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### The Saint Louis Brass Quintet

Allan Dean Trumpet  
*Illinois State University*

Ray Sasaki Trumpet

Thomas Bacon Horn

Melvyn Jernigan Trombone

Daniel Perantoni Tuba

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Music Department  
Illinois State University

## The Saint Louis Brass Quintet

Allan Dean, *Trumpet*

Ray Sasaki, *Trumpet*

Thomas Bacon, *Horn*

Melvyn Jernigan, *Trombone*

Daniel Perantoni, *Tuba*

We would like to thank the following:

Illinois Arts Council  
College Of Fine Arts  
Department of Music  
The Music Shoppe  
Selmer Corporation

Kemp Recital Hall  
Sunday Evening  
April 11, 1999  
7:00 p.m.

The one-hundred thirty-ninth program of the 1998-99 season.

*Program*

from *Terpsichore* (1612)  
Volta

Michael Praetorius  
(1571 - 1621)  
arr. Allan Dean

Saltarello \*

Anonymous - arr. Allan Dean

Music from 16th Century Spain \*

Canción de la Virgen (Anon.)  
Torre de la Niña (Ponce)  
Diferencia Segunda (Narbáez)  
Tres Villancicos (Anon.)

arr. Allan Dean

Selections from Spanish Folksongs \*

Manuel de Falla  
(1876 - 1946)  
arr. Allan Dean

"The Good Old Days" from Japanese Songs

Kazunori Maruyama

Four Sketches for Brass Quintet ° (1989/1991)

Allegro  
Vivace  
Adagio  
Allegro

Anthony Plog  
(born 1947)

Divertimento for Neglected (?) Musical (?) Instruments (?)

Wayne Scott

Dixieland Medley

South Rampart Street Parade  
St. Louis Blues  
Five Foot Two  
Do you know what it means to miss New Orleans  
When the Saints Go Marchin' In

Animal Ditties No. 8 for Brass Quintet \* (1989)

(Poems of Ogden Nash)  
The Duck  
The Wasp  
The Cuckoo  
The Cow  
The Rhinoceros  
The Camel

Anthony Plog

Four Seasons Medley \*

April in Paris  
Summertime  
Autumn Leaves  
Autumn in New York  
Winter Wonderland

arr. Joey Sellers

*Intermission*

† Recorded on "Baroque Brass" - DCD 120, CD and Cassette

Δ Recorded on "Pops" - DCD 140, CD

° Recorded on "Colors for Brass" - DCD 116 CD & Cassette

\* Recorded on "Fascinating Rhythms" - DCD 195, CD

Recordings are on sale in the lobby or by calling Summit Records: 1-800-543-5156

### Program Notes

Michael Praetorius (1571 - 1621), the son of strict Lutherans, began his musical career as a church organist in Frankfurt when he was just sixteen years old. He went on to become one of Germany's most prolific composers. As a musical theorist, his publications still serve as models of the musical styles and practices of the Renaissance period. Tonight's *Volta* is a lively dance taken from the composer's landmark collection of instrumental dances, *Terpsichore* (1612).

Spanish composers in the 16th Century produced a wonderful collection of both instrumental and vocal music. The opening *Canción de la Virgen* has pairs of instruments answering back and forth. The lively *Torre de la Niña*, played by the two trumpets, is balanced with the mournful *Diferencia Segunda* for horn, trombone and tuba. The final *Tres Villancicos* are three brisk and syncopated "call and response" songs, where the opening melody of each is stated by one instrument (tuba, trombone and trumpet, respectively) then answered by the rest of the ensemble.

Anthony Plog's *Four Sketches* was written for the St. Louis Brass Quintet when the composer (also a trumpet player) was a member of the group. The piece was premiered in 1989, but Plog was unhappy with the work, and it was never performed again. In 1991 he rewrote three movements - all except the Adagio - and the Quintet recorded it (Summit Record: "Colors for Brass" - DCD 116). The revised *Four Sketches* has now become standard repertoire for brass quintets everywhere.

Anthony Plog writing about the *Animal Ditties* said:

..."it is one of a series of pieces based on the witty poetry of Ogden Nash about various animals. My intent in writing the pieces was to give each animal a musically descriptive feeling or mood which related to the text. In this version, the different movements are actually written for brass quartet, since each member of the quintet takes his turn as narrator."

