

MUSIC FOR BRASS QUINTET

PERFORMED BY

THE AMERICAN BRASS QUINTET

Vive le Roi (Long Live the King)—Josquin des Pres (1450-1521)

Canzona "La Spiritata"—Giovanni Gabrieli (1557-1612)

Desperavi (I Have Despaired)—Michael East (c. 1580-1648)

Triptych for Brass Quintet—Charles Whittenberg (1927-)

Rotational Games: scherzo

Sustenuto (Elegy in Memory of
Anton Webern, 1883-1945)

Canonic Fanfares

Contrapunctus Number Three—Johann Sebastian Bach (1685-1750)
(from "The Art of Fugue")

Brass Quartet—Ulysses Kay (1917-)

Fantasia

Arioso

Toccata

Suite of Elizabethan Dances—Anthony Holborne (d. 1602)
(from "Pavans, Galliards, Almains,
and other short Aeirs" London 1599)

The Honie-Suckle

Muy Linda

The Fairie Round

Pavana Ploravit

Wanton

The Night Watch

FOLKWAYS RECORDS FM 3651



SIDE I

- | | |
|--|-------------------------------|
| Band 1: VIVE LE ROI (Long Live the King) | Josquin des Pres (1450-1521) |
| Band 2: CANZONA "LA SPIRITATA" | Giovanni Gabrieli (1557-1612) |
| Band 3: DESPERAVI (I Have Despaired) | Michael East (c. 1580-1648) |
| Band 4: TRIPTYCH FOR BRASS QUINTET | Charles Whittenberg (1927-) |
| Rotational Games: scherzo | |
| Sustenuto (Elegy in Memory of Anton Webern, 1883-1945) | |
| Canonic Fanfares | |

SIDE II

- | | |
|--|--------------------------------------|
| Band 1: CONTRAPUNCTUS NUMBER THREE
(from "The Art of Fugue") | Johann Sebastian Bach
(1685-1750) |
| Band 2: BRASS QUARTET | Ulysses Kay (1917-) |
| Fantasia | |
| Arioso | |
| Toccata | |
| Band 3: SUITE OF ELIZABETHAN DANCES | Anthony Holborne (d. 1602) |
| (from "Pavans, Galliards, Almains, and other short Aeirs" London 1599) | |
| The Honie-Suckle | |
| Muy Linda | |
| The Fairie Round | |
| Pavana Ploravit | |
| Wanton | |
| The Night Watch | |



Arnold Fromme; Robert E. Biddlecome; Richard A. Happe; Ronald K. Anderson; & Allan J. Dean.

MUSIC FOR BRASS QUINTET

PERFORMED BY

THE AMERICAN BRASS QUINTET

COVER DESIGN BY RONALD CLYNE

DESCRIPTIVE NOTES ARE INSIDE POCKET

Library of Congress Catalogue Card No. R 65-1929

© 1965 FOLKWAYS RECORDS & SERVICE Corp., 701 Seventh Ave., New York City
Distributed by Folkways/Scholastic Records, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632

MUSIC FOR BRASS QUINTET

Performed by The American Brass Quintet

INTRODUCTION

Chamber Music for brass instruments may appear to be uniquely a product of the twentieth century, but the appearance is deceiving. In reality, the Brass Quintet was in existence during the sixteenth, seventeenth and early eighteenth centuries. Although unknown since then, it has been experiencing a startling renaissance during the last two decades, particularly in the United States. The American Brass Quintet is a pioneer in this rebirth, and one of the outstanding proponents of Chamber Music for Brass. The number of communities and Concert Series engaging a Brass Quintet increases yearly due not only to the unique excitement, color and expressiveness of the medium, but also to the Brass Quintet's particular repertory. This repertory has been expanding rapidly both in quantity and in quality, and cannot be duplicated by any of the other chamber music mediums. It is a welcome addition to the world's treasury of musical experiences.

Historically, the use of brass instruments in small ensembles reaches back to at least the fourteenth century, before the violin or oboe as such were known. During the sixteenth century, ensembles of purely brass are heard of, ("His Majesty's Cornetts and Sackbuts") and in the sixteenth century, the Brass Quintet, consisting of two Cornetts and three Trombones (alto, tenor and bass), became commonplace.

At this point in history, coincidental with a dramatic change in musical fashions, the violin, flute and oboe underwent a phenomenal development. As interest in the new instruments rose, the brasses went into an eclipse that lasted over two hundred years. Skills disappeared, instruments went out of existence and past glories were forgotten. It was not until the last half of the nineteenth century, encouraged by the invention of valves and other refinements of the instruments, that brass playing awoke from its long dormant state. Again this was coincidental with a change in musical styles and the exuberance brought on by the romantic period.

