

Selected Pitzen Brass Ensemble Programs

1979 – 1981

PITZEN BRASS ENSEMBLE

Mitchell Arnold, conductor

Alice Millar Chapel
Northwestern University
Saturday April 21, 1979
3:00 PM

PROGRAM

Sonata Giovanni Battista Buonamente
from Sonate et Canzoni, Libro sesto (d. 1643)
Venice 1636. ed. Robert King

Susato Suite Tylman Susato
from "The Danserye" 1551 (c. 1500-c. 1561)
ed. John Iveson

La Mourisque
Bransle Quarte Bransles
Ronde
Basse Danse Bergeret
Ronde -- Mon Amy
Pavane Bataille

Angels Carl Ruggles
(1921) (1876-1971)

Canzon Duodecimi Toni Giovanni Gabrieli
Canzon à 12 (c. 1554-1612)
from Canzoni per Sonare (1608) ed. Robert King

Intermission

Fanfare pour précéder "La Peri" Paul Dukas
(1865-1935)

Fest- Und Gedenksprüche Johannes Brahms
Unsere Väter hofften auf dich (1833-1897)
Wenn ein starker Gewappneter transcribed by
Wo ist ein so herrlich Volk Fred Teuber

Funeral March in memory of
Rikard Nordraak (1878 version)

Edvard Grieg
(1843-1907)

Earle of Oxford's March
(Published 1599)

William Byrd
(1543-1623)
arr. Elgar Howarth

The Pitzen Brass Ensemble was formed in the fall of 1978 and consists of present and former Northwestern University students who perform professionally in the Chicago area. Mitchell Arnold is a graduate composition major at Northwestern and is an active composer, conductor and performer.

Trumpets

Ist Jensen
John Kargut
Donald Schultz
Robert Smith
Steve Williams

Horns

Kirsten Bendixen
Marc Guy
Richard Mcneul
Seth Orgel

Trombones

Steven Mayer
Timothy Myers
Alan Tobias
Bass Trombone
Michael Cizek

Euphonium

Timothy Myers

Tuba

Peter Wahrhaftig

Percussion

Claib Cook
Guy Gauthreaux
Andrew Spencer

Special thanks to Grigg Fountain, Choir Director,
Alice Miller Chapel

Trumpets

William Essert 5,6,8
Walter Hamberg 1,4,5,6
Patrick Jensen 1,2,3,4,5,8
Robert Smith 2,3,4,6,8
Stephen Williams 1,4,5

Horns

Katie Dennis 1,2,3,8
Nancy Goodearl 1,6,8
Seth Orgel 1,6,8
William VerMeulen 1,4,8
Shawn Campbell 8

Trombones

Michael Cizek 1,2,4,7,8
Steven Mayer 1,2,4,6,7,8
Timothy Myers 2,3,4,7,8
Alan Tobias 1,2,4,6,7,8

Tuba

Peter Wahrhaftig 2,3,4,8

Percussion

Claib Cook 8
Steve Elkins 8
Andrew Spencer 8

The Pitzen Brass Ensemble was formed in 1978 and has performed throughout the Chicago area. The Pitzen Brass Quintet regularly performs both with the Ensemble and as a separate performing group.

Mitchell Arnold is also active as a composer, having had works performed in Chicago, New York, San Francisco, and Virginia.

Special thanks to Chaplain James Avery, Grigg Fountain, Deborah Campana, Timothy Myers, Heinrich Pitzen, Alan Stout, Margaret Bradford, Sheldon Atovsky, Charlotte Benson, and Francis M. Andrews.

There will be a reception immediately following today's program in the Parkes Hall Library.

