

UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

BRASS CHAMBER ENSEMBLES
David Scott, director

Wednesday, March 26th, 2014 - 7:30 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Bugler's Holiday

Leroy Anderson
(1908-1975)

Matthew Busch, Brandon Hansen,
and David Scott, trumpet
Lara Urrutia, piano

Die Bankelsangerlieder

G. Daniel Speer
(1646-1707)

Just a Closer Walk With Thee

Traditional Folksong

Tyler Neill and Nathan Bujanda-Cupul trumpet
Gregory Reust, horn
Joel Rangel, trombone
Chris Dell'Acqua, tuba

"Eljen A Magyar!"
Polka

Johann Strauss
(1825-1899)
arr. Farkas Antal

Prelude and Presto

Allen Vizzutti
b. 1952

Matthew Busch, Brandon Hansen, trumpet
Kerrie Pitts, horn
Zach Krug, trombone
William Bundy, tuba

Congratulamini Mihi

Giovanni Pierluigi da Palestrina
(ca. 1525-1594)
arr. Mel Broiles

Michael McGill-Davis, Katie Fiorito,
Steve Morics, and David Scott, trumpet

Bolos

Jan Bark
(b. 1934)

Liam Glendening, Zachary Krug, Joel Rangel, and
Steven Stockman, trombone

Amazing Grace

Words by John Newton
(1725-1807)

Matthew Busch, Brandon Hansen, Steve Morics,
and David Scott, trumpet

Sometimes I Feel Like A Motherless Child

Traditional
arr. David Marlatt

Matthew Busch, flugelhorn
Trumpet Ensemble

Procession of the Nobles

N. Rimsky-Korsakov
(1844-1908)
arr. Tim Eick

Ubaldo Batiz
Nathan Bujanda-Cupul
Matthew Busch
Katie Fiorito
Brandon Hansen
Michael McGill-Davis
Steven Morics
Tyler Neill
Luis Rodriguez

PROGRAM NOTES

Bugler's Holiday

Bugler's Holiday (1954) is an exciting and playful piece originally written to feature the entire orchestral trumpet section. It is one of the best-known favorites by American master of light orchestral music Leroy Anderson. Originally a trombonist, he was director of the Harvard Band, and later achieved fame as arranger for the Boston Pops Orchestra, and for his conducting.

Die Bänkelsängerlieder

Georg Daniel Speer was a lesser-known yet prominent German composer during the baroque era. Not only was Speer known as a composer, but he also was a writer of political tracts and fiction. He wrote several humorous autobiographical novels that give readers a chance to look into the musical scene of that time period. Speer mainly wrote trombone literature, but a few keyboard miniatures have been found as well.

Die Bänkelsängerlieder is perhaps one of the most played brass quintet pieces in the world today. Its bright, fast paced tempo makes it a perfect piece to play at many formal events and tempo makes it a perfect piece to play at many formal events and weddings. Many recordings have been made of the piece, exposing listeners to the several different musical approaches that can be taken when performing. The piece has become Speer's most notable work and it will continue to be played in brass quintets across the world for years to come. -Tyler Neill

Just a Closer Walk With Thee

Just a Closer Walk With Thee is a traditional gospel song. This song is traditionally performed at New Orleans funerals and has been performed as either a vocal or instrumental. The lyrics refer to a Biblical passage from 2 Corinthians 5:7. -Joel Rangel

Eljen A Magyar

Eljen A Magyar, translated to long live the Magyar, is an up-tempo polka composed by Johann Strauss II in March of 1869. The piece was written for the purpose of, "Honoring the Hungarian Nation" and was first performed in Pest, Hungary. This piece is a traditional portrayal of Johann Strauss' personal style and touch when it comes to writing a polka. In the coda of this piece, a quotation from *Rakoczi March*, which Strauss had used in his earlier composition, *La Damnation de Faust*, can be heard in a brief interjection. -Zach Krug

Prelude and Presto

Allen Vizzutti is a trumpet player born in Missoula, Montana. He has performed on a number of motion picture sound tracks. He has also composed multiple orchestral works leading to premieres with a number of symphonies including the Los Angeles Philharmonic, Phoenix Symphony, and Great Bridgeport Symphony Orchestra.

