

DEPARTMENT OF MUSIC SCHEDULE OF EVENTS:

Wednesday - Sunday October 30 - November 3		CHORAL MARATHON - UNIVERSITY SINGERS Kirby, Mariner & Miller Hill Malls
Sunday, 4:00 p.m.	November 3, 1985 Boh H 90	FACULTY ARTIST SERIES Robert Williams, Clarinet
Tuesday, 8:00 p.m.	November 5, 1985 MPAC	JAZZ ENSEMBLE I CONCERT David Hagedorn, conductor
Tuesday, 8:00 p.m.	November 12, 1985 MPAC	UMD ORCHESTRA CONCERT GUEST ARTIST: Liopold LaFosse, violin Raymond Comstock, Conductor
Wednesday, 3:00 p.m.	November 13, 1985 MPAC	STRING CLINIC/CONCERT Raymond Comstock, Coordinator UMD Orchestra
Wednesday, 8:00 p.m.	November 13, 1985 MPAC	JAZZ ENSEMBLE II/GUITAR ENSEMBLE William Barnard, Conductor
Thursday, 7:00 p.m.	November 14, 1985 MPAC	BULLDOG MARCHING BAND EXTRAVAGANZA Timothy Mahr, Conductor

This activity is made possible in part by a grant provided by the Arrow-head Regional Arts Council through funding from the Minnesota State Arts Legislature and the Mary and John Gonska Cultural Arts Fund.

Guest Artist Series 1985-86
Tuesday, October 29, 1985
Eight P.M.
Bohannon Hall 90

THE ANNAPOLIS BRASS QUINTET

ROBERT SUGGS, Trumpet

DAVID CRAN, Trumpet

ARTHUR BROOKS, Horn

WAYNE WELLS, Trombone

ROBERT POSTON, Bass Trombone

P R O G R A M

Suite Samuel Scheidt
(1587-1654)

Galliarda Battaglia
Wendet euch um ihr Aderlein
Canzona Bergamasca

Music from "Obras de Musica" (pub. 1578)

Diferencias sobre la pavana italiana Antonio deCabezon
(1510-1566)
Quien llamo al partir, partir Juan deCabezon
(1510/19-1566)
Pues a mi Desconsolado
Susana un jur Hernando deCabezon
(1541-1602)

Three Pieces Ludwig Maurer
(1789-1878)

Scherzo
Andante espressivo
Allegro

Music for Brass Instruments (1944) Ingolf Dahl
(1913-1970)

Chorale Fantasy
Intermezzo
Fugue

Canonic Fanfare (1981) George Heussenstamm
(b. 1926)

Dance (1974) Wilke Renwick
(b. 1921)

Encounter (1972) Allen Molineux
(b. 1950)

Cassazione (1953) Emil Petrovics
(b. 1930)

Preludio
Scherzo
Notturmo
Finale

Selections from "The American Brass Band Journal" (ca. 1850) G.W.E. Friederick

Maggie By My Side - Grand March
Lilly Lee
Farewell My Lilly Dear - Quick Step

Two Dances Tylman Susato
(? -1561)

Ronde
La Mourisque

Prelude and Fugue in C# Minor J.S. Bach
(BWV 849) (1685-1750)

I N T E R M I S S I O N

Exclusive Management: John Gingrich Management, Inc.
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PROGRAM NOTES

Suite
Samuel Scheidt (1587-1654)

Samuel Scheidt is regarded as one of the best composers of his time. He was a respected organist who held various musical posts in the city of Halle, Germany. At the time Scheidt composed these pieces, he was probably enjoying the happiest years of his life. He had recently been appointed court "Kapellmeister", and his personal fame and fortune were rising rapidly. A few years later, however, Scheidt's flourishing life at court came to an abrupt end when Halle entered the Thirty Years War. This was only the beginning of a period of tragedy for the now unemployed composer. The low point of his life must have come with the death of all four of his children within a single month when the plague hit the city. But through it all he continued to compose and publish his music. Although in his final years comparative peace and prosperity returned to him, he is reported to have been cruelly ignored near the end of his life by the mayor of Bittersfeld, a former friend and pupil.

