Lew Soloff in 1975. The unison writing is contrasted with strong dissonances and harmonic sections leading to a river like cascade of staggered voices. From hear the piece quickly leads to a rousing and exciting ending.

Galliard Battaglia

Samuel Scheidt

Brandon Hansen, Kenny Taber, Matt Richards,
Andrew Priester, Jake Ferntheil, Katrina Smith
& Rory Ziehler-Martin, trumpet
Hannah Henry & Hannah Vagts, horn
Julia Broome-Robinson, Andrea Massey
& Bruno Miranda, trombone
Todd Thorsen, bass trombone
David Reyes & Andrew Will, Euphonium
Ross Woodzell, tuba
David Mantle & Kevin Bellefeuille, percussion

Scheidt was an important composer of the German baroque period, who was well versed in both keyboard and sacred vocal compositions, not, however, instrumental ensemble works. This piece is one of a limited number of preserved instrumental works, and follows the convention for a Galliard, which is a lively dance in a triple meter, typically for two people during the Renaissance period. The trumpet is often at the foreground of the texture, as the two call back and forth to each other, mimicking each melodic line. This call and response texture suggests that there is a battle, which ties into the Battaglia (battle) element of the title. As expected for Baroque period music, the melodies are consonant and harmonious. The texture involves frequent interplay between parts, and has a limited appearance of countermelody, as the melody at the foreground should be at the listener's greatest focus.
- Katrina Smith

Grand Choeur Dialogue

Eugene Gigout

As a pupil of Camille Saint-Saëns, Gigout acquired the organist position of the French capital's Saint-Augustin Church. A position in

which he held for 62 years until his death in 1925. He also succeeded Guilmant as the professor of organ at the Paris Conservatory later on in 1911. During his time there he wrote the majority of his organ works and a handful of piano and choir works. Among his most well-known works are *Toccata in B* and the *Grand Choeur Dialogue for Organ*. This piece has been transcribed and arranged numerous times throughout the 20th century for brass and organ and often including percussion as well. It is a fast paced work that features one prime motive introduced by the organ and brass at the beginning in its original unaltered form. Throughout the duration of the work, the motive is transformed, modulating several times to other major keys as well as one relative minor. Meanwhile the texture is also changing, certain brass instruments in the quintet will drop out and enter at different times to compliment and contrast the organ material and generate other timbres that otherwise would not be present. The piece gets it's forward motion from the emphasis on the dotted eight sixteenth figures at the beginning of the main motive, which needs to be matched in style between the brass and organ. This can be a difficult task to achieve since brass and organ both respond very differently, organ having a naturally legato stylistic nature and brass harboring the ability to put a little bit more of a punch on the front end of entrance, but with careful balancing and a group of sensitive musicians, success can be achieved.

- Ross Woodzell and Lanae Smit

Two Fantasias

Adriano Banchieri

from *Fantasie Overo Canzoni Alla Francese, Venice, 1603*

Andriana Bancieri born in 1568, was an Italian composer, music theorist, organist and poet of the late Renaissance and early Baroque eras. *Two Fantasias* was part of a collection of canzoni written in Venice in 1603.

A canzona is typically made for four voices, based on the vocal model. In this performance we are utilizing two trumpets and two euphoniums as our four voices. Rhythmically, many of Banchieri's canzonas have the dactylic opening motive of a half note followed

by two quarter notes. In both fantasias, there are repeated sections; the second section creating variation by using ornamentation.

- Andrew Will

Three Medieval Sets

Anon
Arr. Nigel Coombes

Nigel Coombes began his musical career in the British Army at the age of 16 in 1990. Coombes was the staff arranger of the H.M. Irish Guards Band for eight years. This piece is dedicated to the Irish Guard Trumpet section, and takes themes from Medieval music, although currently the exact origins are still unable to be traced. *Three Medieval Sets for Five Trumpets* contains a slow Andante beginning, a Moderato second movement, and a quick Allegro third movement.