The
Pitzen Brass
Ensemble

Mitchell Arnold, Conductor

First St. Paul's Evangelical Lutheran Church
June 4, 1980

PROGRAM

1. Prelude
from Fanfares pour Britannicus Andre Jolivet
(1905-1974)
2. Christ Rising Again William Byrd
arr. Michael Moore (1543-1623)
3. "Achieved is the Glorious Work"
from The Creation Joseph Haydn
(1732-1809)
4. Funeral March Edvard Grieg
(in memory of Richard Nordraak,
1842-1866) (1843-1907)

intermission

5. Fanfare Pour Reveiller Le Bon Erik Satie
Gros Roi Des Singes (Lequel
ne dort toujours que d'un oeil)* (1866-1925)
6. Canzon V Giovanni Gabrieli
from Canzone e Sonate (1615) (1557-1612)
7. Fugue in A minor J. S. Bach
arr. Lowell Shaw (1685-1750)
8. Garden Rain Toru Takemitsu
(b. 1930)

* Fanfare to awaken the Monkey King
(who sleeps with one eye open)

9. Six Dances from The Danserye Tylman Susato
(ca. 1500-1561)

* * * * *

Trumpets

William Essert 1,6,7,9
Walter Hamberg 2,6,9
Patrick Jensen 1,4,5,6,8,9
Robert Smith 1,4,5,6,8,9
Stephen Williams 1,2,4,8

Trombones

Michael Cizek 1,3,4,6,8,9
Steven Mayer 1,2,3,4,8,9
Timothy Myers 1,2,3,4,6,8,9
Alan Tobias 1,3,4,6,8,9

Horns

Katie Dennis 1,4,7,8,9
John Feider 1,4,7
Nancy Goodearl 1,4,7
Seth Orgel 1,2,4,7

Tuba

Peter Wahrhaftig 1,2,4,9

Percussion

Claib Cook 1,4
Steve Elkins 1,4,9
Andrew Spencer 1,4,9

The Pitzen Brass Ensemble was formed in 1978 and has performed throughout the Chicago area. The Pitzen Brass Quintet regularly performs both with the Ensemble and as a separate performing group.

Mitchell Arnold is also active as a composer, having had works performed in Chicago, Carnegie Recital in New York, and Wolf Trap in Virginia.

Special thanks to Deborah Campana, Benjamin Franklin Covin, Julie Laine, James Macdonald, Timothy Myers, Herr Doktor Doktor Heinrich Pitzen, James Rogner, Alan Stout, Charlotte Benson, and Francis M. Andrews.

MUNDELEIN COLLEGE

DEPARTMENT OF MUSIC

presents

PITZEN BRASS ENSEMBLE

Mitchell Arnold, conductor

January 18, 1981

3:30

Auditorium

Program

- | | |
|--|--|
| Fanfare for a New Theater | Igor Stravinsky
(1882 - 1971) |
| Selections from
Renaissance Dance Music | Claude Gervaise (16th cent.) and
Tylman Susato
(c. 1500 - 1561)
arr. by M. Arnold |
| Sextet | Oscar Boehme
(1870 - 1938) |
| Canzon Duodecimi Toni | Giovanni Gabrieli
(c. 1554 - 1612) |

Intermission

- | | |
|--|---|
| Fanfare Pour Reveiller Le Bon Gros
Roi Des Singes (lequel ne dort toujours
que d'un oeil)* | Erik Satie
(1866 - 1925) |
| Canzon Septimi Toni | Giovanni Gabrieli |
| Angels | Carl Ruggles
(1876 - 1971) |
| Fugue in A minor | J.S. Bach
(1685 - 1750)
arr. Ralph Lockwood |

*Fanfare to Awaken the Monkey King (who always sleeps with one eye open).