Music from "Obras de Musica" (pub. 1578)
Antonio deCabezon (1510-1566)
Juan deCabezon (1510/19-1566)
Hernando deCabezon (1541-1602)

The Cabezons were among the most highly favored musicians of the Spanish monarchy for over three quarters of a century, beginning with Antonio's appointment as organist to Queen Isabella in 1526. Although during this period the Spanish crown was worn by three successive heads, the Cabezon claim to the position of Royal Organist was finally vacated only with Hernando's death in 1602. It would seem that the family gift for music was transmitted both by blood and by formal tutelege. Historic lists from the 16th century of who studied with whom and who influenced whom compositionally read like a Cabezon family register.

Undoubtedly Antonio, blind from early childhood, has made the greatest mark on music history. The main body of his mature composition was published after his death by his son Hernando, in a collection bearing the title "Obras de Musica". It is in this collection that Hernando also published several of his own pieces and the only two known works by his uncle, Juan (Antonio's brother).

Although all of the music in "Obras de Musica" is written in the so-called Spanish organ tablature notation, the remarks in the forward as to the profitability of the music to the "ministriles" (among whom were cornett and sackbut players) leave little doubt that the works were popular as consort as well as keyboard pieces during the 16 century.

Three Pieces
Ludwig Maurer (1789-1878)

Composition of brass chamber music was at a low ebb during the 19th century. Among the few composers of that time who did write music for brass quintet was Ludwig Maurer. Maurer was a virtuoso German violinist who found employment in the St. Petersburg court as director of Count Vsevolozhsky's orchestra. This appointment did not appear to interfere with either his composition or his touring, since he enjoyed a considerable international reputation during his lifetime as both a performer and a composer. Today, although much of his music is preserved, none, perhaps, is more valued than his set of twelve little pieces for brass quintet.

Music for Brass Instruments (1944)
Ingolf Dahl (1913-1970)

When Ingolf Dahl wrote his Music for Brass Instruments over forty years ago, he signalled the beginning of the 20th century brass renaissance - new music for a medium which had slept for 200 years. In this early work, Dahl treated the brass quintet with the seriousness which it later proved to deserve. The first movement is based on the chorale "Christ Lay in the Bonds of Death". The light and joyful second movement provides a sharp contrast to the heaviness of the first with emphasis placed on a strong rhythmic feeling prevalent throughout the movement.

Dahl was born in Hamburg in 1913 and lived in the United States from 1935 until his death in 1970. A Professor of Music at the University of Southern California, he was highly regarded as a composer, pianist and conductor.

Canonic Fanfare (1981)
George Heussenstamm (b. 1926)

George Heussenstamm is an active composer who makes his home in the Los Angeles area. He has composed a large body of music for winds including several brass quintets. The Canonic Fanfare, a continually changing spatial work, was received by the Annapolis Brass Quintet a few years ago as a Christmas gift from the composer.

Dance (1973)
Wilke Renwick (b. 1921)

Wilke Renwick is currently assistant hornist in the Denver Symphony Orchestra. He is a former member of the Pittsburgh Symphony Orchestra, and was for twenty years the solo hornist with the Denver Symphony Orchestra. Although a relatively recent work, his Dance has already gained immense popularity among brass players and audiences alike.

Encounter (1972)
Allen Molineux (b. 1950)

Allen Molineux holds degrees in composition from DePauw University and the Eastman School of Music where he studied under Donald White and Walter Benson respectively. He is presently on the faculty of Atlantic Christian College in Wilson, North Carolina and concurrently working on a doctorate in composition at Florida State University under John Boda. Concerning his Encounter, the composer makes the following comments: "Melodically, the composition is based on the opening chord (primarily the minor second and augmented fourth). Rhythmically, the piece is a continuum of eighth and sixteenth notes with manipulation of meter and small groups of eighth notes creating the desired variety".

Cassazione (1953)
Emil Petrovics (b. 1930)

Hungarian composer Emil Petrovics first achieved international success when one of his string quartets won a prize in the 1959 Liege Competition. A year later he became director of the Petofi Theatre in Budapest, and in 1964 was appointed professor at the Academy of Dramatic Art. Petrovics' early instrumental pieces show an absorption of influences from Falla, Prokofiev and Ravel. The Cassazione, the earliest example of his instrumental chamber music, has particularly strong roots in the Hungarian musical tradition.

