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Faculty Brass Quintet

Amy Gilreath Trumpet
Illinois State University

Adam Bergeron Trumpet

Joe Neisler Horn

Stephen Parsons Trombone

Michael Forbes Tuba

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Illinois State University
School of Music

Faculty Brass Quintet

Amy Gilreath, *Trumpet*

Adam Bergeron, *Trumpet*

Joe Neisler, *Horn*

Stephen Parsons, *Trombone*

Michael Forbes, *Tuba*

Center for the Performing Arts

Tuesday Evening

October 21, 2003

8:00 p. m.

This is the twenty-fifth program of the 2003-2004 seasons.

Program

Program Notes

Four Miniatures *World Premier*

Salutations
Toccata
Lament
Jubilation

Michael Forbes
(born 1973)

Four Miniatures
Program notes by the composer

Four Miniatures is my first substantial work for brass quintet. The first movement, *Salutations*, was originally written as a concert opener for the *U.S. Army Brass Quintet* and is loosely based on *Taps*. The remaining movements were then composed from material presented in this opening miniature. The *Toccata* was admirably inspired by the magnificent quintet by Anthony Plog, *Four Sketches*. This movement employs the use of mutes and multiple tonguing to showcase the technical virtuosity of the brasses. The *Lament* is a meditative soundscape for the quintet and features the more conical, warm sound that a quintet can create. The use of flugelhorn darkens the texture, while the horn is the predominant solo voice. The last movement, *Jubilation*, recapitulates all of the thematic material from the previous miniatures, while giving an exclamation point to the work as a whole.

L'homme au Marteau dans la Poche

A Bientôt Quatre-Vingt-Dix-Neuf
Un Cadeau-pour Godard
Optimissimo
Monsieur et Madame Pinter
Rennweg-Promenad & Painter Pinter
Les Oiseaux extraordinaires dans les Bureaux
L'homme au Marteau dans la Poche

Werner Pirchner
(1940-2001)

Believe it or not, the work was originally written for tuba/euphonium quartet. A fifth part has been added and it was readapted specifically for the *Illinois State Faculty Brass Quintet*. The quartet version has recently been chosen for the final round of the Quartet Competition at the International Tuba/Euphonium Conference to be held in the Budapest, Hungary in July 2004.

Since you are lucky enough to attend tonight's world premier of the Four Miniatures, I would like to share with you a unique quasi-programmatic element to the work that will (in time) be forgotten. When a composer creates, he or she cannot help but to let life's events creep into the compositional construction of a new work: and so they did! After deliberating for what seemed like a decade, my wife, Siiri and I finally decided to install a hot tub in our backyard this past summer (during the creation of Four Miniatures). The first movement, Salutations, reflects the excitement expressed in the idea of sometime having a hot tub in our very own backyard. The Toccata is a musical rendering of the shopping and searching for the exact tub we desired. We went to great lengths to compare the different models, shapes, options, jets, prices—we had so much to consider! At one point in the movement, one can even hear my delight in actually finding the tub of our choice, yet the search continued, just in case something better might be out there. If one ever decided to take on a big installation job by oneself, one would certainly understand the lament expressed in the third movement as many difficult challenges presented themselves. From building permits with absurd safety requirements to trench digging (and re-digging for choosing an improper cable) installing our hot tub was at times much more hassle than it was worth. Finally, the jubilation is felt as the jets are powered up for the first time! One can hear my wife and I plop ourselves down in our new hot tub and reflect upon all the many events that transpired during this beleaguered acquisition.

~Intermission~

Sonatine

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo - Allegro

Eugene Bozza
(1905-1991)

L'homme au Marteau dans la Poche (The Man with a Hammer in his Pocket)

A composer and jazz musician of note, Werner Pirchner composed for various instruments as well as for films. Pirchner spent his younger years performing on the piano, but also learned the vibraphone, which served him well in jazz. He performed with jazz greats such as Jack DeJohnette, Lee Konitz, Steve Swallow, Bobby McFerrin, Frank Rosolino and many others. Among several compositions for brass quintet is *L'homme au Marteau dans la Poche*.

A Nightingale Sang in Barclay Square

Manning Sherwin
(1902-1974)
arranged by Dale Robertson

The composer provides some fairly strange notes for the movements of this piece, of which there are seven.

Alexander's Ragtime Band

Irving Berlin
(1888-1989)
arranged by Joe Tarto

A Bientôt Quatre-Vingt-Dix-Neuf means only that we may soon reach the age of ninety-nine (he points out that regular kissing can preserve a wind players' embouchure until 100).

Un Cadeau-pour Godard is dedicated to Jean-Lic Godard, a French filmmaker who made a film *Nouvelle Vague* after being inspired by one of our composer's works.

Optimissimo was written on a day then "my chins was hanging down to my knees. Well, chin up!

Monsieur et Madame Pinter is for an ambassador and her husband a painter.

Rennweg-Promenade & Painter Pinter refers to "complicated arts discussions on red wine, aquavit, etc."

Les Oiseaux extraordinaires dans les Bureaux (Extraordinary Birds in the Offices) means that there are not only "oversleeves incarnate" in offices. Also "oiseau" (bird) is the shortest word in the French language containing all vowels.

L'homme au Marteau dans la Poche is dedicated to "the divinely gifted master Erick Satie," who as legend has it, always carried a hammer in his pocket when heading home from his piano performances.

Sonatine

French composer, conductor and violinist Eugene Bozza is best known for his chamber music for winds. Bozza grew up in Nice, where he studied violin with his father. He attended the Paris Conservatory, receiving awards in all areas of his studies and later in life was awarded the Grand Prix de Rome. His compositional work includes operas, ballets, chamber, symphonic and choral works.

The *Sonatine*, written for brass quintet, is one of the standards of the genre. A four movement work, it exemplifies the French style with light, floating melodies and heavy, dramatic tutti sections. The first movement, *allegro vivo*, is light and bouncy, with short melodic ideas traded freely among the instruments. A *tutti più vivo* section at the end provides a nice burst to the finish. The second movement sets a dark tone with constant pedal point and sad, moaning melodies set against one another. A big, orchestral fanfare lightens the mood at the end and the fast 3/8 of the third movement takes over. The last movement opens with a short *largo* section in the low brass; a recalling of the second movement. Muted trumpet calls are answered by horn and trombone. A long *accelerando* in duple meter eventually leads to the flashy *allegro vivo* in 6/8.

A Nightingale Sang in Barclay Square

American composer Manning Sherwin composed the music for *A Nightingale Sang in Barclay Square* in the year 1919, but it was not published until after he moved to Britain in 1938. Sherwin's music was set with lyrics by Eric Maschwitz and appeared in a 1940 revue "Strange Faces." Since then, the song has been recorded numerous times by the likes of Glenn Miller, Guy Lombardo, Frank Sinatra, Tony Bennett and Harry Connick Jr. The Manhattan Transfer made a capella recording in 1981, which provides the inspiration and direction for this brass quintet rendition.

Alexander's Ragtime Band

One of the most famous and prolific composers, Irving Berlin wrote over 1,000 songs and 17 Broadway scores. Among his best known are *God Bless America*, *Easter Parade*, *White Christmas* and *There's No Business Like Show Business*. His first big hit, though, came in the form of *Alexander's Ragtime Band*, which opened in London in the year 1911.