

Moderato from Brandenburg Concerto #3 (~1721)

J. S. Bach

Arr. Austin Ralphson

One of six concerti composed by J.S. Bach as part of the “Brandenburg Concerti,” the Concerto No. 3 in G Major, BWV 1048 was originally written for three violins, three violas, three celli, and basso continuo (including harpsichord). The outer movements, including this first movement Moderato, are typical of a baroque concerto grosso, wherein the musical material is passed between a group of soloists and a larger ensemble or orchestra. Concerto No. 3 differs somewhat from that convention by featuring the string soloists completely, rather than utilizing a full orchestra with winds. As such, in this movement, you’ll hear joyful and rhythmically driven musical ideas passed between the soloists.

Quintet (2002)

Michael Kamen

“Michael Kamen was known for his arranging, conducting, and songwriting with pop stars (Pink Floyd, Eric Clapton, Bryan Adams, Kate Bush) as well as for his film scores (Brazil, Robin Hood: Prince of Thieves, The Iron Giant), winning three Grammys, two Golden Globes, and an Emmy, with two Oscar nominations. His work on Mr. Holland’s Opus led him to establish the Mr. Holland’s Opus Foundation to support music education through instrument donation.

“He also wrote concert pieces, including this Quintet, composed for the Canadian Brass in 2002. It is a short reflective essay, emphasizing warmth and lyricism. It opens with an elegiac theme for the horn, which is developed contrapuntally with great eloquence to a noble climax, before subsiding to a softly assured cadence.”

(Note from: <https://www.laphil.com/musicdb/pieces/594/quintet>)

Colchester Fantasy (1987)

Eric Ewazen

1. The Rose and Crown
2. The Marquis of Granby
3. The Dragoon
4. The Red Lion

“Colchester Fantasy was written while I was teaching at the Estherwood Music Festival, held in Chidester, England, during the summer of 1987. Colchester is among the oldest cities in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches, and, as in all decent English towns, colorful old pubs. Each movement in this work is named after one of those old Colchester pubs.

“The first movement, “The Rose and Crown,” is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement, “The Marquis of Granby” (a name I associated with distant, faded aristocracy), is a stately, chorale-like movement with somber, plaintive themes. The third movement, “The Dragoon,” brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. To

close the work, the fourth movement, "The Red Lion" (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion and a rapid, spinning fugue theme.

"The old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions and impressions of the grandeur and majesty of times past. The beer was good, too!" - Eric Ewazen

Nessun Dorma, from Turandot (1926)

Giacomo Puccini

Arr. Austin Ralphson

This aria from the final act of Giacomo Puccini's opera *Turandot*, (text by Giuseppe Adami and Renato Simoni), is certainly one of the most famous tenor arias in all opera. This is due in part to Luciano Pavarotti's widely televised concerts and recordings of the aria.

The Italian title translates to "None shall sleep." In the opera, Calaf, il principe ignoto (the unknown prince), sings of his assured triumph in winning the hand of his beloved Princess Turandot, despite the mounting obstacles. For any man who wishes to wed Turandot must first answer her three riddles; and the punishment for failure is beheading. However, after Calaf answers the riddles correctly, Turandot cannot bear the idea of marrying him. In response, Calaf challenges Turandot to guess his name. If she guesses correctly, he will be beheaded, but if she fails, they must wed. She sends her subjects out into the night to discover his true name under penalty of death as the heralds call out, "none shall sleep."

The area begins with Calaf echoing that statement, followed by his assurance that he alone knows his name. Just after a chorus of women sing in the background that they will die when his name is not discovered, Calaf makes his final climactic statement, "I will win! I will win!"

Scherzo (1963)

John Cheetham

This single movement composition has become an all-time classic among the brass quintet repertory of the 20th century. With an upbeat, rhythmic style, Cheetham evokes the character of old Wild West film scores, and compositions of Aaron Copeland. In line with true scherzo tradition, this piece keeps both the listeners and performers "on their toes" with mixed meters, syncopation and unexpected phrasing.

- Intermission -

Fanfare from “La Péri” (1912)

Paul Dukas

Arr. Wayne Barrington

Written to precede and “herald in” the ballet, *La Péri*, this fanfare was originally scored for a full orchestral brass section of 4 horns, 3 trumpets, 3 trombones, tuba. In this condensed arrangement, listeners can enjoy all the characteristic brilliance and regality that brass instruments offer.

Suite from “Carmen” (1875)

Georges Bizet

Collected Arr. by Bill Holcombe Jr. & Fred Mills

1. Overture
2. Habanera
3. Interlude
4. Toreador Song

Bizet’s popular opéra comique, *Carmen*, is set in southern Spain. It tells the story of Don José’s downfall, as the naïve soldier is gradually seduced by the wiles of the fiery gypsy, Carmen, and falls out of rank, into a life of smuggling, deception, tragic heartbreak, and murder.

In the 1st act, Carmen’s initial aria is a provocative *habanera*, in which she sings of the untameable nature of love (“L’amour est un oiseau rebelle”). After teasing the men who plead with her to choose a lover, Carmen throws a flower to Don José, who had been ignoring her. Our arrangement displays the brass instruments’ ability to emulate this beloved aria’s familiar, sweet and sultry vocal melodies.

In the opera’s 2nd act, the toreador, Escamillo, introduces himself with the “*Toreador Song*” (“Votre toast, je peux vous le rendre”) and sets his sights on Carmen, who brushes him aside for the moment. This aria musically exemplifies the passion, honor, and “machismo” of the acclaimed toreador, as voiced by the trombone in this arrangement.

Jive for Five (1982)

Paul Nagle

This fun piece is an original composition for brass quintet, which was also published for saxophone quintet. It consists of three through-composed movements that each feature a different style: Swing, Funk-Rock and Jazz Waltz.

Theme from ‘Back to the Future’ (1985)

Alan Silvestri

Arr. Seb Skelly

This brass arrangement of the popular science-fiction film’s main theme displays some of the typical excitement and thrilling power that the brass instruments bring to film music scores. Travel back to 1955 with us and Marty McFly in Doc’s DeLorean as we reach 88 mph and find our way back to the future!