

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

BRASS CHAMBER ENSEMBLES

David Scott, director

Friday, April 7, 2017 - 6 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Quintet for Brass No.1, Op. 73 (1961) Malcolm Arnold  
(1921-2006)

Alpha Brass Quintet  
Katrina Smith and Jake Ferntheil, trumpets  
Terrence Perrier, horn  
Joel Rangel, trombone  
Ross Woodzell, tuba

Fantasy Ralph Martino  
(b. 1945)

Tuba Ensemble  
David Reyes and Andrew Will, euphonium  
Maggie Eronymous and Ross Woodzell, tuba

Cinq Miniatures Pour Quatres Cors Jan Kotsier  
(1911-2006)  
1. Petite March  
2. Chant Sentimental  
5. Finale

Frippery No. 14 "Something in Two" Lowell Shaw  
(b. 1930)

Horn Ensemble  
Gregory Reust, Hannah Vagts, Terrence Perrier, Hannah Henry,  
Star Wasson and Sam Tragesser, horn

Path of Discovery (2005) Eric Morales  
(b. 1966)

Trumpet Ensemble  
Katrina Smith and Steve Morics, trumpet and piccolo trumpet  
Jorge Araujo-Felix, Jake Ferntheil, Matthew Richards,  
Francisco Razo and Andrew Priester, trumpet

Abstract No. 2 Robert Russell  
Arr. Wiff Rudd

Trumpet Ensemble  
Jorge Araujo-Felix, Jake Ferntheil, Katrina Smith  
and Andrew Priester, trumpet  
Francisco Razo and Matthew Richards, flugelhorn

Back to the Fair (2002) Bill Reichenbach  
(b. 1949)

Julia Broome-Robinson, Jonathan Heruty,  
Michelle Reygoza and Andrew Glendening, trombone  
Jackson Rice, Todd Thorsen and Joel Rangel, bass trombone

Simple Gifts 19th Century Shaker tune  
arr. by Eberhard Ramm

Earle of Oxford's Marche William Byrd  
(1540-1623)  
arr. by Gary Olson

Bravo Brass Quintet  
Matthew Richards and Andrew Priester, trumpet  
Star Wasson, horn  
Jonathan Heruty, trombone  
Margaret Eronymous, tuba

Fanfares Liturgiques  
i. Annonciation  
ii. Evangile  
iv. Procession du Vendredi-Saint

Henri Tomasi  
(1901-1971)

from his London Philharmonic Orchestra days is revealed by his expert use of the contrast of tone color and timbre of the brass family in different registers throughout the work. The quintet is remarkable for the equal virtuosity expected from each player.

Fantasy

Ralph Martino

Ralph Martino (1945) was an arranger and composer in the U.S. Navy Band and has composed for many instrumental and vocal combinations. *Fantasy* is one of his compositions written for the 1990 International Tuba Conference in Sapporo, Japan and performed by the U.S. Navy Band Tuba-Euphonium Quartet. The piece seems to revolve around an argument between two sides, a fast/rhythmic voice and a lyrical/drawn out voice, which interact, shaping one another until they converge happily at the end.

- David Reyes

Cinq Miniatures Pour Quatres Cors

Jan Koetsier

Jan Koetsier has served as the conductor of the Concertgebouw Orchestra in Amsterdam and the Bavarian Radio Symphony, and professor at the Hochschule für Musik in Munich. In 1999, he founded the International Jan Koetsier Competition to encourage and promote young brass ensembles. A prolific composer of brass literature, many of his works were written on commission from famed groups such as the Phillip Jones Brass ensemble and the Leipziger Hornquarttet.

- Gregory Reust

Frippery No. 14 “Something in Two”

Lowell Shaw

Lowell Shaw is a well known composer in the Horn World especially know for his collection of Fripperies, Quipperies, and Tripperies. Shaw began writing Fripperies for his students at the University of Buffalo. He wanted to offer them more fun, light-hearted music that they could play with a dance band that they were forming. He also wrote these pieces to try to introduce students to more difficult rhythms and musical styles that horn players would not often get to play (like jazz). This particular Frippery is meant to imitate the vaudevillian style and to be a combination of many styles and textures.

Redlands Brass Ensemble

Katrina Smith, Jake Ferntheil, and Matthew Richards, trumpets

Gregory Reust, Hannah Vagts, Terrence Perrier,

Hannah Henry and Star Wasson, horn

Julia Broome-Robinson, Jonathan Heruty

and Michelle Reygoza, trombone

Joel Rangel, bass trombone

Ross Woodzell, tuba

Kevin Bellefeuille, timpani

Tate Kinsella and Katie Lumsden, percussion

## PROGRAM NOTES

Quintet for Brass No.1, Op. 73 (1961) Malcolm Arnold

This work, a milestone in brass chamber music is credited with helping to standardize the instrumentation for the brass quintet. It was commissioned by the New York Brass Quintet (NYBQ) and first performed on November 14, 1961 at the New York Town Hall. The timbres provided by representatives of the entire range of orchestral brass, established the NYBQ format as the most common brass chamber music ensemble. The playing of the virtuoso tuba part by Harvey Phillips was a revelation of how sensitively the tuba could be played in a chamber setting. The work's direct style, catchy melodies and audience appeal ensured immediate success on both sides of the Atlantic and did much to launch and popularize the medium of brass quintet as a viable recital ensemble. The success of Arnold's *Quintet* led to a flowering of brass quintet repertoire and a proliferation of virtuoso ensembles over the following two decades.

