

4
JUNE*Sunday*

5 PM

CANADIAN BRASS

Caleb Hudson, *trumpet*
 Christopher Coletti, *trumpet*
 Achilles Liarmakopoulos, *trombone*
 Bernhard Scully, *horn*
 Chuck Daellenbach, *tuba*

GENEROUSLY SPONSORED BY SUSANNE GUYER AND THAD CARPEN

LITTLE FUGUE IN G MINOR
Johann Sebastian Bach/arr. Ronald Romm

DAMIGELLA TUTTA BELLA
Claudio Monteverdi/arr. Caleb Hudson

CANZONA PER SONARE, NO. 4
Giovanni Gabrieli/arr. John Serry

TURKISH RONDO
Wolfgang Amadeus Mozart/arr. Arthur Frackenpohl

TRIBUTE TO LEONARD BERNSTEIN
Arr. Christopher Dedrick

PENNY LANE
John Lennon/Paul McCartney/arr. Christopher Dedrick

EL RELICARIO
Juan Gutiérrez de Padilla/arr. Don Bagley

:: INTERMISSION ::

VALS PERUANO
Enrique Crespo/arr. Musikverlag

SELECTIONS FROM *CARNAVAL*
Robert Schumann/arr. Christopher Coletti/Brandon Ridenour

QUINTET
Michael Kamen

TRIBUTE TO THE BALLET
Arr. Sonny Kompanek

Notes
ON THE
PROGRAM

BY
Sandra Hyslop

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750)/arr. Ronald Romm

Bach was still in his twenties when he wrote this piece for his job as the Neuekirche [New Church] organist in Arnstadt. His official, contractual duties included repairing and maintaining the organ—no mention of composing. His “Little” Fugue in G minor (so-called to distinguish it from other G-minor fugues) has been the basis for many adaptations and arrangements since its composition in ca. 1705.



Bach wrote the Little Fugue in G minor, BWV 578, for the organ.

DAMIGELLA TUTTA BELLA

Claudio Monteverdi (1567-1643)/arr. Caleb Hudson

Monteverdi’s “Damigella tutta bella” was originally performed in 1607 by a trio of voices accompanied by a small complement of strings and harpsichord. The Italian verses implore the “All-beautiful maiden” to pour out sweet wine, or dew distilled from rubies and topaz, in order to quell the flames of love that are consuming the lover’s heart.



The interior of San Marco's Basilica, Venice, had—and has—acoustics perfectly suited to Gabrieli's polychoral compositions, whether for voices or brass instruments.

CANZONA PER SONARE, NO. 4

Giovanni Gabrieli (1557-1612)/arr. John Serry

Born in Venice, Gabrieli became the principal organist at that city’s great San Marco Basilica. The magnificence of the building, and its interior space, cannot be overestimated, both as architectural achievement and as musical inspiration. The facing choir lofts provided unique antiphonal effects, which Gabrieli exploited in his compositions for various instruments, notably brass choirs. His four volumes of 36 short Canzone per Sonare were published in 1608.

TURKISH RONDO

Wolfgang Amadeus Mozart (1756-91)/arr. Arthur Frackenpohl

The Turkish Rondo derives from the last movement of Mozart’s Piano Sonata in A, K. 331, composed in 1784. At the time it was written, “Turkish” music—or the Viennese imitation thereof—was very popular. The relatively thin, metallic sound of the harpsichord or the fortepiano (predecessors to the modern piano as we know it) lent itself to creating a good impression of “Janissary music”: the shrill sounds of cymbals, drums, triangle, shawm, brass, and other instruments used by the Ottoman Sultan’s armies—the Janissaries—to assert their dominance in warfare and frighten their enemies.



Cover photo of Leonard Bernstein's studio recording for Deutsche Grammophon of West Side Story, one of the most successful Broadway shows of all time, for which he wrote the music

TRIBUTE TO LEONARD BERNSTEIN

Arr. Christopher Dedrick

In addition to his unique and memorable career as a conductor of the New York Philharmonic and the Vienna Philharmonic, to name only two of many with which he performed and recorded, Leonard Bernstein (1918-1990) was a highly successful composer of music in many genres. First known for his score for *West Side Story* (1957), Bernstein continued to gain recognition through his music for *Candide*, *On the Town*, and the movie *On the Waterfront*, as well as a long catalog of other music for the theater and concert stage.

