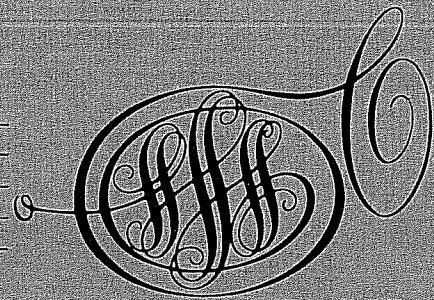


THE ANNAPOLIS BRASS QUINTET
ARTISTS SERIES
1985-86



The Brass Chamber Music
Society of Annapolis



PROGRAM

CELTIC SUITE arr. Jared Denhard
The British Grenadier
The Parting Glass
O'Keefe's Slide

ENGLISH FOLK SONGS set by Percy Grainger
Lisbon arr. Joseph Kreines
Sussex Mummers' Christmas Carol
Six Dukes Went A'Fishin'
As Sally Sat A-Weeping

PROVENÇAALE VOLKSLIEDEREN
Un Ange A Fa La Crido arr. Jan Van Der Roost
Adam E Sa Coumpagno
Lou Fustié

THREE SETTINGS OF AN ANCIENT FLEMISH SONG
Si J'ay Perdu Mon Amy Josquin Desprez
(c. 1440 - 1521)
Si J'ay Perdu Mon Amy Marbriano deOrto
(c. 1460 - 1529)
Si J'ay Perdu Mon Amy Anonymous 16th Century

THREE MOVEMENTS (1973) Jenő Zádor
Hungarian Scherzo (1894 - 1977)
Song
Peasant Dance

INTERVAL

VARIATIONS ON A FOLK THEME (1965) Randall Snyder
(b. 1944)

FOLK SONG FANTASY (1955) William Presser
(b. 1916)

BRAZILIAN SUITE arr. Jared Denhard
Romance and Quadrilla
Fandango and Batuque

SELECTIONS from *The Sacred Harp* (c. 1840)

APPALACHIAN SUITE arr. Jared Denhard
Turkey in the Straw
Shenandoah
Old Joe Clark

NOTES

The notion that there exists a body of folk music as separate from art music is widespread in both Europe and America. Most other cultures recognize no such distinction. In the Western world exactly what this distinction is and where folk music comes from has been the subject of heated debate for years. But although the origin of folk music and its lines of demarcation are at best confusing, there has never been much controversy over which camp the brass quintet belongs in.

The music heard this evening has been neither passed along to the Quintet by their grandparents nor gathered in a scholarly manner. It has mostly been composed or arranged for brass in a somewhat stylized fashion. This borrowing of folk songs by art music is a tradition at least as old as the *trouvères* of the Renaissance and perhaps much older. Just how this borrowing is done can encompass a broad spectrum, from fairly straight-forward settings to the transformation of simple material into elaborate full scale compositions. Tonight's program stretches toward both extremes.

While this evening's performance is not folk music, it is most certainly *about* folk music. It is about some of the differences in folk music around the world, but even more it is about that which is common to all folk music. It is about those qualities which the clever and skillful composer will preserve through any transformation: the simple, the pure and the natural in music.

JOSQUIN DESPREZ

Josquin began his musical career as a choirboy at St. Quentin in Flanders. At various times in his life he was a member of the Papal Chapel and the French court of Louis XII. The posts he held, however, are scarcely equal to his great reputation among either his contemporaries or twentieth century music historians, both groups having counted him among the greatest of all times. Martin Luther called him the "master of the notes," observing that the notes "must do as he wills; as for other composers, they have to do as the notes will."

MARBRIANO DE ORTO

Marbriano deOrto was one of the many Netherlanders of the period to move for a time to Italy. While in Rome as a chapel singer, he Italianized his name and retained that version upon his return home in 1494. Historic records show Orto spending time at both the Burgundian and Spanish courts, but in exactly what capacity is not clear. Of his compositions, five masses and a few miscellaneous motets and chansons are all that are preserved today.