O Vos Omnes

Pablo Casals
(1876 - 1973)

A Requiem in Our Time
Hymnus
Credo et Dubito
Dies Irae
Lacrymosa

Einojuhani Rautavaara
(1928 -)

Trumpet

William Essert
Walter Hamberg
John Henes
Dean Psarakis

Horn

Katie Dennis
Diane Eaton
Nancy Goodearl
Seth Orgel
Brian Thomas

Trombone

David Ferguson
Kevin Hedges
Timothy Myers

Bass Trombone

Michael Cizek

Percussion

Claib Cook
Andrew Spencer

Tuba

Peter Wahrhaftig

Euphonium

Timothy Myers

1981

**The
Pitzen Brass
Ensemble**

Mitchell Arnold, conductor
Richard Webster, organist

in concert

St. Luke's Episcopal Church

Evanston, Illinois
Friday, March 6 at 8:00 p.m.

PROGRAM

1. Vienna Philharmonic Fanfare Richard Strauss
(1864-1949)
2. Sextet, op. 30 Oscar Boehme
(1870-1938)
Adagio ma non tanto—Allegro molto
Scherzo
Adagio cantabile
Allegro con spirito
3. Processional (“Let There Be Light”)..... Charles Ives
(1874-1954)
4. Renaissance Dances
Ronde—Hupfauf Tylman Susato
(c. 1500-1561)
Pavane—Galliarde—Pavane Tylman Susato
Pavane de la Guerre Claude Gervaise

intermission

5. Marche Triomphale du Centenaire de Napoleon I Louis Vierne
(1870-1937)
6. Canzon VII (1615) Giovanni Gabrieli
(1554-1612)
7. Canzon a 12 (1597)
8. Final from Symphony No. 1 in D, op. 14 (1899) Louis Vierne
9. Fanfares Liturgiques..... Henri Tomasi
(1901-1971)
Annonciation
Evangile
Apocalypse
Procession du Vendredi-Saint

Trumpets

William Essert 2,4,5,9
Walter Hamberg 1,2,4,6,7,9
Peter Mader 1,4,5,6,7
Dean Psarakis 1,2,4,6,7,9
Robert Walp 1,5,6,7

French Horn

Katie Dennis 1,2,9
Seth Orgel 1,4,7,9
Brian Thomas 1,7,9
William Tuttle 1,7,9

Trombones

Dave Ferguson 1,3,4,5,6,7,9
Kevin Hedges 1,3,4,7,9
Timothy Myers 1,3,4,6,7,9

Bass Trombone

Michael Cizek 1,3,4,5,6,7,9

Euphonium

Timothy Myers 2

Tuba

Peter Wahrhaftig 1,2,4,7,9

Percussion

Steve Elkins
Claib Cook

The Pitzen Brass Ensemble, currently in its third season, has performed throughout the Chicago area. Its goals are to expose its audience to brass music of all periods and for all ensemble sizes.

Mitchell Arnold has been conducting the Pitzen Brass Ensemble since its inception. He is also active as a composer. Currently, he is on the faculty at Mundelein College.

Richard Webster is organist and choirmaster of St. Luke's. After graduating from Northwestern University where he studied organ with Karel Paukert and Wolfgang Rubsam, he studied choral conducting at Chichester Cathedral in England as a Fulbright Scholar. Mr. Webster has performed throughout Europe and the United States and was music director for Robert Altman's film "The Wedding."

NOTES

Richard Strauss' *Vienna Philharmonic Fanfare* is characteristic of Strauss' brass fanfares with a melodic style that harks back to that of natural horns.

Oscar Boehme graduated from the Leipzig Conservatory and migrated to Russia where he performed and taught trumpet, primarily in St. Petersburg/Leningrad. The *Sextet*, op. 30 (1906) is composed in an idiomatic Russian Romantic style similar to the works of Victor Ewald.

Processional ("Let There be Light") was written for the choir of the Central Presbyterian Church of New York City in 1901, while Ives was organist there. Ives stated in the manuscript that the changing chords, anchored over a C-pedal, are "not to be changed, not to be made pretty."

The *Renaissance Dances* were originally published as four-part instrumental dance music around 1550. Susato, a Belgian, published these two dances in *The Third Little Music Book*. Gervaise, French, and Susato were contemporaries in years as well as in style.

