

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

BRASS CHAMBER MUSIC RECITAL  
Dr. David Scott, conductor

Friday, December 11, 2015 - 6 p.m.  
FREDERICK LOEWE PERFORMANCE HALL

Sonata

I. Allegro  
II. Adagio  
III. Allegro

Henry Purcell  
(1659-1695)

Arr. David Marlatt

*Trumpet Ensemble*

Brandon Hansen, Kenny Taber, Tyler Neill, Cui Fei,  
Jake Ferntheil, Katrina Smith, Francisco Razo, Matthew Richards,  
Andrew Priester, Rory Ziehler-Martin

Fanfare and Chorus

Dietrich Buxtehude  
(1637-1707)  
Arr. Robert King

Cui Fei, Andrew Priester,  
Matthew Richards, Rory Ziehler-Martin, trumpets  
David Reyes, Andrew Will, euphonium  
Todd Thorson, bass trombone  
Chris Dell'Acqua, tuba

Fantasy

Ralph Martino

*Tuba/Euphonium Quartet*  
David Reyes, Andrew Will, euphonium  
Brian Hotchkiss, Ross Woodzell, tuba

La Battaglia

Adriano Banchieri  
(1568-1634)

*Brass Octet*

Die Bankelsangerlieder

Anonymous

Quintet

Michael Kamen  
(1948-2003)

*Brass Quintet Bravo*  
Jake Ferntheil, Katrina Smith, trumpets  
Hannah Henry, horn  
Joel Rangel, trombone  
ZhuZhu Thrush, tuba

Quintet No. 1

I. Moderato  
III. Allegro moderato

Victor Ewald  
(1860-1935)

*Brass Quintet Alpha*  
Kenneth Taber, Tyler Neill, trumpets  
Hannah Vagts, horn  
Julia Broome-Robinson, trombone  
Ross Woodzell, tuba

PROGRAM NOTES

Sonata

Henry Purcell, Arr. David Marlatt

Henry Purcell was the first English composer to write multiple works for the trumpet. His orchestral writings are filled with interesting trumpet parts but no work is more famous to trumpeters than this *Sonata*. Originally for trumpet and strings, this piece displays the Bologna influence heightened by Purcell's own more bold harmonic clashes. The manuscript was discovered in 1950 and has been one of the most frequently performed pieces in the trumpet repertoire. There is much interplay between the soloist and the rest of the ensemble and this antiphonal performance practice is quite characteristic of the period.

- David Marlatt

Fanfare and Chorus

Dietrich Buxtehude, Arr. Robert King

*Fanfare and Chorus* was composed by Dietrich Buxtehude, a Danish, German organist and composer of the Baroque era. Some of his works include; many organ and keyboard compositions, cantatas, preludes, fugues, and chorales that influenced many, including other famous composers such as George Handel and J.S. Bach.

This piece, originally scored for 3 trumpets with organ accompaniment, is in this version scored for brass octet by Robert King. In the key of B flat major, *Fanfare and Chorus* suggests a fanfare followed by a chorus. The opening fanfare, played as a separate movement is followed by a chorale-like section with an flourid overriding melody in the trumpets. - Todd Thorson

Fantasy Ralph Martino

*Fantasy* is an original composition commissioned for the Navy Tuba Euphonium Quartet. It is a one-movement piece with several seamless sections revolving around two main themes. The first theme is fast and rhythmic while the second is more lyrical and more drawn out. These themes morph, interact, and grow throughout the piece until the first theme in its original setting from the beginning returns to end the piece with a bang. - Ross Woodzell

La Battaglia Adriano Banchieri

*La Battaglia* ('The Battle'), first published in 1611, was originally written as a concerto for two four-voice choirs of similar range. Each part is equipped with text, but the concerto's table of contents indicates that the text may be played or sung, or played and sung. This text comprises primarily battle cries and sound effects of drums and trumpets, but Coombes' arrangement for double brass choir simply utilizes the imitated instruments. The concertato opposition of the antiphonal choirs is well suited to depict two opposing forces in battle, as bugle calls in one choir face calls to arms in the other. This opening is followed by the presentation of text one phrase at a time as each choir answers the other. - Andrew Priester

Die Bankelsangerlieder Anonymous

*Die Bankelsangerlieder* is an anonymous seventeenth century German work, scored specifically for Trumpet, Cornet, Alto, Tenor and Bass Trombones, was discovered at the end of a collection of vocal pieces published in 1684, under the title of "Die Bankelsangerlieder." The term "Bankelsanger" or bench singer referred, at that time, to an itinerant musician who often performed in the local taverns while standing on benches. The Sonata, in this case, is not to be confused with the classical sonata of the early classical period. At this period, it was one of the several instrumental forms that eventually evolved into both the fugue and the classical sonata. The word sonata is derived from the Italian "sonare," meaning to play or to sound, as opposed to cantata from "cantare," to sing. This lively work is unusual in the ebullient quality of its themes and even

more so in the antiphonal effects produced by the answering back and forth between various groupings of two and three instruments. - Joel Rangel

Quintet Michael Kamen

Written for Canadian Brass in 2001, Michael Kamen's, *Quintet* quickly earned a place in the standard brass quintet repertoire. It is a short reflective essay, emphasizing warmth and lyricism. It opens with an elegiac theme for the horn, which is developed contrapuntally with great eloquence to a noble climax, before subsiding to a softly assured cadence. Michael Kamen wrote *Quintet* at the request of his Juilliard classmate and former Canadian Brass trumpeter Ronald Romm. We dedicate our performance of this piece to the victims of the San Bernardino tragedy. - Joel Rangel

Quintet No. 1 Victor Ewald

This multi-movement work for Brass Quintet is the first of four by Russian composer Victor Ewald. As one of the first well-known works to be composed originally for brass quintet, it has become a standard for this type of ensemble. The first and third movements both feature the same main melody; the first featuring it in minor while the third features it in major. This melody in both movements is constantly being tossed back and forth between all five instruments. - Ross Woodzell