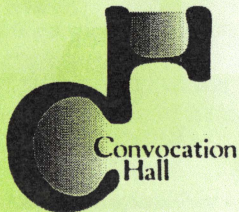


FACULTY &
friends

An Evening with Philip Jones (Two)

The Legacy of his Brass Ensemble

Sunday, October 26, 2003 at 8:00 pm



**Arts Building
University of Alberta**

Program

The Earle of Oxford's March
William Byrd
(c. 1540-1623)
arr Elgar Howarth

Playgrounds for Angels
Einojuhani Rautavaara
(b. 1928)

Divertimento
Raymond Premru
(1934-1998)

1. Of Knights and Castles
2. A Tale from Long Ago
3. Petite March
4. Le bateau sur léman
5. Blues March

INTERVAL

Suite, from the *Royal Brass Music of King James I*
arr Thurston Dart

6. Almande
1. Almande
3. Almande
2. Fantasia
4. Pavan
5. Almande
6. Almande (Reprise)

Greensleeves
arr Elgar Howarth

Symphony for Brass Op.123
Malcolm Arnold
(b. 1921)

Faculty Brass and Friends

Conductor	Malcolm Forsyth
Trumpets	Russell Whitehead Alvin Lowrey Nancy McBride
(Special Guest)	Dean McNeill
Trombones	John McPherson Kathryn Macintosh Ryan Purchase
Bass Trombone	Chris Taylor
Horn	Gerry Onciul
Tuba	Scott Whetham

Program Notes

William Byrd
b. London~ c. 1540
d. Stondon Massey, Essex~ 4 July 1623

arr **Elgar Howarth**
b. Cannock, Staffs~ 4 Nov 1935

The Earle of Oxford's March

One of England's most gifted and respected composers of the late Renaissance, William Byrd was called, even during his own lifetime, "a father of music." A master of keyboard music and the madrigal as well as Latin and English church music, he was an organist and member of the sovereign's private religious establishment, the Chapel Royal. Byrd and his contemporaries wrote their keyboard works for the virginal, a small rectangular harpsichord-like instrument in which metal strings were plucked by a plectrum usually made usually of crow quills. Although his music for the virginal was only a tiny portion of his output, he brought the genre to its maturity and was largely responsible for the English keyboard style of the late 16th and 17th centuries in England.

Also known under the title *The Marche before the Battell*, this piece is part of an important part of a collection entitled *My Ladye Nevells Booke* (1591). Here Byrd preserved and, to a considerable extent, ordered the best of his virginal music he had written by that time. Displaying richness of invention, the work is part of a long tradition of musical 'battle pieces,' which began with Clément Janequin. While *The Earle of Oxford's Marche* is often associated with two other battle pieces, *The Battell*, and *The Galliard for the victorie*, the three works seem to have been conceived individually. Although originally composed for keyboard, this evening's performance features Elgar Howarth's arrangement for brass ensemble.

Einojuhani Rautavaara
b. Helsinki~ 9 Oct 1928

Playground for Angels

One of Finland's finest composers, Rautavaara was commissioned by the Helsinki Festival to write *Playground for Angels*. In September of 1981, the internationally recognized Philip Jones Brass Ensemble, whose renowned performances spanned over three decades, changing the face of the brass ensemble repertoires, was the first to perform the work.

Creating an extended *canzon per sonar* or sounding piece, Rautavaara divides the ensemble into its three main constituents: trumpets, trombones and horn/tuba. Each of these divisions can be identified with specific musical material—the trumpets with quick fanfare-like motifs, the trombones with arpeggio and glissandi passages, and the horn/tuba with extended cantabile lines. While each of the groups are featured separately, they also comment on and compete with the music in each of the neighboring "playgrounds." The kaleidoscopic sound world created by Rautavaara constitutes one of the most virtuosic display pieces in the brass ensemble repertoire.

Raymond Premru
b. New York State~ 1934
d. Oberlin, Ohio~ 1998

Divertimento for Ten Brass

In addition to being a member of Philip Jones Brass Ensemble, Premru himself wrote compositions including chamber music, orchestral works, jazz scores, and film music. Commissioned by the Harrogate Festival for the Philip Jones Brass Ensemble, the divertimento premiered at the festival in August of 1976. Following the tradition of a divertimento being light, "diverting" music, this work provides just that: a musical entertainment. Its nine pieces, which, according to the composer's instructions, can be performed individually or in any combination or order, consist of: Fanfare, Toccata—in celebration, A Tale for Long Ago, Of Knights and Castles, Lullaby, Intermezzo, Petite March, Le Bateau sur Léman, and Blues March.