PENNY LANE

John Lennon (1940-1980)/Paul McCartney (b. 1942)/arr. Christopher Dedrick

"Penny Lane is in my ears and in my eyes. There beneath the blue suburban skies I sit..." Yes, there they sat and stood, at the Penny Lane bus stop, waiting for the bus that would take them into town, their hometown of Liverpool. Recorded in December 1966, the song was first released in February 1967, the opposite side of the single "Strawberry Fields Forever."



The McCartney-Lennon song got its title from a street near John Lennon's childhood home in Liverpool. He and Paul McCartney would meet on Penny Lane to catch a city-bound bus. The sign—regularly stolen by fans overtaken by Beatlemania—has now been replaced by a (nearly) theft-proof version.

EL RELICARIO

José Padilla (1889-1960)/arr. Don Bagley

El Relicario [the locket] was written in Paris by José Padilla Sánchez, a popular Spanish pianist and composer known as Maestro Padilla. His song "Violetera" was used by Charlie Chaplin for the movie *City Lights*. After El Relicario's 1920 introduction in a Parisian cabaret setting, its popularity spread and has remained one of the most-loved and familiar dances known as "pasodobles"—two step.

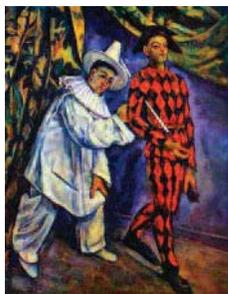
VALS PERUANO

Enrique Crespo (b. 1941)/arr. Musikverlag

Born in Montevideo on October 17, 1941, the trombonist and composer Enrique Crespo has contributed significantly to the expansion of repertoire for the trombone. As a jazz musician, scholar, symphony orchestra trombonist, arranger, bandleader, and recording artist, he has informed his compositions with the vast knowledge gained from his experiences as a working musician. The type of waltz known as the "Peruvian waltz" derives from a mixture of European and Peruvian musical elements that came together during the colonization of South America. Crespo's "Vals Peruano" is the third movement of his *Suite Americana*.



Photo of the pianist and composer José Padilla, "el genio de la musica"



Paul Cézanne's 1888 painting Pierrot and Harlequin. Robert Schumann depicted these two commedia dell'arte characters in the second and third sections of his piano suite *Carnaval*.

SELECTIONS FROM *CARNAVAL*

Robert Schumann (1810-1856)/arr. Christopher Coletti/Brandon Ridenour

In his earliest period of composing, Robert Schumann wrote many pieces for solo piano—particularly after he had fallen in love with the young concert pianist Clara Wieck, who became his Muse. The *Carnaval*, written in 1834-35, is a fanciful suite of 21 short pieces that represent the revelry surrounding the pre-Lenten season of parades and masked balls. In this work, Schumann depicted himself, Clara, and his friends and colleagues. Interlaced among those people he added characters from the Italian *commedia dell'arte*, such as Harlequin and Pierrot, portrayed here in this arrangement for brass instruments.

Notes
ON THE
PROGRAM

BY
Sandra Hyslop

QUINTET

Michael Kamen (1948-2003)

The award-winning composer and arranger Michael Kamen grew up in New York City, where he attended the High School of Music & Art and The Juilliard School. He wrote successfully for every conceivable pop, rock, and jazz setting, including concerts, movies, and television. He also composed eleven ballets, concertos for saxophone and electric guitar, and this Quintet, commissioned by the Canadian Brass. He completed it shortly before his passing in 2003 from complications of multiple sclerosis.

TRIBUTE TO THE BALLE

Arr. Sonny Kompanek

In addition to performing beloved excerpts from such familiar ballets as *Swan Lake*, *Nutcracker*, and *Romeo and Juliet*, members of the Canadian Brass prove their versatility by illustrating the secrets of ballet in full view of the audience. Those who have always wanted to execute a bourrée while playing a tuba will find enlightenment.



Members of the Canadian Brass, while performing beautiful arrangements of music from the world of ballet, also demonstrate Terpsichore's art with moves of their own.