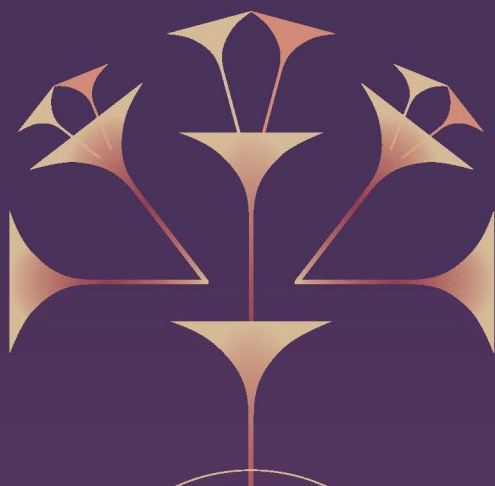


Pitzen Brass Ensemble

Sunday, April 7, 2024
at 7:30 p.m.



*Mary B.
Galvin
Recital Hall*

50 Arts Circle Drive, Evanston, Illinois



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~

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PROGRAM

Narcisse from <i>Fanfares pour Britannicus</i>	André Jolivet (1905-1974)	Three Renaissance Dances Ronde-Hupfauf Pavane-Gaillarde Pavane de la guerre	orchestrated by Mitchell Arnold published by Tielman Susato (c. 1500-c.1562) published by Claude Gervaise (1525-1583)
Fest- und Gedenksprüche I. Unsere Väter hofften auf dich (Our fathers trusted in you) II. Wenn ein starker Gewappneter Seinen Palast bewahret (When a strong man guards his palace) III. Wo ist ein so herrlich Volk (For what great people)	Johannes Brahms (1833-1897) arranged by Fred W. Teuber	Intermission	Sonnerie pour réveiller le bon gros Roi des Singes (lequel ne dort toujours que d'un œil) Erik Satie (1866-1925)
Trauermusik für die im Kriege 1880/1871 gefallenen	Richard Wagner (1813-1883) Completed and orchestrated by Alan Stout	The Duke of Marlborough Fanfare	Percy Aldridge Grainger (1882-1961)
Eagle Columns Fanfare	Mitchell Arnold	La Battaglia from Canzoni alla francese (1596)	Adriano Banchieri (1568-1634)
Strobe	Gabriella Smith	Fanfares Liturgiques Annonciation Evangile Apocalypse (Scherzo) Procession du Vendredi-Saint	Henri Tomasi (1901-1971)



CONDUCTOR'S NOTE

Tonight's performance marks the return of the **Pitzen Brass Ensemble** to the concert stage. The Pitzen Brass Ensemble, which grew out of the award-winning Pitzen Brass Quintet, made its debut in Alice Millar Chapel at Northwestern University in April 1979. The Ensemble's commitment to making music at the highest technical and artistic level was apparent in our programming, performing, even in our rehearsing. We held stylistic and historic integrity with musical expressivity on par with technical excellence; this was the guiding principle throughout the years we worked together. In our dedication to performing both new music and rare gems from the Renaissance, Baroque, Classic, and Romantic periods, we proudly shared our art with Chicago audiences. Tonight's program is a reflection of this.

This special commitment to music-making has remained with **Pitzen Brass Ensemble** members over the years as we have pursued successful artistic careers. It is this commitment that brings us back together tonight. From Susato to Smith, Brahms to Wagner, Jolivet to Tomasi, battle music to funeral march, and fanfare to reflection, we hope our concert is as exciting to you as is our joy in making music.

Mitchell Arnold
Conductor
Pitzen Brass Ensemble



PROGRAM NOTES

Narcisse — André Jolivet, composer, school teacher, and former student of the musical iconoclast Varèse, provided incidental music for a 1946 *Comédie-Française* production of Racine's 1669 play, *Britannicus*. Of the six fanfares Jolivet composed and conducted for the production, this evening's concert opens with the fanfare for *Narcisse*, the former slave of Emperor Claudius and ally of Claudius's son Britannicus, who was murdered by Nero.

Fest- und Gedenksprüche — Brahms blithely referred to his three motets as “my hurrah in tones.” Using texts from Luther's Bible, *Fest- und Gedenk-sprüche* was conceived for performance at important national events, one being the celebration of

the German victory over France to end the Franco-Prussian war in 1871.