In his *Four Seasons Medley*, Joey Sellers takes us on a trek through the seasons with American popular song. Using themes from Vivaldi's *The Four Seasons (Le Quattro Stagioni)* to tie it all together, Vivaldi's Spring soon turns to *April in Paris*, followed by the Gershwin classic, *Summertime*. *Autumn Leaves* and *Autumn in New York*, then lead us into winter with the cold weather favorites *Carol of the Bells*, and *Winter Wonderland*, intertwined with Vivaldi's *L'Inverno*. To avoid ending on a chilly note though, the medley closes with a rather Hollywoodesque return to Vivaldi's original "Spring" motive.

*Saltarello*, by an unknown 16th Century Italian composer was a very popular dance tune of the early Renaissance. Its monophonic style (a single melodic line without countermelodies or harmonic accompaniment) made it easily playable by all kinds of ensembles from a lone troubadour to a Renaissance dance band of recorders, viols, cornettos and sackbuts. Allan Dean's arrangement of this

popular tune starts out with a lone trumpeter (Allan) wandering onto the stage, almost troubadour style, thoughtfully playing the tune all by himself. He is answered in turn by the other trumpet, the horn, and finally the trombone. A drone is then set up by the trombone and tuba, and the melody is picked up again by the other three instruments and taken to a whirling conclusion.

In the 1920's the Spanish composer Manuel de Falla became enamored with the folk music of Catalonia, in eastern Spain. He wrote and arranged seven traditional Catalonian folk songs for soprano and piano. Seventy years later, trumpeter Allan Dean arranged some of those songs for the St. Louis Brass Quintet.

*The Good Old Days* was written for the St. Louis Brass Quintet's tour of Japan in June, 1997. It is taken from traditional Japanese folk songs. Two songs were arranged for the 1997 tour and subsequently the composer contributed two more.

*Divertimento for Neglected (?) Musical (?) Instruments (?)* by Wayne Scott takes us on an irreverent, though (fairly) accurate tour of the history of brass instruments. It contains music from: *Vesta la Giubba* (Pagliacci), Leoncavallo, 1892; *Happy Birthday*, Mildred and Patty Hill (tune 1893, words 1935); *On the Trail* (Grand Canyon Suite), F. Grofé, 1931; *Take Me Out to the Ball Game*, A. Von Tilzer, 1908; *Over the Rainbow*, Harold Arlen, 1939; *The Whistler and His Dog*, Arthur Pryor, 1905; *Musetta's Waltz*, (La Bohème), Puccini, 1896; *Over There*, George M. Cohan, 1917; *Oh! How I Hate to Get Up in the Morning*, Irving Berlin, 1918; *Tiger Rag*, La Rocca, 1912; *National Emblem March*, E. Bagley, 1906 (parody title: "And the Monkey Wrapped its Tail Around the Flagpole"); Quartet from *Rigoletto*, G. Verdi, 1851; *The Marine's Hymn*, melody of Offenbach, 1868; *For He's a Jolly Good Fellow* (or *The Bear Went Over the Mountain*), trad, ca. 1905. The piece closes with a raucous, and gratefully short portion of the *Colonel Bogey March*, K. Alford, 1914.

The Dixieland Medley was the first jazz arrangement done for the Saint Louis Brass Quintet by Joey Sellers. At the time it was done, Joey was a student of Dan Perantoni at Arizona State University and was in a Dixieland jazz group that went on to national honors leading to a contract engagement for his group at Disneyland. The St. Louis Brass Quintet has commissioned Joey for numerous other jazz arrangements including "The Seasons."

Saint Louis Brass Quintet Touring is managed by:

Primo Concerts  
7 Elm Place  
St. Louis, MO 63119  
(314) 968 - 9027  
(314) 961 - 7842 fax  
Melkaty@aol.com

### **Brief History of the SLBQ:**

Members of the Saint Louis Symphony formed the Saint Louis Brass Quintet (SLBQ) in 1964. Today, thirty-five (35) years and more than 2,500 engagements later, the SLBQ is entertaining audiences nation wide. The quintet began by playing children's concerts around the St. Louis area. Due to their increased popularity, the quintets' annual concerts currently includes three, ten-day tours throughout the United States, plus international touring.