The *Quintet* is quintessential Arnold. The quick outer movements sparkle, with characteristically brisk metronome marks setting the two trumpets, often in close canon, against the trio of horn, trombone and tuba. The middle movement, a chaconne, is dark and tragic, but is followed with hope in the third movement. His intimate playing knowledge of brass

## Path of Discovery (2005)

Eric Morales

*Path Of Discovery* is a chamber ensemble piece for five trumpets, and is meant to portray a path of a discovery, and the different stages that are encountered. In this piece, the phases are broken down into four parts; “an idea is born,” “trial and error,” “reflection,” and “breakthrough.” Each section includes characteristic motives that serve to depict the phase title. In the first section, an idea is born, and rapid flourishes are traded among parts. This gesture is used to represent the brain’s thought process as individual neurons are fired. The second phase addresses trial and error, and represents how an idea goes through many changes after it is conceived. The surprising and sporadic rhythmic figures represent how trial and error is experienced during the gestation phase of an idea development. As the melody begins to clarify and take shape, the breakthrough passage precedes the reflection section. Here, the solo trumpet represents the creator’s self doubt in the product. Finally, the self-doubt is dismissed, and the final phase begins. The breakthrough section represents all that is present in the joy and triumph of discovery, bringing the piece to a confident close. In Morales’s words, important discoveries throughout our world’s history have had a major effect on our everyday lives. This work attempts to sonically represent the process of invention and discovery from an idea’s conception to its realization.

- Katrina Smith

## Abstract No. 2

Robert Russell, Arr. Wiff Rudd

Originally a duet for trumpets or french horns, this piece was expanded by Wiff Rudd, who was a Professor of Trumpet at Baylor University. Now it is a trumpet ensemble piece for five trumpets and two flugelhorn, with the option of one being a four valve flugelhorn, *Abstracts* was used in Rudd’s competitive ensemble. *Abstracts No. 2* contains four attached movements, starting with a stately fanfare in the beginning, two slower movements in the middle, and ending with a quick paced sprint to the finish. Notable characteristics include the constant change in feel (moving between time signatures such as 6/8, 5/8, 3/4 etc.) and keep this piece from growing stale. The second movement begins with a trumpet and flugelhorn duet. The key feature for this movement is the duetting lines that move through the sections, changing who is together, and who is apart. The third movement fills in as a contrast to the piece as a whole, and leads wonderfully into the finale, an up tempo sprint. With an underlying eighth note throughout the majority of the piece, the mood shifts between a frantic melody, and a smooth legato overtone of a melody ending with

the entire section together.

- Jake Ferntheil

## Back to the Fair (2002)

Bill Reichenbach

*Back to the Fair*, by Bill Reichenbach, is a new arrangement of his own 1960s version of *Scarborough Fair*. The original version of the piece has been a standard for trombone ensembles for decades, but Reichenbach’s updated version takes the piece from simple chorale to more lively, syncopated, dance-like territory. Written for trombone sextet, each member of the ensemble is given equal voice and opportunities to participate in the melodic line. A light, fun piece, *Back to the Fair* is exciting for performers and audiences alike.

## Simple Gifts 19th Century Shaker tune, arr. by Eberhard Ramm

Simple Gifts is a 19th century Shaker tune, originally composed by Elder Joseph Brackett. A “Shaker” is the name for the American religious sect also known as the United Society of Believers in Christ’s Second Coming. This sect was originally established in England c. 1750. These are the original lyrics to Simple Gifts:

‘Tis the gift to be simple, ‘tis the gift to be free,  
‘Tis the gift to come down where we ought to be,  
And when we find ourselves in the place just right,  
‘Twill be in the valley of love and delight.  
When true simplicity is gain’d,  
To bow and to bend we shan’t be asham’d,  
To turn, turn will be our delight  
‘Till by turning, turning we come round right.

This religious dance song, when danced correctly, calls for the dancers end up in the same spot where they began dancing as indicated by the last line of the lyrics. The recognizable simple melody, and repetitive figures in this piece emulate the lyrics precisely.

- Matthew Richards

## Earle of Oxford’s Marche

William Byrd, Arr. Gary Olson

The late Renaissance composer William Byrd wrote the *Earl of Oxford’s Marche*. While written in a secular context (to honor both the Earl of Oxford and other English nobles), the piece exhibits the strong sacred influence

of much of Byrd's work in the form of intricate and polyphony and counterpoint. This balance of independent melodic lines forming a broader harmonic structure is made more march-like by the strong rhythmic idea established in the first measure. While the piece was originally written for keyboard, Gary Olson's arrangement for brass quintet fits quite well due to the highly polyphonic nature of the piece and its purpose as a ceremonial fanfare.  
- Maggie Eronymous

## Fanfares Liturgiques

Henri Tomasi

Henri Tomasi, a Frenchman, began studying music theory at age five and was schooled at the Conservatoire de Musique de Marseille. In 1921 he began his serious study at the Paris Conservatoire. He received several composition awards including the Grand Prix de Rome in 1927. He was named marching band conductor when drafted into the French Army in 1939. His conducting career continued until 1957 when deafness in his right ear led to his retiring the baton. As a composer, he wrote primarily tonal music and, in the French style, made frequent use of polychords and extended harmonies.

*Fanfares Liturgiques* have been extracted from a earlier work entitled *Miguel Marañá* which was original a radio play that found life as a full blown opera. Based on the Don Juan legend some have drawn parallels to Tomasi's life and that of the main character. Taken from the second act of *Miguel Marañá* the fanfares are from a catholic service for the funeral of Marañá's wife. The Annonciation opens the work in a brilliant and sonorous fanfare. The second movement uses the Gregorian chant 'Credo in unum Deum' and the final somber processional grows to the end. One might hear the spiritual epiphany of Miguel Marañá as the movement comes to a climax.

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