Both Vierne works date from the French organist/composer's early years. 'Final' is the last of six movements and is a prime example of the French toccata style of the late nineteenth and early twentieth centuries.

The two Gabrieli works represent two distinct compositional styles. The first is from a later period and is monothematic as opposed to the earlier work, which is in a more traditional canzon style. Here, seemingly unrelated imitative sections are strung together.

Henri Tomasi was, among other things, director of the Monte Carlo Opera and the colonial radio station in French Indochina. He has written ballets, operas and concertos for nearly every orchestral instrument.

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Pitzen, Inc. is a non-profit corporation.
Board of Directors: Vincent Cichowicz
Donald J. Moran
Peter Kountz
Timothy Myers
Mitchell Arnold

The St. Thomas Organ Benefit Series

The Pitzen Brass

Mitchell Arnold, conductor

Thomas Weisflog, organist

**St. Thomas the Apostle Catholic Church
5472 South Kimbark
Chicago, Illinois**

**March 8, 1981
3:00 p.m.**

PROGRAM

1. Vienna Philharmonic Fanfare Richard Strauss
(1864-1949)
2. Sextet, op. 30 Oscar Boehme
Adagio ma non tanto - Allegro molto (1870-1938)
Scherzo
Andante cantabile
Allegro spirito
3. Processional ("Let There Be Light") Charles Ives
(1874-1954)
4. Renaissance Dances
Ronde-Hupfauf Tylman Susato
(c.1500-1561)
Pavane-Galliarde-Pavane Tylman Susato
Pavane de la Guerre Claude Gervaise

intermission

5. Marche Triomphale
du Centenaire de Napoleon I Louis Vierne
(1870-1937)
6. Canzon VII (1615) Giovanni Gabrieli
(1554-1612)
7. Canzon a 12 (1597) Giovanni Gabrieli
8. Toccata, op. 104 (1935) Joseph Jongen
(1873-1953)
9. Fanfares Liturgiques Henri Tomasi
Annonciation (1901-1971)
Evangile
Apocalypse
Procession du Vendredi-Saint

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THE ORGAN IN
ST. THOMAS THE APOSTLE CHURCH
NATIONAL LANDMARK

The pipe organ in this church was built by the W. W. Kimball Organ Company in the late 1920's. Installed in a remote chamber off to the east of the front choir loft, it was designed primarily to accompany choir liturgies. The instrument has three manuals (keyboards) and approximately 1,300 pipes ranging in length from 16 feet down to the size of a pencil.

Because of crumbling leather pouches, corrosion and pitting of silver contacts, and general deterioration of the console over the past half-century of use, the organ has become increasingly unreliable. Some recent re-leathering and contact cleaning have kept the organ partially functional. However, it has been decided that a complete re-building is the only reasonable course of action. The installation of an entirely new instrument is precluded by its prohibitive cost.

A new console will soon be installed along with a proposed solid-state relay (switching) system. Also, some of the original Kimball windchests and pipes will be moved out into the choir loft along with several new stops to improve the organ's capability to lead congregational singing.

.....

I will join the effort to rebuild the pipe organ at St. Thomas the Apostle Church, National Landmark, by:

The Enclosed Gift: _____

A Pledge of _____ per month for the next _____ months.

Please make checks payable to the St. Thomas Organ Fund. All gifts, pledges, and offers to work should be sent to:

The Organ Fund
St. Thomas the Apostle Church
5472 South Kimbark
Chicago, IL 60615

All contributions are, of course, tax-deductible. THANK YOU.

