

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

BRASS CHAMBER ENSEMBLES CONCERT
David Scott, director

Saturday, December 9, 2017 - 6 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Keystone Celebration

John Cheetham
(b. 1939)

Redlands Large Brass Ensemble

Jorge Araujo-Felix, Jake Ferntheil, Katrina Smith,
Matthew Richards & Andrew Priester, trumpet
Hannah Henry, Star Wassen & Terrence Perrier, horn
Jonathan Heruty, Marcelo Aguinaga, Ihab Hamideh,
Michelle Reygoza & Allysa Hannawi, trombone
Nicholas Bingaman & Joel Rangel, bass trombone
Leslie Ojeda, euphonium, Troy DeShazer,
Maggie Eronymous, Denis Grijalva, tuba
Tate Kinsella, timpani, Collin Tarr, & Abbey Mellado, percussion.

Excerpts from *The Damnation of Faust*

- I. The Drinking Song
- II. Brander's Song
- III. Fugue on Brander's Song

Hector Berlioz
(1803-1869)
Arr. Allen Ostrander

Michelle Reygoza, Allysa Hannawi
& Esmeralda Gilman, trombone
Todd Thorsen, bass trombone

First Trombone Quartet
Movement I

Saskia Apon
(b. 1957)

Jonathan Heruty, Marcelo Aguinaga
& Ihab Hamideh, trombone
Nicholas Bingaman, bass trombone

Scherzo

John Cheetham
(b. 1939)

Bravo Quintet

Matthew Richards & Jorge Araujo-Felix, trumpet
Star Wasson, horn
Jonathan Heruty, trombone
Maggie Eronymous, tuba

3 movements from *4 Sketches*

- I. Allegro
- III. Adagio
- II. Vivace

Anthony Plog
(b. 1947)

Alpha Quintet

Katrina Smith & Jake Ferntheil, trumpet
Terence Perrier, horn
Joel Rangel, trombone
Troy DeShazer, tuba

Nessun Dorma

Giacomo Puccini
(1858-1924)
arr. Kenichi Koda

Brass Octet

Jorge Araujo-Felix & Andrew Priester, trumpet
Hannah Henry & Star Wasson, horn
Jonathan Heruty & Marcelo Aguinaga, trombone
Leslie Ojeda, euphonium
Maggie Eronymous, tuba

Infinite Ascent

Erik Morales
(b. 1966)

Trumpet Ensemble

Matthew Ingelson, Jorge Araujo-Felix,
Jake Ferntheil, Katrina Smith,
Matthew Richards, Andrew Priester,
Francisco Razo, Kirsten Orahood,
Diego Altamirano, William Prada

Andantino

Jean Sibelius
(1865-1957)

Horn Ensemble

Terrence Perrier, Hannah Henry, Samuel Tragesser,
Chryse Kruse, Sebastian Gallarado, Star Wasson

Ecce veniet dies illa

Giovanni Pierluigi Da Palestrina
(1525-1594)
ed. Stephen Gryc

Trombone Choir

Jonathan Heruty, Marcelo Aguinaga,
Michelle Reygoza, Ihab Hamideh,
Esmeralda Gilman & Allysa Hannawi, tenor trombone
Nicholas Bingaman, Joel Rangel, bass trombone

Liturgy for Brass Choir, Op. 50

David Uber
(1921-2007)

Redlands Large Brass Ensemble

PROGRAM NOTES

Keystone Celebration

John Cheetham

As a 20th century American composer with a specialty in brass instruments, Cheetham's energetic style is well suited for the celebratory nature of this piece, which originally commissioned for an annual brass conference held in Keystone, Colorado. Written

for brass choir and percussion, the grandiose first section gathers rhythmic momentum that culminates in the introduction of the animated second section, which is characterized by consistent sixteenth notes passed around the ensemble. The result is a sustained and then growing momentum to a repeat of the first section, whose melodically focused content provides a contrast to the earlier section and creates a dramatic climax to end the piece.