- Jake Ferntheil

Suite for 5 Trumpets

Ronald Lo Presti

Ronald Lo Presti received an MM degree in 1956 from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He was a clarinet teacher in public schools, then taught at Indiana State College (Now Indiana University of Pennsylvania) from 1962-1964 and then at Arizona State University. He received much recognition from his score *The Masks* which was commissioned for the space exhibit at the aerospace building at the Smithsonian Institute.

His work *Suite for 5 Trumpets* is a three movement work of contrasting styles. The first movement, Intrada, opens the piece with a triumphant fanfare filled with driving rhythms providing an ostinato that accompanies a melody, both of which are passed between the five parts. The second movement, Chorale, is a stark difference to the first. Slow and lyrical, this movement provides the listener with melodic, yet unusual chords throughout that accompany a melody that is predominately within the first trumpet part. The last movement, Finale, closes the out the piece with a quick-paced new melody followed by two sections that quote the first two movements,

and a return to the first melody to round out the movement.

- Brandon Hansen

Notturno

Nicolai Rimsky-Korsakov
Arr. Robert King

Nikolay Rimsky-Korsakov gained his interest in music from his family. After entering the Naval Academy in St. Petersburg he began taking piano lessons and learning the basics of composition. In 1861 he met the composer Mily Balakirev and under his guidance began to compose a symphony. By 1871 he had gained much notoriety and was engaged to teach composition at the St. Petersburg Conservatory.

Notturno, written in 1888, is a lyrical piece in a three-part form. It is a 19th century piece originally for four horns composed in one movement. The pensive lyrical piece of music resembles the style of a serenade.

- Rory Zeihler-Martin

Canzona per Sonare No. 4

Giovanni Gabrieli
Arr. Robert King

Giovanni Gabrieli was an Italian composer who lived from 1557-1612. He is noted as a historical composer for his pivotal role in paving the way from Renaissance to Baroque music. This piece was composed in 1608 and soon became the new Baroque concertato style. A characteristic of this new style is the imitation of the melodic ideas from one voice to another. Often groups of voices would imitate one another and might be positioned in another area of the church or venue producing a nice antiphonal effect. This canzona is scored for four instruments.

- Bruno Miranda

Tico Tico

Zequinha de Abreu
Arr. David Marlatt

Zequinha de Abreu was one of the most prominent Brazilian composers from the late 19th century. He is thought to be one of early contributors to the choro genre from which his most famous

composition, *Tico-tico No Fubá* (known today as *Tico-Tico*), was born. A melding of European dance music and Afro Cuban rhythms the choro is one of Brazil's pop styles. Even today this tune is recorded by great artists worldwide, from all styles. Stan Kenton's band was one of many jazz musicians in the United States to perform and record this tune.

This trumpet ensemble arrangement, with percussion added to emphasis is Brazilian origins, features the tune in both first trumpet and first flugelhorn parts and an optional piccolo trumpet part adds the shimmer in this upbeat style of music. As credit to his influence in this national style of music, in 1952, 17 years after his death, Abreu's life was depicted in the movie *Tico-Tico No Fubá*, directed by Fernando de Barros and Adolfo Celi for Companhia Vera Cruz.

Suite From Danserye

Tylman Susato
Arr. G. DeVos

Tielman Susato was a Renaissance man. He was thought to have been an accomplished trumpet player and flutist. He was credited with starting up the first music-publishing house using moveable type-set in Antwerp, his native Netherlands. As a composer he wrote masses, motets and chansons; much of which is in the typical polyphonic style of composition found during the Renaissance. *Suite from Danserye* is a collection of instrumental dance pieces from a book published in 1551 called *Het derde musyck boexken ... alderhande danserye*. The five movements in tonight's *Suite* contrast the various moods of dance from playful and light in La Mourisque to a more melodic and flowing lyricism in the Bransle Quartre Bransles, which is a lower to middle class dance in 4/4 that is characteristically a side-to-side movement dance. The Basse Danse Bergeret is a stately court dance in triple subdivision. The fourth movement taken from the *Danserye* is a Rondeau in a slower duple meter with melodic ideas frequently repeated. Presumably a dance -Ronde- with a friend, Mon Amy. The final movement dance known as a Pavane is highlighted with the familiar Battaille, a musical battle of sorts, which you will hear near the end of the piece.