Trumpets

William Essert (2,4,5,9)
Walter Hamberg (1,2,4,6,7,9)
Peter Mader (1,4,5,6,7)
Dean Psarakis (1,2,4,6,7,9)
Robert Walp (1,5,6,7)

French Horn

Katie Dennis (1,2,9)
Seth Orgel (1,4,7,9)
Brian Thomas (1,7,9)
William Tuttle (1,7,9)

Tuba

Peter Wahrhaftig (1,2,4,7,9)

Trombones

Dave Ferguson (1,3,4,5,6,7,9)
Kevin Hedges (1,3,4,7,9)
Timothy Myers (1,3,4,6,7,9)

Bass Trombone

Michael Cizek (1,3,4,5,6,7,9)

Euphonium

Timothy Myers (2)

Percussion

Steve Elkins
Claib Cook

The Pitzen Brass Ensemble, currently in its third season, has performed throughout the Chicago area. Its goals are to expose its audience to brass music of all periods and for all ensemble sizes.

Mitchell Arnold has been conducting the Pitzen Brass Ensemble since its inception. He is also active as a composer. Currently, he is on the faculty of Mundelein College.

Thomas Weisflog is the organist of St. Thomas the Apostle Church, the First Unitarian Church of Chicago, and the Chicago Lyric Opera. His organ studies have been with Edward Mondello, and he is currently studying keyboard with Gavin Williamson. Mr. Weisflog has served as organ consultant to the Chicago Symphony Orchestra for the selection of the new Orchestra Hall pipe organ.

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Pitzen, Inc. is a non-profit corporation. Its Board of Directors:

Vincent Cichowicz
Donald J. Moran

Peter Kountz
Timothy Myers

Mitchell Arnold

Special thanks are due the following individuals for making this concert possible: Fr. Thomas Fitzgerald, Virginia Jacques, Peter Kountz, Margaret Lorincz, Michael McDermott, Renee Menegaz-Bock, Gregory Papesh, Fr. Richard Zborowski.

NOTES

1. Richard Strauss' Vienna Philharmonic Fanfare is characteristic of his brass fanfares with a melodic style that harks back to that of natural horns.
2. Oscar Boehme graduated from the Leipzig Conservatory and migrated to Russia where he performed and taught trumpet, primarily in St. Petersburg/Leningrad. The Sextet (1906) is composed in an idiomatic Russian Romantic style similar to the works of Victor Ewald.
3. Processional ("Let There Be Light") was written for the choir of the Central Presbyterian Church of New York City in 1901, while Ives was organist there. Ives stated in the manuscript that the progressing chords, anchored over a C-pedal, are "not to be changed, not to be made pretty."
4. The Renaissance Dances were originally published as four-part instrumental dance music around 1550. Susato, a Belgian, published these two dances in The Third Little Music Book. The Frenchman, Gervaise, and Susato were contemporaries in years as well as in style.
5. Louis Vierne is generally recognized as the outstanding organ symphonist of the twentieth century. The Marche is an excellent example of his richly harmonic and chromatic writing.
6. The two Gabrieli works represent two distinct compositional styles. The first is from a later period and is monothematic.
7. The earlier work is in a more traditional canzon style; here, seemingly unrelated imitative sections are strung together.
8. Among other distinctions, Joseph Jongen served as Director of the Conservatory in Belgium from 1925 to 1939. The Toccata, like his other organ compositions, is strikingly similar to the music of the French school (e.g., Louis Vierne).
9. Henri Tomasi was, among other things, director of the Monte Carlo Opera and the colonial radio station in French Indochina. He has written ballets, operas and concertos for nearly every orchestral instrument.

THE PITZEN BRASS ENSEMBLE

Mitchell Arnold, Music Director

St. Thomas the Apostle Church

14 November 1981

8:00 pm

Programme

1. Narcisse Andre Jolivet
from Fanfares pour Britannicus (1905-1974)
2. Divertimento for Two Trumpets Michel Corrette
Opus VII (1730) (1709-1795)
3. Canzon VI Giovanni Gabrieli
from Canzon e Sonate (1615) (1554-1612)
4. Fest-Und Gedenksprüche Johannes Brahms
(Festive and Commemorative Music), Opus 109 (1833-1897)

intermission

5. Prelude: Le Concile des faux dieux Claude Debussy
from Le Martyre de Saint Sebastien (1862-1918)
6. Drei Equale Ludwig van Beethoven
for Four Trombones (1770-1827)
7. Nonet for Brass Wallingford Riegger
Opus 49 (1885-1961)
8. Canzon Septimi Toni No. 2 Giovanni Gabrieli
from Sacrae Symphoniae (1597) (1554-1612)