Premru suggests that the divertimento "is the sort of music which needs no explanation." He does however point out that despite the title of one movement, *Le Bateau sur Léman*, the piece in question does not try to describe a boat as the title might suggest. Rather, he draws its theme from the extremely serene, peaceful mood he felt "watching the lovely paddle streamers on Lac Léman on a lazy, sun drenched June afternoon."

arr Thurston Dart
b. London~3 September 1921
d. London~6 March 1971

Suite from *The Royal Brass Music of King James I*

The royal court in England has a long history of employing musicians for the purposes of entertainment. Both Henry VII and Elizabeth I surrounded themselves with a wealth of musicians and a variety of instruments of the latest fashion. With the succession of King James I, the son of Mary, Queen of Scots in 1603, the tradition of lavish court music continued. In addition to strings, keyboard, and choristers, King James employed a large body of trumpeters and ensembles of flute and recorder players, as well as a mixed consort of shawms and sackbuts. Although the music played by the wind-band was thought to have disappeared, a set of part books containing some sixty pieces was found in the last century. Written in six parts, these pieces were composed specifically for King James's band.

In 1959, Thurston Dart restored and published this body of music. In *Suite from the Royal Brass Music of King James I*, Dart draws together many pieces from various composers of the King's court, arranging them in a single multi-movement suite. The works comprising the suite include three almandes by an anonymous composer, James Harding and Giles Farnaby respectively, a fantasia by Jerome Bassano, a pavan by Anthony Bussane, and an almande by Nicholas Guy. Rounding off the gathering is the *da capo* return of the opening almande. While the various pieces are not united by key or thematic material, their common origin results in a prevailing uniformity of style, which drawn out of a single period in time binds the suite together.

arr Elgar Howarth

Greensleeves

Although legend has it that King Henry VIII wrote Greensleeves about Anne Boleyn, evidence shows this to be untrue. The many references to Greensleeves commence in the late sixteenth century, perhaps the most famous being Falstaff's "Let the sky . . . thunder to the tune of Green Sleeves."

It is likely that the well-known words were probably first published in 1580 as a separate ballad by Richard Jones, as there appears in the Registers of the Stationer's Company a license to him for "A new Northern Dittye of the Lady Green Sleeves." In 1583, the words appeared again in *A Handefull of Pleasant Delites*. Here the words are described as "a new courtly sonnet of the Lady Greensleeves. . . to the new tune of 'Greensleeves.'"

Although today the ballad is sung slowly and soulfully, the Shakespearean reference and its inclusion in *The Dancing Master* beginning with the seventh edition in 1686, indicates that it was originally a vigorous dance tune.

Sir Malcolm Arnold
b. Northampton~ 21 October 1921

Symphony for Brass, op 123

Knighted in 1993 for his outstanding contribution to the world of British music, Sir Malcolm Arnold stands as one of the most fluent and versatile composers of his generation. His prolific output comprises symphonies, chamber music, stage works, choral music, and over a hundred scores for film and television, including the Oscar-winning *Bridge on the River Kwai*.

Marking the fiftieth birthday of Philip Jones (of the Philip Jones Brass Ensemble), the *Symphony for Brass* is a quite different from what one might anticipate for such an occasion. Absent are the brilliant displays of brass writing, full of Arnold's hallmarks; rather the symphony is a somber, bleak work and clearly the product of what was one of Arnold's most difficult periods. Following the collapse of his second marriage in 1977, this personal crisis combined with recurrent bouts of illness lasting until 1984, left little room for composition. *Symphony for Brass*, together with the *Trumpet Concerto* and the *Eighth Symphony* are the only works completed during these years.

Notes by Deanna Davis

Malcolm Forsyth, recently retired from the U of A after 34 years' teaching there, is an internationally renowned composer with three JUNOs to his credit. A former trombonist, he has also appeared in the role of conductor of orchestras and ensembles around the world. This year he was awarded the Queen's Jubilee Medal and is soon to be inducted into the Order of Canada by the Governor General.

Alvin Lowrey has served as principal trumpet of the Edmonton Symphony Orchestra since 1975 and has taught at the University of Alberta during most of that period. Prior to coming to Edmonton, Mr Lowrey taught at the Universities of Illinois (Champaign-Urbana), Northern Colorado (Greeley), Western Michigan (Kalamazoo) and at Michigan State (East Lansing). He has degrees from the University of Kansas and the University of Illinois, and pursued post-graduate studies at Michigan State University. His main mentors have been Richard Brummett, Kenneth Bloomquist and Haskell Sexton; he has also studied with Gordon Mathie, Byron Autrey, Robert Nagel, Edward Tarr and Vincent Cichowicz.

As a performer, Mr Lowrey has played with faculty brass quintets of the Universities of Illinois, Northern Colorado, Western Michigan and Alberta. He has played in a variety of Midwestern semi-professional civic orchestras and was a member of the Miami Philharmonic before coming to Edmonton. He has toured Southeast Asia with a large brass ensemble performing 80 concerts in 90 days, and has toured Europe performing at contemporary music festivals in Germany, Poland, France and England.

Kathryn Macintosh was born in Montreal and grew up in Fredericton, New Brunswick where she took up the trombone in junior high school. After studies at the University of Toronto she moved to Edmonton in 1983 to play second trombone in the Edmonton Symphony. In addition to her work with the orchestra, Kathryn is busy with the administration of the Mill Creek Colliery Band as well as being the band's solo trombonist. Her favorite music is late nineteenth century opera, the bel canto style of which has definitely had a strong influence on her trombone playing!