The Saint Louis Brass Quintet was featured at the Norway Brass Band Festival in 1994, at a festival in Bombay, India in 1995, and they performed a two-week concert tour in Japan in 1997. In May of this year the quintet will be touring in Mexico.

It was out of the Saint Louis Brass Quintet that Summit Brass got its start. In 1985, led by trumpeter David Hickman, who was at that time a member of the quintet, personnel were chosen for this new group. Since its first concerts in 1986, Summit Brass has hosted an annual institute for brass players, performed dozens of concert tours in the United States and Europe, and has recorded ten CD's

### **Members of the SLBQ:**

**Allan Dean, Trumpet** -- Professor of Music, Yale School of Music.

Allan lived for many years in New York City, teaching at the Manhattan School of Music, performing with the New York Brass Quintet, the New York Cornet and Sacbut Ensemble and as a top call freelance concert and recording artist. He is a founding member of Summit Brass, and is also a renowned player of the cornetto in the group "Calliope: A Renaissance Band." He has performed at the Casals Festival, the Spoleto Festival, U.S.A., the Banff Centre for the Arts and he taught at Indiana University.

**Ray Sasaki, Trumpet** -- Professor of Music, University of Illinois.

Ray is a founding member of the Tone Road Ramblers, a new music ensemble (started in 1979 in NYC) made up of composer/performers who commission and perform only new pieces. Since 1993 they have been a resident ensemble at the Ragdale foundation -- an artist colony in Lake Forest, Illinois. Ray has also commissioned many new works for trumpet, most notably with the Cleveland Chamber Orchestra, for the International Trumpet Guild, and the Jazz Members Orchestra of Chicago. He has recorded on CRI, Deutsche Grammophon, Ubres, Crystal, Summit, Einstein and TR2001 recordings. He has also served on the board of directors of the International Trumpet Guild.

**Thomas Bacon, Horn** -- Professor of Music, Arizona State University. Tom has held principal horn positions with the Syracuse Symphony, Detroit Symphony, Houston Symphony and the Berlin Radio Symphony, and has performed in "guest" principal positions with the Berlin Philharmonic, Pittsburgh Symphony, Milwaukee Symphony, Chicago Symphony, Fort Worth Symphony, and many other orchestras. He has performed in Europe, Africa, Asia, North and South America, and has been featured soloist on international tours with the Amati Ensemble, the Berlin Radio Orchestra and Mikhail Beryshnikov's White Oak Dance Project. He has played with over a hundred orchestras across the United States, at major music festivals throughout the world, and has made six solo recordings. He is editor of "The Complete Hornist" series for Southern Music Company and has given master classes and clinics at hundreds of universities and colleges around the world.

**Melvyn Jernigan, Trombone** -- Executive Director, Primo Concerts. For many years Mel was Bass Trombonist with the Saint Louis Symphony Orchestra, having joined the orchestra right after graduating from the Curtis Institute of Music. He is the founding member of the Saint Louis Brass Quintet, and has played with them since the 70's. He is also a founding member of Summit Brass. In addition to his performing duties, Mel manages Primo Concerts, which handles bookings for the Saint Louis Brass Quintet, Summit Brass and several other chamber music ensembles. He is a recording and television producer as well as an arts manager, and has served on various committees and/or boards of the Missouri Arts council, the Mid-America Arts Alliance, ACUCA, Young Audiences St. Louis, Summit Brass and Summit Recordings.

**Daniel Perantoni, Tuba** -- Professor of Music, Indiana University. Dan or "Mr. P" as he is called by his students, is a renowned tuba soloist, clinician, chamber musician, instrument designer and master teacher. He has been a featured artist at Carnegie Hall, the Monterey Jazz Festival, the Spoleto Festival U.S.A., the Adelaide Festival in Australia, the Banff Centre for the Arts in Canada, the Montreux Brass Congress in Switzerland and as soloist throughout Japan. He is a founding member of Summit Brass, a member of Symphonia, the Matteson-Phillips Tubajazz Consort and have released numerous solo and chamber music CD's. Along with Robert Tucci, he designed the "Perantucci" line of low brass instruments and mouthpieces that has become the equipment choice for thousands of low brass players worldwide. He also serves as the vice-president of educational matters and consultant/clinician for Custom Music Company.