The Ensemble

Trumpets: William Essert, Jeffrey Hickey, Patrick Jensen,
Dean Psarakis, Robert Smith

French Horns: Tod Bowermaster, Charles Hodgson, Jonathan Ring,
Brian Thomas

Trombones: Charles Boston (Bass), David Ferguson, Timothy
Myers, Stephen Wilson

Tuba: Peter Wahrhaftig

Percussion: Kevin Connelley, Steve Elkins

The Pitzen Brass Ensemble thanks you for coming to this concert. Future concerts at St. Thomas the Apostle Church in Hyde Park are scheduled for 5 February, 5 March, and 7 May 1982 - all at 3:00 p.m.. Proceeds from this series will benefit the Organ Restoration Project at St. Thomas Church. This is the ensemble's fourth season. Mitchell Arnold is also active as a composer and is a member of the performance group, Kapture. He is currently on the music faculty at Mundelein College.

This concert is sponsored in part by Pitzen, Inc. - a non-profit corporation. Your tax-deductible contribution is welcome:

Pitzen, Inc.
1930 A Orrington
Evanston, Ill 60201

Notes

1. Andre Jolivet is primarily known as a composer of orchestral and chamber music. In evidence in the Fanfare is his interest in timbral possibilities - an interest perhaps inspired by his studies with composer Edgar Varese as his only composition student.
2. Michel Corrette's Divertimento is performed by Robert Smith and William Essert on piccolo trumpets. The work is exemplary of the contemporary fascination with the trumpet (witness Bach's Brandenburg Concerto No. 2).
- 3,8. Both Gabrieli Canzonas serve as examples of the polychoral style, characteristic of the Venetian school. Septimi Toni No. 2 is performed by two antiphonal choirs, while Canzon VI is played by a single choir and is stylistically more of the Baroque period than the Renaissance. It is constructed in such a manner that highlights smaller groupings within the ensemble.
4. Fest-Und Gedenksprüche was originally written for antiphonal choirs during the years 1886-1888. It was performed at an occasion in Hamburg at which Brahms was honored and given the "Freedom of Hamburg" commendation. The arrangement for brass is by Fred Teuber.
5. Le Martyre de St. Sebastien is described as a mystery play for vocal soloists, chorus, and orchestra. The Prelude is a fanfare preceding Section III, entitled Le Concile des faux dieux.
6. An Equale is a solemn composition for like voices or instruments. Drei Equale, composed by request while Beethoven was visiting his brother Carl in Linz in 1812, was performed at Beethoven's funeral.
7. Nonet for Brass was written in 1951-1952 while Riegger was a visiting professor at Northwestern University. The work successfully exploits both the soloistic and ensemble capabilities of the ensemble.