At the turn of the century, a significant number of

quartets and quintets for brass were composed in old St. Petersburg (Leningrad today) in Russia, but unfortunately by minor composers. It was not until the period between the two World Wars that major composers such as Poulenc, Glazounov, Hindemith and Villa-Lobos showed an interest in the medium. By then the necessary wide variety of tonal and technical resources, the virtuosity and control and the musical intelligence and imagination were sufficiently developed among brass players to allow them to again take their place in the world of Chamber Music.

After World War II, the renaissance of the Brass Quintet made rapid strides as did its literature. The unusually wide dynamic range of the brass, the variety of its tonal colors and the ability to clearly delineate simultaneous musical lines while still maintaining a homogeneity of sound, all suited the compositional practices of many contemporary composers possibly better than any of the other standard chamber groups. Another very important factor in this rebirth was the sudden interest, on the part of the Chamber Music public, in the forgotten masterpieces of the pre-Bach eras. Again, this is an area where, aside from the very few ensembles that perform on the actual ancient instruments, the Brass Quintet gives the most effective, colorful and authentic performance of the music of these periods, probably coming closest to the colors and articulations the composers had in mind. Some of this early music was actually written for brasses, but before the seventeenth century, ensemble music rarely specified the instruments to be used. Literary descriptions from these periods, plus the character of the music itself, indicate that brasses were frequently employed. Today, the Brass Quintet is helping bring back to life these unjustly neglected works that in their day, gave life to the idea of Brass Chamber Music.

This recording presents a profile of the repertory of The American Brass Quintet, spanning a period of almost five hundred years. It demonstrates not only the beauty and expressiveness of the Brass Quintet as a Chamber Music medium, but the valuable contribution its literature offers the world of music.

THE MUSIC

SIDE A

- | | | |
|-----------|----------------------------------|----------------------------------|
| BAND I. | Vive le Roi (Long Live the King) | Josquin des Pres
(1450-1521) |
| BAND II. | Canzona "La Spiritata" | Giovanni Gabrieli
(1557-1612) |
| BAND III. | Desperavi (I Have Despaired) | Michael East
(c. 1580-1648) |
| BAND IV. | Triptych for Brass Quintet | Charles Whittenberg
(1927-) |
- Rotational Games:
scherzo
Sustenuto (Elegy in Memory of Anton Webern, 1883-1945)
Canonic Fanfares

XII of France. The work is actually a three voice canon with three successive themes, all based on the same cantus firmus, a melody in longer notes here played by the French Horn. The Latin names of the notes of the cantus are UT MI UT RE RE SOL ML. If we eliminate the consonants, remembering that in Latin U=V, we then have all the vowels of the French phrase VIVE (l)E (r)OL. Clever devices such as this, although loved by composers of these times, were more in the nature of an "in" joke, actually having little effect on the quality of the music. On the other hand, the voices in the canon entering only one beat apart, results in a composition of complex texture and of much brilliance and excitement.

SIDE A, BAND 2

CANZONA "LA SPIRITATA" (The Capricious One) by GIOVANNI GABRIELI (1557-1612)

The prolific Venetian composer, Giovanni Gabrieli, can truly be said to have been the culmination of the Italian Renaissance period and the beginning of the Baroque in that country. He was one of the first composers to specify instruments and dynamics and to develop a distinctly instrumental idiom in his compositions, as opposed to a vocal style. Gabrieli is mainly known for his works employing large groups of antiphonal vocal and instrumental forces. The Canzona "La Spiritata" (The Capricious One), is one of his earlier pieces and one of the few composed for a small group of instrumentalists. The Canzona, an imitative form derived from the French Chanson, was one of the instrumental forms that eventually led to the development of the fugue. In this work, the successive themes are of a contrasting character leading up to a rousing final section. As originally published in 1608, the title page stated:- "Canzonas to be played with any type of instruments". The character of the themes however, in addition to Gabrieli's known use of cornetts and trombones, makes a performance by brass quartet quite authentic.

SIDE A, BAND 3

"DESPERAVI" (I Have Despaired) by MICHAEL EAST (c. 1580-1648)

Desperavi is a "Fancy" for five instruments. The Fancy, an Elizabethan word for Fantasia, was one of Renaissance England's most important contributions to instrumental music. It was also one of the earliest forms of chamber music, being written essentially for the enjoyment of the performers, usually only a small group of players. It was a polyphonic form and a favorite vehicle for English composers not only as a test of contrapuntal skill, but because its lack of restrictions of form gave free rein to their imagination and inventiveness. Not too much is known of the composer, Michael East, except that he composed mainly madrigals and church music. Desperavi, published in East's "Third Set of Bookes" (London, 1610), has several themes and contrasting sections. It has a more stately and serious character than is usually found in the Fancy.

