

EASTMAN BRASS

BARBARA BUTLER, TRUMPET
CHARLES GEYER, TRUMPET
VERNE REYNOLDS, HORN
JOHN MARCELLUS, TROMBONE
CHERRY BEAUREGARD, TUBA

Centone No. 10

Overture
Air
Bouree
March

Pieter Hellendaal
(1721-1799)

Music for Brass Quintet

Gunther Schuller
(1925-)

Gershwin Variations for Brass Quintet

I Got Rhythm
Ain't Necessarily So
Do It Again
Liza

Rayburn Wright
(1921-)

INTERMISSION

Canzonets, Madrigals, Catches and Glee

arr. Verne Reynolds

Music by Thomas Morley, John Arnold,
Robert Jones, Thomas Weelkes, William
Hayes, William Boyce

Quintet

Allegro vivace
Andante con moto
Con brio

Malcolm Arnold
(1921-)

Centone No. 10

Pieter Hellendaal
(1721-1798)

Although born in Rotterdam, Pieter Hellendaal, like William Walond spent most of his career as organist at one of England's famed universities. At Pembroke College, Cambridge, he taught organ, violin, thoroughbass and composition, in addition to his regular duties as organist. While his organ music is strongly reminiscent of Handel, his string music shows the influence of Tartini with whom he studied the violin.

In 1758, Hellendaal published a set of five Concerti Grossi for strings and organ. Centone No. 10 is taken from movements from the second and fifth concerti.

Music for Brass Quintet

Gunther Schuller
(1925-

Gunther Schuller, born in New York in 1925, has been one of America's most prominent personalities in the fields of performance, composition, writing, conducting, and education. His music shows a marked originality, particularly with regard to true colors and textures.

In Music for Brass Quintet, written in 1961, Schuller achieves his distinctive sounds through the use of extreme registers, mutes, complex rhythmic composites, improvisation, and fragmentation.

Gershwin Variations for Brass Quintet (*Notes by the composer*)Rayburn Wright
(b. 1921)

The Gershwin Variations were commissioned by the Eastman Brass under its Kilbourn Professor award of 1982-83 and completed in 1983.

The interest of the Eastman Brass in having a major piece created on the Music of George Gershwin struck a sympathetic response in me. There are several completely developed classics in Gershwin's output (Concerto in F, American in Paris, Porgy and Bess), but there are also many wonderful songs whose well-crafted phrases stick in our memories, susceptible to imaginative development.

The latter intrigued me as raw material for a suite of Gershwin Variations. At the same time I was attracted by the unexplored possibilities in the extraordinary virtuoso and musical skills of the Eastman Brass, and especially by the possibilities of evoking fresh moods and styles not previously associated with the brass quintet.

Canzonets, Madrigals, Catches and Glee

arr. Verne Reynolds

From the 17th century to the present choral singing has been an important element of music making in England. Taverns, private homes, universities, and cathedrals were meeting places of clubs formed for the enjoyable practice of unaccompanied singing.

The high period of canzonet and madrigal composition in England was from approximately 1550 to 1630; the equivalent period for glee was from 1750 to 1830. Although separated from the English madrigal by such a long period of time, the glee is a purely English form. It is most often written for male voices, harmonic rather than contrapuntal, and sometimes composed to bawdy lyrics. Catches (or rounds) are short vocal canons with imitations at the unison or octave. The best known example is Three Blind Mice which has been popular in England since Elizabethan days.

This collection of Canzonets, Madrigals, Catches and Glee might be considered to be a typical program of music for part of an evening's entertainment at a club such as the Noblemen's and Gentlemen's Catch Club of London, which had its first meeting in 1767 and apparently still exists.

Quintet

Malcolm Arnold
(b. 1921)

Composer of over 80 film scores (including music for Bridge over the River Kwai, which won him an Oscar), 7 symphonies, numerous concerti and a variety of other works, Malcolm Arnold deserves to be called prolific since devoting himself exclusively to composition since 1948. From 1942 to 1948 he was the principal trumpet player in the London Symphony Orchestra. His style has been described as diatonic, key-oriented, subtle, highly-organized, skillful and easy to listen to. Concerning his Brass Quintet, which was completed in 1961, Arnold has written:

"My main idea in the first movement was to contrast the Quintet as two groups used antiphonally as was done in the earliest Venetian brass music. The second movement is a Chaconne, which is a form of variations. The last movement is a Rondo, in which I have tried to get some brilliant and virtuoso sounding music with a touch of jazz influence."