

DEPARTMENT OF MUSIC WINTER QUARTER EVENTS

Tuesday, December 10 Tweed Museum 8:00 P.M.	MUSIC IN TWEED featuring UMD Jazz Faculty
Sunday, December 15 Marshall Performing Arts 7:00 P.M.	SOUNDS OF THE SEASON University Singers, The Seasons, Concert Chorale, & Brass Choir
Monday & Tuesday, Dec. 16,17 Kirby Ballroom	HOLIDAYCABARET Jazz Choir & Combos Stanley Wold, & Garth Alper, Directors
Tuesday, January 14 5:30 Concert Marshall Performing Arts	SENIOR HIGH HONOR BAND Timothy Mahr, Coordinator
Sunday, January 19 3:00 P.M. Bohannon Hall 90	FACULTY ARTIST SERIES George Hitt, Jazz Trumpet
Sunday, February 2 3:00 P.M. Bohannon Hall 90	FACULTY ARTIST SERIES Robert Williams, Clarinet
Sunday, February 2 8:00 P.M. Fregeau Auditorium/The Marshall School	TWIN PORTS WIND ENSEMBLE Timothy Mahr, conductor
Monday, February 3 8:00 P.M. Marshall Performing Arts	ANNAPOLIS BRASS
Tuesday, February 4 Afternoon	ANNAPOLIS BRASS MASTER CLASSES
Sunday, February 9 3:00 P.M. Bohannon Hall 90	CHAMBER ORCHESTRA & CHORALE CONCERT Raymond Comstock & Stanley Wold, Directors
Monday, February 10 7:00 p.m. Bull Pub	COMBOS I,II, & III
Tuesday, February 11 8:00 P.M. Tweed Museum	MUSIC IN TWEED Alan Bryan, Baritone
Saturday, February 15 2-5 P.M. Bohannon Hall 90	SUZUKI CHAMBER RECITAL Jodie LaChance, Director
February 17 8:00 P.M. Marshall Performing Arts	ORCHESTRA CONCERT Raymond Comstock, Director
Tuesday, February 18 8:00 P.M. Marshall Performing Arts	CONCERT BAND/JAZZ II CONCERT Timothy Mahr & David Schmalenberger, Directors
Wednesday, February 19 8:00 P.M. Marshall Performing Arts	WIND ENSEMBLE CONCERT Timothy Mahr, Director
Saturday, February 22 2:00 P.M. Bohannon Hall 90	PREPARATORY PIANO RECITAL Julie Ciurleo, Director
Sunday, February 23 3:00 P.M. Marshall Performing Arts	FACULTY ARTIST SERIES Sarah Schmalenberger, horn

The Department of Music is one of five cooperative units of the School of Fine Arts at the Duluth

ANNAPOLIS BRASS QUINTET

David Cran, Trumpet
Robert Suggs, Trumpet
Sharon Tiebert, Horn
Wayne Wells, Trombone
Robert Posten, Bass Trombone

Monday, February 3, 1992
Marshall Performing Arts Center
8:00 P.M.

PROGRAM

Anniversary Fanfare (1991)

Keith Snell
(b. 1950)

Two Works for Science

Elam Sprenkle
(b. 1948)

An Aubade (1988)
Diversions on a Repeated Sequence (1991)

English Folk Songs

set by Percy Grainger
arr. Joseph Kreines

Lisbon
Sussex Mummers' Carol
Six Dukes Went A'Fishtn'
As Sally Sat A-Weeping

Dance Suite

Leonard Bernstein
(1918-1990)

Dancisca
Waltz
Bi-Tango
Two-Step
MTV

Charaktery (1978)

Jiri Pauer
(b. 1919)

Allegro
Larghetto
Allegro Giocoso

INTERMISSION

Canzona Gallicam

Samuel Scheidt
(1587-1654)

Sonata II

Johann Kessell
(fl. 1657-1672)

Three Renaissance Trios

Heinrich Isaac
(c. 1450-1517)

Suite from "The Battel" (1591)

William Byrd
(1543-1623)

Trumpets Call to Battel/March Before the Battel:
Irishe Marche/March to the Fighite/The Retreat
Galliarde for the Victorie

Dances from "Terpsichore" (1612)

Michael Praetorius
(1569/73-1621)

Little Fugue

J. S. Bach
(1685-1750)

PROGRAM BIOGRAPHY

The Annapolis Brass Quintet was founded in 1971 as America's first full time performing brass ensemble and has been acclaimed one of the world's truly fine chamber ensembles. Each season the Quintet performs in the cultural centers and at universities and colleges throughout the United States. These annual tours, their brass symposiums, and the commissioning of new works by American composers, have been instrumental in fostering the tremendous interest in brass chamber music that is now evident in our country.

The Annapolis Brass Quintet has toured the European continent thirteen times, performing in the major cities, at summer festivals in Austria, Spain, Portugal, and France and recording for the broadcast centers in Germany, Austria, Switzerland, Holland, Belgium, Norway, and Ireland. In 1981, the Quintet made its first tours of both Central American and the Orient, and in 1983 traveled for the first time to two Middle Eastern countries.

The Annapolis Brass Quintet is recorded on Crystal, Richardson, Antigua, AmCam, Orion and Concord Records and appears under the management of John Gingrich Management, Inc., P.O. Box 1515, New York, New York 10023.

Tonight's concert is sponsored in part by a grant from the Arrowhead Regional Arts Council.

