

THE ANNAPOLIS BRASS QUINTET

The Annapolis Brass Quintet, America's only full-time brass ensemble, has been heralded here and abroad as one of the greatest brass chamber ensembles of our time. The undistracted commitment of these five musicians, enhanced by their rare fusion of talent and taste, produces an ensemble of consummate virtuosity that expresses itself con brio through a repertoire embracing the renaissance, baroque and contemporary musical idioms.

Comprising the quintet are David Cran, trumpet; Robert Suggs, trumpet; Arthur LaBar, horn; Tim Beck, trombone; and Robert Posten, bass trombone. The love and zest for what they do welds them together into a joyously cohesive group, whose enthusiasm is as relentless as it is irresistible.

During their 1976-77 concert season, the Annapolis Brass Quintet will perform in over half of the 50 states and in seven European countries.

The ABQ has recorded two albums of brass music for Crystal Records; "The Annapolis Brass Quintet" S-202 and "Quintessence" S-206.

'It has been said that the Annapolis Brass Quintet is great, and this is not exaggerated. An equal sound of brass has never been heard in Skien (Norway). The Annapolis Brass Quintet handled their instruments technically and musically so brilliantly as one can imagine possible, in an ensemble so shaded and precise that one had to pinch one's arm to find it was not a dream."—VARDEN, Skien, Norway.

Program

IN PRIDE OF MAY *Thomas Weelkes*

Thomas Weelkes was a seventeenth century English composer. His compositional technique is more conservative, but also more extroverted and genial than that of many of his contemporaries. In Pride of May is an excellent example of Weelkes' natural, pleasant, grateful and lighthearted music.

LENNON & McCARTNEY = GOLD *arr. C. Kellerhouse*

*VARIATIES *Peter Cabus*

Peter Cabus is one of Belgium's leading composers. Variaties is his second work for brass quintet. The work consists of a slow, beautiful theme and nine contrasting variations which are composed in light, delicate style which provides technical challenges for brass instrumentalists.

SONATA 22 *Johann Pezel*

For almost 20 years, Johann Pezel was a Stadtpfeifer (town wind-musician) in Leipzig. Pezel is best known, however, for the considerable amount of turmblasen (tower music) which he composed. The Sonata 22 is from a collection of five-part pieces published in 1670 under the title "Hora Decima" (tenth hour), so called because this music was performed from the town hall tower every morning at ten o'clock.

PIEDS-EN-L'AIR *Peter Warlock*

TWO AMERICAN RAGS *Scott Joplin*

TWO CANZONI *Samuel Scheidt*

Intermission

TRUMPETS OF VICTORY – YANKEE DOODLE . . . *Traditional* *arr. David Fetter*

*Latecomers will be seated at this time only. Please do not enter while program is in progress.

FOUR MOVEMENTS FOR FIVE BRASS *Collier Jones*

1. Introduction & March
2. Pretentions
3. Waltz
4. Finale – Allegro

Collier Jones is a graduate of the Yale School of Music. His clear cut neo-classic style is well exemplified in the concise movements of this work. The Four Movements for Five Brass utilizes dramatic contrasts in dynamics and timbre, and is characterized by intricate and, at times, driving rhythms.

FANCIES, TOYES & DREAMES *Giles Farnaby*

1. His Rest
2. A Toye
3. Tell Mee Daphne
4. The Old Spagnoletta

REVECY VENIR DU PRINTEMPS *Claude LeJeune*

Revey Venir du Printemps, originally a vocal piece, comes from a collection of Claude LeJeune's works published posthumously by his sister Cecile. The proper tune is primarily in the tenor (trombone) voice, but all five parts are so artfully written that any one might be mistaken for the melody on its own. The title well fits such a happy little tune - it translates as "Seeing Again the Coming of Spring".

LITTLE BROWN JUG *Traditional* *arr. Irving Rosenthal*

BILLY BOY *Traditional* *arr. C. W. Kellerhouse*

CONTRAPUNCTUS VII *J. S. Bach*

The Contrapunctus VII comes from the "Art of Fugue", the final music composed by Bach before his death in 1750. While formerly regarded as a theoretical manual of advanced counterpoint, it has become generally recognized as one of the greatest masterpieces of musical art. Bach did not specify instrumentation for the "Art of Fugue", but it has been transcribed for small orchestra, keyboard, string, woodwind and brass instruments. The inner compositional strength is enhanced by the rich, strong sonority of the brass quintet.

Tour Direction: Allied Concert Service
6757 Oxford Street, Mpls., Mn. 55426