The Chicago Public Library CULTURAL CENTER
presents

Margaret Hillis
Artistic Adviser

Al Booth
Founder/Director



Jane M. Byrne, Mayor
City of Chicago

Wednesday, November 18, 1981, 12:15 pm

THE PITZEN BRASS ENSEMBLE
Mitchell Arnold, Music Director

<u>Prelude: Le Concile des faux dieux</u> from <u>Le Martyre de Saint Sebastien</u>	Claude Debussy (1862-1918)		
<u>Divertimento for Two Trumpets</u> Opus VII (1730)	Michel Corrette (1709-1795)		
<u>Drei Equale</u> for four trombones	Beethoven (1770-1827)		
<u>Canzon VI</u> from <u>Canzon e Sonate</u> (1615)	Giovanni Gabrieli (1554-1612)		
<u>Nonet for Brass</u> Opus 49	Wallingford Riegger (1885-1961)		
<u>Fest-Und Gedenksprüche</u> (Festive & Commemorative music) Opus 109	Johannes Brahms (1833-1897)		
<u>Canzon Septimi toni no. 2</u> from <u>Sacrae Symphoniae</u> (1597)	Giovanni Gabrieli (1554-1612)		
<u>Trumpets</u> William Essert Jeffrey Hickey Patrick Jensen Dean Psarakis Robert Smith	<u>French Horns</u> Tod Bowermaster Charles Hodgson Jonathan Ring Brian Thomas	<u>Trombones</u> Charles Boston David Ferguson Timothy Myers Stephen Wilson <u>Bass Trombone</u> Charles Boston	<u>Alto Trombone</u> Stephen Wilson <u>Tuba</u> Peter Wahrhaftig

(please see reverse side)



Free Admission

The Chicago Public Library Cultural Center
78 East Washington Street
Chicago, Illinois
269-2837

The Dame Myra Hess Memorial Concerts are presented every Wednesday at 12:15 p.m. in Preston Bradley Hall. All concerts are broadcast live on WFMT radio (98.7 FM). These programs are sponsored by Talman Home Federal Savings and Loan Association.

THE PITZEN BRASS ENSEMBLE recently began its fourth season. It performs brass music of all periods -- Renaissance to modern -- and for all ensemble sizes -- trios on up to the full fourteen member ensemble. The Pitzen Brass Ensemble was formed in Fall 1978 as an expansion of the Pitzen Brass Quintet, formed in 1976. The Quintet still functions as a performing ensemble.

MITCHELL ARNOLD is also active as a composer, trombonist, pianist and teacher. His compositions have been performed in New York City, San Francisco, Washington, D.C. as well as in Chicago -- MoMing, N.A.M.E. Gallery and the Century Mall. He is a member of the Mundelein College music faculty where he teaches Music Theory and Piano. Mr. Arnold received his B.M. and M.M. at Northwestern University where he studied trombone with Frank Crisafulli and composition with Alan Stout.

Program Notes

Le Martyre de St. Sebastien is described as a mystery play for vocal soloists, chorus, and orchestra. The Prelude acts as a fanfare introduction to section III.

Corrette's Divertimento is performed by Robert Smith and William Essert on piccolo trumpets. It begins with a slow introduction to a rather toccata-like main section. The piece ends with a *maestoso* section. This work is an excellent example of the time period's fascination with the trumpet. (Witness Bach's Brandenburg Concerto No. 2)

An Equale is a solemn composition, usually played at funerals for like instruments or voices. The Drei Equale, composed on request while Beethoven was visiting his brother Carl in Linz in 1812, were performed at his own funeral.

Both Gabrieli Canzonas serve as examples of the characteristic polychoral style of the Venetian school. Septimi toni no. 2 is performed by two antiphonal choirs and is indicative of Gabrieli's earlier late Renaissance style. Canzon VI, though played by a single choir, and stylistically more of the Baroque era than the earlier work, is still constructed in such a manner that highlights smaller groupings within the ensemble.

Nonet for Brass was written in 1951-52 while Riegger was a visiting professor at Northwestern University. The work uniquely explores both the soloistic and ensemble capabilities of the brass ensemble in a 12-tone, serial context.

Brahms wrote Fest-Und Gedenkspruche for antiphonal chorus during the years 1886-1888. It was performed at an occasion in Hamburg at which Brahms was honored and accorded the "Freedom of Hamburg" commendation. The arrangement for brass ensemble is by Fred W. Teuber.

Upcoming Concerts: November 25, Schoettler-Dye, duet piano
December 2, Sontraud Speidel, piano
December 9, Paul Ostrof & Mary Stolper, guitar & flute

These concerts are presented by the Chicago Council on Fine Arts and The Chicago Public Library.