Excerpts from *The Damnation of Faust*

Hector Berlioz

The Damnation of Faust is an opera by Hector Berlioz that follows the story of Faust, an aging scholar, who is depressed and questioning life. These excerpts come from Act II, beginning with Faust entering a cellar and witnessing drunken students caroling and singing their "Drinking Song". A student named Brander is then called upon to sing a song, where he tells them the story of an unlucky rat in the cellar that dies of poisoning and the crowd reacts with a fugue on the word 'Amen'. These pieces are of lively character and an upbeat mood, which contrasts greatly from the rest of the opera.

First Trombone Quartet

Saskia Apon

Saskia Apon is a harpist, and composer/arranger from the city of Rotterdam. Often, *First Trombone Quartet*, the first movement, characterizes of her ability to create a wide spectrum of colors through the interaction of brass instruments. Using mutes, she caps the beginning and end of this movement's dynamic swell and fall each with a ghostly effect. In long, sustained strides, the listener is presented with a gently pleading melody that repeats through an evolving intensity of persuasion, eventually relenting to a whisper. Each performer must take on different parts of the puzzle to create the variety in color, while maintaining a united front in character.

Scherzo John Cheetham

Scherzo is a single movement piece for brass quintet written in 1963. Cheetham is a specialist in low brass, which is reflected in his work: melodic lines are equally distributed throughout the ensemble, including features for the trombone and tuba. The piece begins with a lilting and jubilant first section that is followed by a more lyrical (but still energetic) second section, initiated by a horn so that gains momentum before smoothly transitioning back to the first theme. The result is a shorter piece, but one that is well balanced and light.

Nessun Dorma Giacomo Puccini

Nessun Dorma is an aria from Puccini's opera *Turandot*, composed in the final five years of his life. Arriving near an emotional climax in the opera, Puccini's flowing musical lines express very tangibly the unrequited love of the speaker. Written in 2006, this arrangement by Kenichi Koda for brass octet preserves much of the emotive weight of the original, and one way this is achieved is by taking advantage of the versatility of brass instruments. The beginning of the piece has a mellow and rich texture that escalates to a more triumphant and powerful climax at the end of the piece, retaining much of the original's emotive effect.

Infinite Ascent Erik Morales

Erik Morales, born in New York City, first began his composing career at a young age right upon graduating from high school. Since then, his unique music in many types of genres has appealed to audiences worldwide. *Infinite Ascent* came to fruition through the inspiration Morales received from one of his favorite children's stories "The Red Balloon" ("Le Ballon Rouge"). "The Red Balloon" tells the story of a small boy who befriends a red balloon that represents love and friendship, only to later be destroyed by a group of older boys. The story ends on a hopeful note with the little boy ascending into the sky by a large group of friendly balloons of all colors. In this piece, Morales frequently uses a common ascending

theme throughout the piece to convey feelings of friendship, love, and a sense of adventure that tells the story of an infinite ascent.

Andantino Jean Sibelius

This piece is an arrangement of Jean Sibelius's Andantino for piano and strings. Sibelius was a Finnish composer who composed in the Romantic Era and is said to be the greatest composer in Finland's history. This part of music history is characterized through lyrical and dramatic lines as well as recurring themes that create shape for the works. This piece, in particular, is very lyrical and fits well with Horn due to the blending of the chordal structure and the overall expressive quality of the instrument. The long phrases in this piece are meant to be played with a flowing feel that provides the piece with motion but still does not feel rushed. The layering and exchange of the melody throughout creates a complex atmosphere around the piece that is still able to highlight the melody and provide clarity of motion.

Ecce veniet dies illa G. P. da Palestrina

Ecce veniet dies illa by Palestrina is an eight-voice motet transcribed for trombones by Stephen Gryc in 1976. Written in an antiphonal style, the original version comes from the library of the Roman College. The text by Jacopone da Todi translates as: "Behold the day will come where there is the light of everlasting love, glory and infinite lasting peace."

Liturgy for Brass David Uber

As a liturgy, this piece could be incorporated into part of a Christian worship service. This intent is reflected in the music: the remarkably rich and tonal harmonies combined with smooth melodies distributed throughout the ensemble reflect the centuries old choral tradition in the Church. Interspersed among these are declamatory statements and bugle-like figures that have a ceremonial effect fitting to a traditional service. The very first theme introduced (beginning with

a descending line in the bass) is repeated twice later in the piece, and serves as an anchoring idea in structure and content.

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