Nancy McBride is a recent graduate of the University of Alberta. She received her Bachelor of Music in Performance with the guidance of her teachers, Alvin Lowrey, Guy Few, and Wendy Grasdahl.

Dean McNeill is an Associate Professor at the University of Saskatchewan and holds degrees from the University of North Texas (Masters), McGill University (Undergraduate), and a Music Diploma from Grant McEwan Community College. Dean is currently a member of the Saskatoon Symphony, the Saskatchewan Brass (quintet) and the Metro Jazz Ensemble and has performed extensively as well with the Blue Bonnet Brass (Ft. Worth Texas). Dean has performed on thirteen compact disks spanning the jazz, classical, commercial and education fields. Many of his compositions and arrangements are published through either Walrus Music, First Stroke Music, or Cherry Classics Music.

Since 1980 **John McPherson** has been Principal Trombone of the Edmonton Symphony Orchestra. A native Edmontonian, John has been both a Trombone and Euphonium soloist with the E.S.O., as well the Orchestra has performed many of his compositions. His orchestral experience also includes the Toronto Symphony, Hamilton Philharmonic, and Kitchener-Waterloo Symphony.

As a chamber musician John has performed and recorded as a member of the Canadian Chamber Ensemble, the Malcolm Forsyth Trombone Ensemble, ALBERTASaurus Tuba Quartet, the Old Strathcona Town Band, and the Plumbers Union.

John is also the Visiting Assistant Professor of Trombone and Euphonium at the University of Alberta.

Gerry Onciul is a graduate of the University of Alberta and has played professionally with many orchestras, bands and chamber groups throughout his career. He performs regularly with the Edmonton Symphony Orchestra as assistant principal horn and has appeared as soloist with the ESO. Gerry has played in numerous recitals at the "Call of the Wild" horn festival held annually at Cold Lake, AB. Most recently he performed with the National Ballet Orchestra in a performance of "Firebird".

Ryan Purchase holds a Master's degree in music performance from the University of Toronto. He has been a member of the Regina Symphony Orchestra and the National Youth Orchestra of Canada, and is now a freelance performer and teacher in the Edmonton area.

A native Edmontonian, **Christopher Taylor** has been instructor of Bass Trombone at the U of A since 1984. He obtained his Master of Music Degree in Performance from the U of A in 1981. He is now in his twenty-eighth season as principal Bass Trombone of the Edmonton Symphony.

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Formal studies followed, at the Eastman School of Music, and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as Principal Tuba, and has performed as soloist with them. He has been heard on the CBC as soloist and composer.

Scott is a member of the Mill Creek Colliery Band (a British-style brass band), and performs with "Bass Line Road", (a new music ensemble consisting of tuba, double bass, bassoon and percussion).

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986-1991 was Principal Trumpet with the Saskatoon Symphony and a sessional lecturer at the University of Saskatchewan. Russell has been a featured soloist with the Saskatoon and Red Deer Symphonies, the 1995 International Computer Music Conference held at the Banff Centre, the Edmonton Cantando Band Festival (2000-2003); the Alberta College Wind Sinfonia, Alberta Baroque Ensemble and recorded solo and chamber concerts for CBC radio. Presently, Russell performs regularly with the Edmonton Symphony Orchestra, the Capital Brass, and teaches at the University of Alberta, Kings University College and through his home.

Upcoming Events

October

28 Tuesday, 12:00 pm

MACH at the Winspear

Free Noon-Hour Concert!

Soloist Marnie Giesbrecht, organ

with the University of Alberta **Academy Strings. Tanya Prochazka, Conductor**

Johann Sebastian Bach *Toccat and Fugue in F Major, BWV 540*

Francis Poulenc Concerto in G Minor for Organ, Strings and Tympani

November

2 Sunday, 3:00 pm

Master of Music Recital

Karen Nell, Choral Conducting

"Ah, the Sea..."

Oceanus Ensemble

with Rob Curtis, piano

and the Island Orchestra

Free admission

2 Sunday, 8:00 pm

University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Featuring works by Mahler, Rosauero, Barber and Kilar

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

5 Wednesday, 8:00 pm

University of Alberta

Orchestral Winds and Percussion

Malcolm Forsyth, Director

Program will include works by

Dvořák, Gabrieli and Stravinsky

7 Friday, 8:00 pm

Music at Convocation Hall

Philippe Bertaud, guitar

Program will include works by

Bertaud, Powell, Albeniz, Satie, Piazzola,

Buarque, Carlevaro, Dyens, Lauro,

Villa-Lobos, Giuliani

Admission: \$10/student/senior, \$15/adult

8 Saturday, 2:00 pm

Faculty Recital

Roger Admiral, piano

Program will include works Bashaw,

Matthews, Priest, Rizzuto and Mather

Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm

University of Alberta Symphony

Orchestra Concerto Competition

Free admission

14 Friday, 2:00 pm

World Music Sampler

Studio 27, Fine Arts Building

Free admission

For more information please contact the

Canadian Centre for Ethnomusicology

Telephone 492-8211



Please donate to Bank Campus Food

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



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