JENŐ ZÁDOR

Jenő Zádor was born in Hungary and began composing music at the age of thirteen. By age sixteen he had entered the Vienna Conservatory where, after earning a Ph.D, he was appointed to the faculty. His work gained wide recognition during his lifetime including the Hungarian National Prize for Composition and an appointment as honorary professor at the Royal Academy of Music in Budapest. He spent the last half of his life in the United States where he was active principally in composing stage works, orchestral pieces and film scores. His work is characterized by strong ties to Hungarian folk music influences, much in the tradition of his compatriots Bartok and Kodaly.

RANDALL SNYDER

Randall Snyder was born in Chicago and began his career composing in the jazz idiom. He continued these interests during the summer of 1962 with study at Michigan State University and later turned to classical and modern composition as a student of Bronson Ragan in New York. After receiving degrees from Quincy College and the University of Wisconsin, he taught high school for a year in Madison, Wisconsin. In 1968 Snyder joined the music faculty at Rock Valley College in Rockford, Illinois. His *Variations on a Folk Theme*, based on "Greensleeves," are not strict variations since they do not follow the formal harmonic structure of the tune, but rather character variations which explore different facets, usually melodic, of the theme.

WILLIAM PRESSER

William Presser was born in Saginaw, Michigan, in 1916. He attended Alma College and the University of Michigan, and received his doctorate from the Eastman School of Music in Rochester. Presser has held various teaching positions, the longest and most recent of which was at the University of Southern Mississippi in Hattiesburg, from which he recently retired. He has written over one hundred works and has been honored with eleven prizes and awards for his compositions. His *Folk Song Fantasy* is based on the old tunes "Lord Lovell" and "Barbara Ellen."

THE ARTISTS

ANNAPOLIS BRASS QUINTET

DAVID CRAN, Trumpet
ROBERT SUGGS, Trumpet
ARTHUR BROOKS, Horn
WAYNE WELLS, Trombone
ROBERT POSTEN, Bass Trombone

The Annapolis Brass Quintet is now beginning its fifteenth season as a full-time performing brass ensemble and over the years has become recognized as one of the world's truly fine chamber ensembles. In addition to local activities through the BCMSA, each season the Quintet performs in 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 and Portugal, and recording for the broadcast centers in Germany, Austria, Switzerland, the Netherlands, Belgium, Norway and Ireland. In 1981 the Quintet made its first tours of both Central America and the Orient and in 1983 traveled for the first time to two Middle Eastern countries.

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

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For the BCMSA, the relaxation and relative quiet that accompanied the successful completion of the last Artists Series have long since given way to the frantic goings-on that signal the beginning of a new season. Much the same pattern marks the cycle of the Annapolis Brass Quintet's seasons, with, to be sure, greater intensity and harder work, and they too now plunge into the hectic schedule of yet another season. This particular beginning is, though, one we think worth remarking on, since the Quintet now enters its fifteenth year. The Brass Chamber Music Society salutes the Annapolis Brass Quintet, for its past and to its future, and hopes that all of our subscribers will join us in celebrating this occasion at the reception following this evening's performance.

For helping to make the Artists Series and this evening's program possible, we thank Gordon Fischer, Nancy Galetsky, Bob and Dotti Kauffman, Barbara Lee, Rosamond Rice, Jill Voran, Bill Reem, the Strawberry Press, and the BCMSA Chorus, as well as our numerous cookie bakers and ushers. Thanks also to Alan Chantker and WBJC-FM in Baltimore for taping and broadcasting this evening's concert.

The Annapolis Brass Quintet Artists Series is supported in part by grants from the National Endowment for the Arts, the MidAtlantic Arts Consortium, the Maryland State Arts Council, and the Anne Arundel County Commission on Culture and the Arts. Their assistance is greatly appreciated.

1985-86 SEASON CONTRIBUTORS

The BCMSA greatly appreciates the support of its members and contributors, whose generosity ensures the continued high quality of the Annapolis Brass Quintet Artists Series. When you patronize the local businesses who are among our contributors, please express our gratitude for their support.

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