Composed for two SATB groups, it is modeled on the Venetian poly-choral style of Gabrieli (similar to the setting of Banchieri's *La Battaglia*). Fred Teuber's arrangement for two brass choirs of differing size and instrumentation is one of only a few arrangements performed this evening. The third motet's closing lines are reflected musically as the two ensembles unite metaphorically and in reality for “Amen”:

“Take heed, and keep your soul diligently, lest you forget the history that your eyes have seen, and lest it departs from your heart all the days of your life. And make it known to your children and your children's children. Amen”

Trauermusik — Richard Wagner's *Trauermusik*, composed in 1875 in memory of those who died in the Franco-Prussian war, was left in fragmentary form and completed and orchestrated in 1984 for the Pitzen Brass Ensemble by the late NU Professor of Composition, Alan Stout. Stout's association with the Pitzen Brass Ensemble and its conductor Mitchell Arnold, a former composition student, also produced the *WFMT Fanfare*, commissioned by Chicago's respected classical music station for its 30th anniversary.

Eagle Columns Fanfare — In October 1989, the Jonquil Park Sculpture Committee commissioned Mitchell Arnold to compose a fanfare for the installation of Richard Hunt's sculpture *Eagle Columns*. The Pitzen Brass Ensemble's

performance of the fanfare at that installation ceremony was the group's last performance between 1989 and this evening's concert. *Eagle Columns Fanfare* marks the Pitzen Brass Ensemble's commitment to contemporary music for brass, which engendered a number of Chicago, US and world premieres of works by local composers such as Alan Stout, Frank Abbenanti, and Shawn Decker, and internationally known composers such as Lutoslawski, Takemitsu, and Rautavaara.

Strobe — According to her website, “*Gabriella Smith is a composer whose work invites listeners to find joy in climate action. Her music comes from a love of play, exploring new instrumental sounds, and creating musical arcs that transport audiences into sonic landscapes inspired by the natural world.*” Her large orchestral work *Tumblebird Contrails* has been performed by such august ensembles as The Cleveland Orchestra and by the Royal Stockholm Philharmonic Orchestra at the 2023 Nobel Prize concert. *Strobe*, for 6 brass instruments, was composed in 2016 for The Brass Project as part of the Music from Angel Fire festival in New Mexico.

Three Renaissance Dances — The advent of movable type technology eventually led to a flourishing music publishing industry in 16th century

Antwerp and Paris. Flemish printer Tylman Susato produced his *Het derde musyck boexken* (*The Third Music Book*), a collection of 59 dances, in 1551. Claude Gervaise produced the *Pavane de la guerre* in his *Troisième livre de danceries* (*Third Book of Dances*) for the printing house of Pierre Attaignant in 1557. Curiously, the third dance was subsequently published in Antwerp in 1583 by Pierre Phalèse the Younger as *Pavane de la Bataille* (so much for non-existent copyright laws!). Published in four parts, the dances were expanded to nine brass and percussion by Mitchell Arnold for the Pitzen Brass Ensemble in 1985. Each dance was paired: the first duple, the second in a faster triple meter. Later tonight you will likely recognize the similarity between some of the figures in Gervaise’s *Pavane de la*

guerre—performed tonight without its paired *gaillarde*—and Banchieri’s *La Battaglia*, composed about fifty years later in Bologna.

Fanfare for the fat Monkey King (who usually sleeps with one eye open) — This fanfare for two trumpets by Erik Satie is only slightly longer than its title. Written in 1921, it was commissioned, along with fanfares by Roussel, Falla, Prokofiev, and others, for the new British music periodical, *Fanfare: A Musical Causerie*. For those with an interest in Chinese mythology, the Monkey King, Sun Wukong, was known as a bit of trickster, not unlike Satie himself.

The Duke of Marlborough Fanfare — This captivating fanfare by Percy Aldridge Grainger is “*Lovingly and reverently dedicated to the memory of Edvard Grieg.*”

Grainger, who was born in Australia and spent most of his life as an American citizen, became best known in the first half of the 20th century as a composer, pianist and champion of Nordic and British music. Of *The Duke of Marlborough Fanfare*, he writes:

“The fanfare (written March 1939 at Coral Gables, Florida) is based on the English folksong “The Duke of Marlborough” as collected by Miss Lucy Broadwood from the singing of Mr. Henry Barstow (of Sussex, England) . . . In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars — vague, far-off, poetic. The second time (on the platform) it typifies war in the present — fast moving, close at hand, debonair, drastic.”