Vizzutti composed *Prelude and Presto* in 1989. By definition, is a piece or movement that serves as an introduction to another section or composition and establishes the key, such as one that precedes a fugue, opens a suite, or precedes a church service. A Presto is a movement in a very fast tempo. While listening to this piece you can hear the changes in the two movements of the works. The first is a slower more legato sounding movement. It begins slow and then starts to change to show the characteristics of the Presto movement, and then returns back to the slow, legato sound before ending. The Presto is a fugue-like movement, with a double time feel in contrast to the first movement. -Kerrie Pitts

Congratulamini Mihi

Congratulamini Mihi is a motet written by Giovanni Pierluigi da Palestrina in 1593 and was originally composed for 8 voices. Palestrina was an Italian Renaissance composer and the best-known 16th century representative of the Roman School of musical composition. Palestrina established compositional guidelines for sacred works in the 16th century. According to Palestrina, the flow of music is not rigid or static, melody should contain few leaps between notes, leaps must be small and immediately countered by stepwise motion in the opposite direction, and dissonances are to be confined to passing notes and weak beats. All of these compositional

principles can be found within this piece, *Conratulamini Mihi*, arranged for 4 trumpets by Mel Broiles.
-Katie Fiorito

Bolos

Jan Bark is a Swedish composer born April 19, 1934 in Härnös. He studied at the Borgarskolan and at the Musikhögskolan in Stockholm. Bark played jazz trombone for 15 years and in the 1960s he was a music teacher and instructor of film editors and cameramen for Swedish broadcasting. His music is influenced by Varèse and Dewey as well as worldwide folk cultures. Much of his music features musical theatre and in 1963 he founded Kulturkvartetten which is a group of trombonists who perform their own theatrical compositions.

Bolos (1962) is a piece for four trombones which is a rich and dynamically faceted investigation into the range and possibilities of the trombone. At times the trombones are used as percussive instruments or sound comes from only the mouthpieces. Bark uses graphic notation to provide a diagram of what sounds he wants each of the trombonists to make along with a specific amount of seconds for each series of sounds. *Bolos* can be described as a form of musical theatre with influences of both Varèse and Ligeti.
-Steven Stockman

Amazing Grace

Amazing Grace is probably the most recognizable “spiritual” ever written. John Newton, a slaveship captain and poet penned the words, which reflect the divine Grace he found after years of slave trafficking across the Atlantic Ocean to the New World. His words were first published in 1835 by William Walker in *The Southern Harmony*. This arrangement for four trumpets sets each verse of the tune in a contrasting style. The different moods, one simply stated, then jazzy, another driving rock and finally a reflective ending bring a new life to this old favorite.

Sometimes I Feel Like a Motherless Child

The tune and lyrics of the traditional spiritual *Sometimes I Feel like a Motherless Child* depict the loss African slaves experienced as their family members were sold to separate plantations, as well as the yearning that they will someday be together again. The earliest account dates the tune to 1870 of a performance by The Fisk Jubilee Singers. Since then, *Motherless Child* has been arranged, performed and recorded innumerable times, by the likes of Fats Waller, Louis Armstrong, Wynton Marsalis and Prince. This arrangement by David Marlatt features the solo flugelhorn over captivating jazz harmonies in the trumpet ensemble.

-Matthew Busch

Procession of the Nobles

This arrangement of the *Procession of the Nobles* for trumpet ensemble gives a glimpse of the festive atmosphere for which Rimsky-Korakov wrote the prelude music to Act II of his opera *Mlada*, written in 1889. The opening fanfare is proudly stated as in the original orchestral version and then followed with an abbreviated statement of the processional tune. The fanfare is brought back in a coda-like return.