Selections from "The American Brass Band Journal" (ca. 1850)
G.W.E. Friederick

The brass band tradition, so popular here and abroad during the 19th century, has more than gone out of fashion in our own time. Although it is a brass player's heritage, the mention of such music to musicians usually elicits, at best, a nervous chuckle and, more often than not, unrestrained hostility. Why this has been true is a complicated question and the answer is probably not fully understood even by brass players. But certainly it has something to do with the brass instruments' long, hard struggle for musical parity with the other orchestral instruments. It is only in the last few years - since the brass family has become more self-assured - that pieces like the present suite have begun to appear on serious programs. It is without apology and even with a little touch of pride that tonight we return you, if only for a moment, to the golden age of the American brass band.

Two Dances
Tylman Susato (? - 1561)

Tylman Susato is better remembered today as a music publisher than as a composer. Most of his publications were anthologies containing works of other Flemish composers, though it was not at all unusual for Susato to include a piece or so of his own in these collections. Tonight's two dances are taken from the Danserye, a book of dances by Susato based on popular tunes of the time and set in a simple, unpretentious manner to be played "by all musical instruments".

Prelude and Fugue in C# Minor (BWV 849)
J.S. Bach (1685-1750)

Nineteen eighty-five marks the 300th anniversary of the birth of J.S. Bach and it is in celebration of this occasion that the Annapolis Brass Quintet performs some of his music this evening. Although there is no genuine brass chamber music by Bach, there is probably not a serious brass quintet that resists the urge to perform this great composer. The Prelude and Fugue in C# Minor comes from the first volume of Bach's Wohltemperirte Clavier. Insofar as has been practical, the transcription for brass has been faithful to the original score both in spirit and content.

ANNAPOLIS BRASS QUINTET

For over thirteen years the ANNAPOLIS BRASS QUINTET has maintained a position of pre-eminence among the world's chamber music groups distinguishing itself as America's first full-time performing brass ensemble.

The Quintet has introduced brass chamber music to audiences world-wide. There have been regular visits to Canada, Germany, France, Belgium, Switzerland, The Netherlands, Norway, Spain, Portugal and the countries of Central America. In 1976 the group performed the first major concert by a brass quintet in Vienna's Brahmsall - a milestone for brass chamber music in Europe. The ensemble received the 1978 Critic's Award in Munich for its performance of Elliott Carter's Brass Quintet and has recorded Douglas Allanbrook's Symphony for Brass Quintet and Orchestra with the Bavarian Radio Orchestra, also in Munich. Of special interest was the Quintet's 1981 four-week tour of the Orient including Taiwan, The Philippines, Sri Lanka, Hong Kong and India sponsored by the International Communications Agency.

The Annapolis Brass Quintet's first extended tour of the United States was in 1972, and since that time its concerts have taken it to virtually every state - from many of the most prestigious chamber music series to small towns and remote areas. Each summer since 1975 the Annapolis Brass Quintet has been in residence at Artpark in Lewiston, New York where the members developed their "Chamber Music Feast", a collaborative concert with string quartet and vocal sextet, which is now an annual presentation. Also held annually is the Quintet's sold-out series in Annapolis, Maryland which has gained a reputation among players, composers and the public as the principal on-going serious forum for brass chamber music.

Dedicated to expanding the brass quintet repertoire to include more than just the standard well-loved literature, the Annapolis Brass Quintet has transcribed many compositions of the Renaissance and Baroque periods and has more than 40 premieres to its credit. It has premiered four compositions written for quintet and orchestra with the Baltimore, Annapolis and Wichita Symphony Orchestra and the American Camerata for New Music. Among the composers who have written for the ensemble are Jiri Pauer, Robert Washburn, George Walker, Robert Starer, Lawrence Moss, Jiri LaBurda, George Heussenstamm, Elam Sprenkle, Douglas Allanbrook and Jerzy Sapiyevski.

Program Biography
March 1985