

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

BRASS CHAMBER ENSEMBLES CONCERT

Dr. Andrew Glendening and Dr. David Scott, directors

Wednesday, April 9, 2019 - 8 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Fanfare from La Peri

Paul Dukas
(1865-1935)

Trumpet Ensemble

Sonata for four trombones

Daniel Speer
(1636-1707)

Allysa Hannawi, tenor trombone
Michelle Reygoza, tenor trombone
Dakota Otis, euphonium
Olivia Vara, euphonium

19th Century Shaker tune

Aaron Copland
(1900-1990)

arr. by Eberhard Ramm

Canzona Bergamesque

Samuel Scheidt
(1596-1654)

Jonathan Hathaway, Sebastian Smith, trumpet
Star Wasson, horn
Esmeralda Gilman, trombone
Maggie Eronymous, tuba

Quintet No. 3

Victor Ewald
(1860-1935)

Jorge Araujo-Felix, trumpet
Mark Hernandez, trumpet
Jacob White, horn
Ihab Hamideh, trombone
Troy DeShazer, tuba

Summer of '42

Michel Legrand
(1932-2019)

Jonathan Hathaway, Andrew Priester, trumpet
Star Wasson, horn
Esmeralda Gilman, trombone
Maggie Eronymous, tuba

O Magnum Mysterium

Morten Lauridsen
(b. 1943)

Vor Deinem Thron Tret Ich Hiermit

Johann Sebastian Bach
(1685-1750)
Arr. Michael Allen (born cir. 1960)

Contrapunctus V

PROGRAM NOTES

Sonata for four trombones

Daniel Speer

Daniel Speer was a Baroque composer from Germany who is most well known for works for brass ensembles. This Baroque sonata begins with a strong fanfare and proceeds with a more quiet middle section of intricate lines and melodies. Although the entire piece is in D minor, it ends its final fanfare with a cheerful D Major chord.

Canzona Bergamesque

Samuel Scheidt

As one of the oldest pieces on our program, *Canzona Bergamesque* pre-

dates both works by Bach and was written before Bach was even alive. The composer- Samuel Scheidt- was an influential figure in the early Baroque era, helping to solidify the rules of counterpoint that Bach would later use so extensively. The fugue that appears in *Contrapunctus V* wouldn't have been possible without Scheidt's development of the precursor to the fugue: the canzona. Like the fugue, there are sections of imitation, with the melody being passed from voice to voice. The dynamic and lively first theme drives the first part of the piece, while a more lyrical section in the middle with a lilting meter provides contrast before returning for an upbeat end.

19th Century Shaker tune

Aaron Copland

Listeners are likely to be familiar with the setting of the popular Shaker melody from Aaron Copland's *Appalachian Spring*. While this arrangement is not by Copland, its active and joyful nature is well fitted to the original lyrics that describe joy in simplicity and original intent as a "dancing song." Imitation is abundant, and the lines leap around each other much as dancers might to the original setting.

Quintet No. 3

Victor Ewald

Considered to be one of the first composers of brass quintet music, Victor Ewald was a Russian composer known for writing music specifically for brass instruments. As a professor of civil engineering in St. Petersburg by day and a composer by night, Ewald worked alongside the "Mighty Handful" who shared a similar lifestyle. Ewald's *Quintet No. 3 in D-flat Major*, composed in 1912, was not discovered until 1964, when his son rediscovered the manuscripts. The first movement, is built around a constantly driving rhythm with fanfare-like themes presented by each instrument. The movement is traditionally tonal, never straying too far from the originally key. A lyrical version of the melody is halfway through the piece, just before the recapitulation begins. Despite the fanfare-like nature of the entire movement, Ewald chose to end with an extremely quiet chord rather than a loud, powerful brass chord.

Summer of '42

Michel Legrand Michel

Legrand's score for the 1972 movie *Summer of '42* won him an Oscar for Best Original Dramatic Score and a Grammy for Best Instrumental Composition for a good reason, though the piece provides one of the most stark contrasts against the many contrapuntal pieces on our program.

Long, fluid lines prevail; the blue harmonies are given time and space to grow; and the soloistic melody soars over rich harmonic accompaniment from the other instruments. Nostalgic and wistful, the rich timbres of the horn and flugel horn are well suited for the classic theme.

O Magnum Mysterium

Morten Lauridsen

There is a reason Lauridsen's *O Magnum Mysterium* has become one of the most popular pieces of choral music since its commission and premiere in 1994. Unlike the other two pieces for large ensemble on this program – which feature many highly independent melodic lines – *O Magnum Mysterium* features one or two melodic ideas at a time, with all voices moving at the same time. This unification of line allows space for incredibly rich and full harmonies and propels ever more powerful swells. The text reflects on the awe of the birth of Jesus ("magnum mysterium" means great mystery); but the awe and wonder and beauty that pervade the work are universal.

Vor Deinem Thron Tret Ich Hiermit

Johann Sebastian Bach

Vor Deinem Thron Tret Ich Hiermit is in a similar contrapuntal style as the *Contrapunctus V*; but most remarkably, it was one of (if not the) last piece Bach ever worked on in the last week of his life. As a chorale prelude meant to precede a hymn in church instead of a technical study, *Vor Deinem Thron* is of a much more subdued and serene character. While it is certain Bach did not write the entirety of the prelude on his deathbed, he was working on it in the last week of his life- removing ornamentations and rewriting sections of counterpoint until the tranquil character of the first theme presented pervades the entire piece through a subdued ending. Below are the first and last verses of the hymn arranged and whose texts gain a new meaning in light of Bach's circumstances.

Before your throne I now appear,
O God, and beg you humbly
Turn not your gracious face
From me, a poor sinner.
Confer on me a blessed end,
On the last day waken me Lord,
That I may see you eternally:
Amen, amen, hear me.

Contrapunctus V comes from one of Bach's most beloved compilations: *The Art of the Fugue*. Fugues were a staple of the Baroque era, codified in part by Bach and are defined by independent melodies that frequently repeat in different voices. The work is remarkable for using the same thematic building block for thirteen different fugues, yet still being a varied and exciting collection through slight to drastic alterations of the theme. In *Contrapunctus V*, the main theme is flipped upside down and the rhythm made more active, resulting in a more dramatic and energetic subject that gives this contrapunctus a consistent sense of forward motion. Listen throughout the piece for different entrances and repetitions of this subject that culminate in a rather epic ending.