SIDE B

- | | | |
|----------|--|--------------------------------------|
| BAND I. | Contrapunctus Number Three (from "The Art of Fugue") | Johann Sebastian Bach
(1685-1750) |
| BAND II. | Brass Quartet | Ulysses Kay
(1917-) |
- Fantasia
Arioso
Toccata
- | | | |
|-----------|---|-------------------------------|
| BAND III. | Suite of Elizabethan Dances from "Pavans, Galliards, Almains, and other short Aeirs" (London 1599)
The Honie-Suckle
Muy Linda
The Fairie Round
Pavana Ploravit
Wanton
The Night Watch | Anthony Holborne
(d. 1602) |
|-----------|---|-------------------------------|

SIDE A, BAND I

PROGRAM NOTES

VIVE LE ROI (Long Live the King) by JOSQUIN DES PRES (1450-1521)

The Franco-Flemish Josquin des Pres is generally accepted as one of the first great composers on record. His influence was felt and acknowledged by generations after him. Although essentially a composer of vocal music, he wrote many instrumental pieces of which this is one of his more famous. Vive le Roi, an instrumental Chanson, was written about 1498 and was probably a fanfare for Louis

SIDE A, BAND 4

TRIPTYCH FOR BRASS QUINTET by CHARLES WHITTENBERG (1927-)

Charles Whittenberg, a holder of two Guggenheim Fellowships and a Prix de Rome, was born in St. Louis in 1927 and graduated from the Eastman School of Music in 1948. A New Yorker since 1950, his music has been performed with increasing frequency in major musical centers of the United States and Europe. He has served as guest lecturer on electronic music and serial techniques at the University of Massachusetts, Bowdoin College, Maine and American University in Washington D. C. He is an affiliate of the Columbia-Princeton Electronic Music Center and Instructor of Instrumental Techniques at the Summer Institute of Bennington College, Vermont.

The "Triptych for Brass Quintet" was composed in the summer of 1962 on commission from the American Brass Quintet and was first performed by them in Carnegie Recital Hall on November 20, 1962. This work is an excellent example of the exciting new music being composed for the Brass Quintet. It is completely atonal serial music as far as the melodic and harmonic material is concerned. This means that the pitches and their relationships are organized by a predetermined sequence of intervals called the twelve tone set, instead of being organized by our more traditional scales and the relationship of the notes to a tonal center or "DO". The form and the rhythmical development techniques however, are quite conventional. Most authorities no longer call this "Avant Guard" music and Mr. Whittenberg considers himself a conservative composer mostly influenced by Bach. A listener to this work does not at all need a technical analysis to aid his enjoyment and understanding. The music speaks for itself directly to the ear and the emotions.

The first movement, Rotational Games: scherzo, is concerned with alterations, such as rotations, transpositions and inversions, of the pitch and order classes of the fundamental twelve tone row or set, and often with gestures of raucous humor. The middle movement, Elegy, dedicated to the memory of Anton Webern, utilizes a classically inverted set formation containing several "cadential" implications; its mood is elegaic. In Canonic Fanfares, the ferocious last movement, ultimate stability (the vertical fanfares) is contrasted with ultimate motion (the canonic mesh extracted from the fanfares).

SIDE B, BAND 1

CONTRAPUNCTUS NUMBER THREE, from "THE ART OF FUGUE" by JOHANN SEBASTIAN BACH (1685-1750)

The Art of Fugue was composed by Bach from his death bed, much of it being dictated to his children. It consists of eighteen fugues, four canons, an uncompleted fugue and probably every contrapuntal technique known. It is truly an overwhelming summation of Bach's life's work. Written for instrumental performance, Bach never specified an ensemble. It has been performed on keyboard, by String Quartets, orchestras and many other com-

binations. Many of the fugues in the collection, and particularly Contrapunctus Number Three, lend themselves well to performance by the Brass Quintet. The sound of brass instruments add a fitting majesty to the nobility of this last great document of the age of polyphony.

SIDE B, BAND 2

BRASS QUARTET by ULYSSES KAY (1917-)

Arizona born, Ulysses Kay studied at the University of Arizona, Yale and the Eastman School of Music. His principal teachers were Hindemith, Hanson, Bernard Rogers and Otto Luening. A winner of nine of the country's most important awards, he has received over sixteen commissions and has been frequently performed and recorded. Mr. Kay was a member of the first group of American composers to visit the U. S. S. R. under the Cultural Exchange Program. He has composed extensively in almost all musical media and has over fifty one works to his credit not to mention two Operas and several film scores.

The Quartet for two trumpets, tenor and bass trombones, was written while the composer was in residence at the American Academy in Rome having been awarded the Prix de Rome. It was first performed in New York in 1952. Harmonically and melodically, the work is in a traditional tonal idiom and has attracted much interest and excitement by Mr. Kay's unusually varied and complex use of different rhythms. His themes are reminiscent of Negro Spirituals although the material is extensively developed. The three movements, Fantasia, Arioso and Tocatta, are in very contrasting styles and moods. Unusually extensive use is made of the sonorities, character and technical possibilities of the four instruments.