***La Battaglia* —**

Bolognese Andriano Banchieri studied organ at St. Mark's Basilica in Venice and composed works in the Venetian poly-choral style, for groups of singers, instruments, or both. Published in 1596, *La Battaglia* first appeared with text that begins, "*Here now the trumpets: To arms! To arms! Ta ra ra tan ta ra*" and ends with, "*Shoot, shoot, shoot the crossbows . . . And make the enemy fall into the moat!*" The many passages filled with musical battle motifs, such as the repeated fanfare figure over static harmony, are quite similar to those heard in Susato's *Pavane de la Guerre*.

***Fanfares Liturgiques* —**

Corsican-born Henri Tomasi was a French conductor and composer who also served after WWII as Director of the Monte Carlo Opera and Director of the French Radio Orchestra. The war caused him to become obsessed by the horrors humans can perpetrate upon one another, which became a thematic thread through a number of his compositions. His opera *Don Juan de Mañara*, composed between 1942 and 1944 and first performed by the Bavarian State Opera in 1956, tells the story of redemption for the violent 17th-century libertine, Don Miguel de Mañara of Seville, considered by many to be the inspiration for the Don Juan legend. These four fanfares are extracted from that opera.



THE MUSICIANS

OF THE PITZEN BRASS ENSEMBLE

CONDUCTOR

Mitchell Arnold
Northwestern University,
West Virginia University,
Oberlin Conservatory of Music

TRUMPET

Kevin Hartman
Asbury Brass Quintet,
Wichita Symphony Orchestra,
University of Wisconsin
- Milwaukee,
Lyric Opera

Dean Psarakis
Cape Town Symphony
Orchestra,
Florida Symphony Orchestra,
Bach Festival Orchestra,
Brass Band of Central Florida

Don Schultz
Calgary Philharmonic
Orchestra,
Winnipeg Symphony Orchestra,
Regina Symphony Orchestra,
Aeolus Brass Quintet

James South
Southwestern Oklahoma
State University,
Dallas Winds,
Dallas Symphony Orchestra,
Fort Worth Symphony
Orchestra

HORN

Gregory Flint
University of Wisconsin
at Milwaukee,
Santa Fe Opera Orchestra,
Elgin Symphony Orchestra,
Asbury Brass Quintet

Nancy Goodearl
Houston Symphony Orchestra,
Grand Teton Music Festival,
University of Houston

Marc Guy
Annapolis Brass Quintet,
State University of New York
at Fredonia

Seth Orgel
Atlantic Brass Quintet,
Louisiana State University

Stephen Proser
Utah Symphony,
University of Utah

James Smelser
Chicago Symphony Orchestra,
DePaul University,
Bergen National Opera
Summer Academy, Norway

TROMBONE

James Armstrong
Pittsburgh Symphony
Orchestra,
United States Navy Band

David Ferguson
Chicago, Freelance Musician

Timothy Myers
Trombone & Euphonium
St. Louis Symphony Orchestra,
Aspen Music
Festival and School,
Sun Valley Summer Symphony

Stephen Wilson
Atlanta Symphony Orchestra,
Atlanta Symphony
Brass Quintet,
Kennesaw State University

BASS TROMBONE

Paul Bauer
Northern Illinois University,
Northwestern University

Michael Cizek
Phoenix Symphony Orchestra,
United States Navy Band

TUBA

Charles Schuchat
Chicago Sinfonietta,
Elgin Symphony Orchestra,
Tower Brass of Chicago,
Asbury Brass Quintet,
Roosevelt University

PERCUSSION and TIMPANI

Scott Magnesen
Freelance Percussionist,
Founder live music venue
Jonny Cab's

William Riddle
Chair, York High School
Performing Arts,
Freelance Musician,
Composer, Arranger,
Educator

Andrew Spencer
Timpani & Percussion
Central Michigan University,
Lansing Symphony Orchestra,
Midland Orchestra