BOSENDORFER "IMPERIAL" GRAND PIANO THROUGH THE COURTESY OF KIMBALL INTERNATIONAL CORPORATION AND THE BEAUTIFUL SOUND, INC., CHICAGO.

PLEASE SELECT A SEAT IN THE REAR IF YOU MUST LEAVE BEFORE THE CONCERT IS OVER.

NO STANDING IN THE HALL ALLOWED DURING THE CONCERT.

WE ENCOURAGE YOU TO DEPART ONLY BETWEEN PIECES OR AT THE END OF A MOVEMENT.

THE USE OF PHOTOGRAPHIC OR RECORDING EQUIPMENT DURING THE CONCERT IS FORBIDDEN.

Recordings and scores for some of the music performed in the Dame Myra Hess Memorial Concerts are available in the Music Section, fifth floor, of the Cultural Center.

1981

fourth season

The
Pitzen Brass
Ensemble

Mitchell Arnold, conductor

in concert

St. Luke's Episcopal Church
939 Hinman Avenue
Evanston, Illinois

Saturday, November 21 at 8:00 p.m.

PROGRAM

1. Narcisse André Jolivet
from Fanfares pour Britannicus (1905-1974)
 2. Divertimento for Two Trumpets Michel Corrette
Opus VII (1730) (1709-1795)
 3. Canzon VI Giovanni Gabrieli
from Canzon e Sonate (1615) (1554-1612)
 4. Fest-Und Gedenksprüche Johannes Brahms
(Festive and Commemorative Music), Opus 109 (1833-1897)
- intermission
5. Prelude: Le Concile des faux dieux Claude Debussy
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from Sacrae Symphoniae (1597) (1554-1612)

THE ENSEMBLE

Trumpets: William Essert, Jeffrey Hickey, Patrick Jensen,
Dean Psarakis, Robert Smith

French Horns: Tod Bowermaster, Charles Hodgson,
Jonathan Ring, Brian Thomas

Trombones: Charles Boston (bass), David Ferguson,
Timothy Myers, Stephen Wilson

Tuba: Peter Wahrhaftig

Percussion: Kevin Connelley, Steve Elkins

NOTES

1. André Jolivet is primarily known as a composer of orchestral and chamber music. In evidence here is his interest in timbral possibilities--an interest perhaps inspired by his studies with composer Edgar Varèse as his only composition student.
2. Michel Corrette's Divertimento is performed by Robert Smith and William Essert on piccolo trumpets. The work is exemplary of the contemporary fascination with the trumpet (witness Bach's Brandenburg Concerto No. 2).
- 3,8. Both Gabrieli Canzonas serve as examples of the polychoral style, characteristic of the Venetian school. Septimi Toni no. 2 is performed by two antiphonal choirs, while Canzon VI is played by a single choir and is stylistically more of the Baroque period than the Renaissance. It is constructed in such a manner that highlights smaller groupings within the ensemble.

NOTES, cont'd.

4. Fest-Und Gedenksprüche was originally written for antiphonal choirs during the years 1886-1888. It was performed at an occasion in Hamburg at which Brahms was honored and given the "Freedom of Hamburg" commendation. The arrangement for brass is by Fred Teuber.
5. Le Martyre de St. Sebastien is described as a mystery play for vocal soloists, chorus, and orchestra. The Prelude is a fanfare preceding Section III, entitled Le Concile des faux dieux.
6. An Equale is a solemn composition for like voices or instruments. Drei Equale, composed by request while Beethoven was visiting his brother Carl in Linz in 1812, was performed at Beethoven's funeral.
7. Nonet for Brass was written in 1951-1952 while Riegger was a visiting professor at Northwestern University. The work successfully exploits both the soloistic and ensemble capabilities of the ensemble.

The Pitzen Brass Ensemble thanks you for coming to this concert. Future concerts at St. Luke's are scheduled for February 5, March 5, and May 7, 1982 - all at 8:00 p.m.

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