SIDE B, BAND 3

SUITE OF ELIZABETHAN DANCES by ANTHONY HOLBORNE (d. 1602)

The Honie-Suckle; Muy Linda; The Fairie Round; Pavana Ploravit; Wanton; & The Night Watch.

The Suite of Elizabethan Dances by Anthony Holborne, was taken from a collection of dances published in London in 1599, entitled: - "Pavans, Galliards, Almains, and other short Aeirs both grave and light, in five parts, for Viols, Violins or other musically wind instruments." Holborne, in addition to being one of the most accomplished composers and lutenists of his time, was a gentleman courtier in Queen Elizabeth I's court. Although the pieces are based on the dance forms and rhythms popular in that day, they were not music for dancing but were composed as Chamber Music for the pleasure of the performers and their audience. With their capricious titles, the pieces are characterized by marvelous combinations of rhythms and evoke the lusty spirit of the Elizabethan Court.

Notes by ARNOLD FROMME



THE ARTISTS

THE AMERICAN BRASS QUINTET

Organized in 1960, The American Brass Quintet is a pioneer in the rebirth of Brass Chamber Music. A unique ensemble of virtuoso instrumentalists, the group's formation was the fruition of over a decade of individual devotion to this ideal. They have appeared on radio and television and in seventeen New York recitals as well as in performances throughout the United States, receiving the unanimous acclaim of musicians, audiences and critics. The ensemble's own editions of Renaissance and Baroque music, in addition to many premieres and commissioned works by outstanding contemporary composers, enhance a repertory of unusual variety and quality.

RONALD K. ANDERSON, TRUMPET

A former faculty member of Teachers College, Columbia University, Mr. Anderson performs regularly with the New York City Ballet Orchestra, the Metropolitan Opera Orchestra, the New York Philharmonic, the Symphony of the Air and other New York ensembles. He was a member of the New York Pro Musica Renaissance Wind Band and a specialist in Baroque Trumpet playing. He is much sought after for performances of contemporary music. Mr. Anderson is currently taking a Doctorate in Higher Education at Teachers College, Columbia University.

ROBERT E. BIDDLECOME, BASS TROMBONE

Mr. Biddlecome, Bass Trombonist with the New York City Ballet Company Orchestra, is also an accomplished Euphonium player, having played Solo Baritone with the United States Army Band and the Goldman Band. His forte, however, is the Bass Trombone on which he has performed with the Metropolitan Opera Orchestra, the Symphony of the Air, the Orchestra of America, the Columbia Group for Contemporary Music and many other organizations. He is a graduate of the Juilliard School of Music.

ALLAN J. DEAN, TRUMPET

A free-lance trumpeter in the New York area and also a specialist in high Baroque Trumpet playing, Mr. Dean has played with the Columbia Group for Contemporary Music, the Festival Orchestra, the Musica Aeterna Chamber Orchestra and other ensembles as well as with various Broadway Show Orchestras and Fred Waring's Pennsylvanians. He studied at the State University of Iowa and has Bachelor and Master of Music degrees from the Manhattan School of Music.

ARNOLD FROMME, TENOR TROMBONE

A member of the New York Pro Musica Renaissance Wind Ensemble, Mr. Fromme has performed as solo Trombone with the San Antonio Symphony, The New York City Ballet Orchestra, The American Ballet Theatre Orchestra, the Esterhazy Orchestra, The Festival Orchestra, The Little Orchestral Society, The Orchestra of America, the R. C. A. Victor Symphony and others. He has also performed with the New York Philharmonic, the Symphony of the Air, the Columbia Symphony Orchestra and other organizations. He is on the staff of, and appeared as soloist with the Bennington Composers Conference and the Columbia Group for Contemporary Music. An alumnus of the Juilliard School of Music, The Paris Conservatory, Tanglewood and the American School of Fontainebleau, Mr. Fromme has written articles on Brass Chamber Music and published editions of early music for brass.

RICHARD A. HAPPE, FRENCH HORN

Much in demand as a free-lance artist in New York, Mr. Happe has appeared with the American Ballet Theatre Orchestra, the New York City Opera Orchestra, the Orchestral Society of Westchester, The Rye Chamber Orchestra, the Band of America, The Columbia Group for Contemporary Music, The Manhattan Woodwind Quintet, The Bennington Composers' Conference, Broadway Show Orchestras and other groups. He attended Indiana University, the Juilliard School of Music and the Manhattan School of Music.

Recording Engineer:- G. GUY HEITMANN

The American Brass Quintet is managed by:-

THE EASTMAN BOOMER MANAGEMENT 119 West 57th Street, New York City, New York 10019