SAMUEL SCHEIDT

Samuel Scheidt is regarded as one of the best composers of his time. He was a respected organist who held various musical posts in the city of Halle, Germany. At the time Scheidt composed *Canzona Gallicani*, he was probably enjoying the happiest years of his life. He had recently been appointed court "Kappelmelster," and his personal fame and fortune were rising rapidly. A few years later, however, Scheidt's flourishing life at court came to an abrupt end when Halle entered the Thirty Years War. This was only the beginning of a period of tragedy for the now unemployed composer. The low point of his life must have come with the death of all four of his children within a single month when the plague hit the city. But through it all he continued to compose and publish his music. Although in his final years comparative peace and prosperity returned to him, he is reported to have been cruelly ignored near the end of his life by the mayor of Bittersfeld, a former friend and pupil.

JOHANN KESSEL

We know only that Johann Kessel was active as an organist and composer in the city of Oels (now Olesnica, Poland) during the latter part of the 17th century. The Sonata II comes from a collection of three and five part instrumental pieces published in 1672 and inscribed as suitable for performance by stringed or wind instruments.

HEINRICH ISAAC

Heinrich Isaac was Flemish by birth but spent a large part of his productive life working in Germany. His music is noteworthy for the period not only because of its stylistic diversity, but also for its extraordinarily high quality. The present instrumental trios are impossible to date conclusively but were probably composed sometime during Isaac's tenure with Maximilian I, from 1496 to 1517. As was common practice at the time, they were probably performed on whatever instruments happened to be close at hand. Sackbuts are known to have been close at hand frequently at the court of Maximilian I.

WILLIAM BYRD

William Byrd belonged to the relatively small number of English artists who shaped Elizabethan culture. Because of his versatility it is hard to describe his manifold contributions in a few sentences. Though Byrd was described as being "naturally disposed to Gravitie and Pletie," there is no music at the time that projects more exuberance and gaiety than a piece like *The Battel*. The battle musically depicted here has been traditionally assumed to be either the English defeat of the Spanish Armada or the Irish wars. Whichever may be the case, *The Battel* appeared in various renditions during Byrd's lifetime and stands as one of the earliest examples of unabashed programmatic music extant.

MICHAEL PRAETORIUS

Michael Praetorius was the most versatile, wide-ranging and prolific German composer of his generation. This is all the more amazing considering he was largely self-taught. His main energies were devoted to sacred composition and music theory, though he was also a noted organist, and it was in this capacity that he was employed by the court at Wolfenbuttel. Praetorius' theoretical writing and illustrated texts on instruments and performance practices rank him as the single most important source of information about German music in the early 17th century. Of his secular works, only the single collection *Terpsichore*, a large volume of four- and five-part instrumental dances in the French style, survives.

J.S. BACH

Bach mastery of the contrapuntal style of composition remains unchallenged some 300 years after his death. While many of his fugues and canons were formerly regarded principally as theoretical manuals of advanced counterpoint, they have become generally recognized in our time as some of the greatest masterpieces of musical art. The *Little Fugue* is among the most popular of Bach's vast body of works, and has been transcribed for performance by virtually every type of ensemble.

NOTES

KEITH SNELL

Keith Snell is active as a trumpeter, composer, arranger and educator in the Los Angeles area. His *Anniversary Fanfare* was commissioned by former ABQ horn player, Calvin Smith and his wife Paula for the 20th anniversary of the Annapolis Brass Quintet. It received its world premiere at the Quintet's 20th Anniversary celebration this past June. The composer states: "The piece is intended to reflect the great joy and spirit the ABQ has brought to performing during its twenty year history."

ELAM SPRENKLE

Elam Sprenkle is currently a professor of theory and music history at the Peabody Conservatory in Baltimore. He also hosts a weekly radio show titled *On Music*. Dr. Sprenkle has written many solo and collaborative works for the ABQ, including two compositions for brass and orchestra and three for voices and brass.

An Aubade was commissioned by the 20th General Assembly of the International Astronomical Union in 1988, and *Diversions on a Repeated Sequence* was written for the 7th International Congress on Human Genetics.

PERCY GRAINGER

Percy Grainger is best known for the folk song collecting he did in the early 1920's. As an accomplished pianist he was famous for his interpretation of the Grieg piano concerto and an experimenter with electronic music. His commissions by the Goldman Band to write original works for wind band based on folk music resulted in some of the very finest compositions for that medium. Percy Grainger was an eccentric and one of his projects was to rid the common musical language of all latin based influence. Thus in Grainger's music, common terms such as *Ritard*, *Andante* and *Cantabile* become "Slow off Slightly", "Walkingly", and "Singingly".

LEONARD BERNSTEIN

Leonard Bernstein is one of the most significant figures in twentieth century American music. He sustained a dazzling, multi-faceted career as composer, conductor, pianist, lecturer and author for over forty years. Early in his career as a composer, Bernstein established himself as the master of a wide range of musical idioms. His *Dance Suite* for brass quintet appeared just last year shortly before the composer's death. It is a version of the short ballet suite written in honor of the fiftieth anniversary of the New York City Ballet. The movements in the original score were dedicated to the company's several directors.

JIRI PAUER

Jiri Pauer, one of Czechoslovakia's most highly regarded composers, presently holds a position as Professor at the Academy of Arts and Music in Prague and is also President of the Czechoslovakian Council of Music. He is a composer capable of widely diverse styles, working in one composition with a freely employed twelve-tone row, and in another with a strict tonal center. Pauer has a sizable catalog of works in virtually all media, including opera, orchestral, chamber, and vocal. Although he has frequently composed for brass, *Charaktery*, which was written for the ABQ, is his only brass quintet. Of this work (which translates as *Characters*), Pauer writes "...there exist not only human characters, but also characters of different instruments. In an orchestra, characters of instrumental groups and in this case, characters of trumpets, horn and trombones."