

BRASS CHOIR PERSONNEL

TRUMPETS

Baughman, Dan
Sharp, William
Irvin, Lloyd
Dunzweiler, Phil
Godecke, Walter
Westgate, LeRoy
Chezzi, Barry

TROMBONES

Maihack, Jim
Sigler, Barbara
Helmick, Connie
Herndon, Alvin
King, James

FRENCH HORNS

Herr, Allen
Williams, Jeffrey
Spore, Dudley
Morrow, Bill
Parker, Richard

BARITONE

King, James

TUBA

Marion, Russ

PERCUSSION

Silliman, Dave
Baron, Tom
Parker, Richard

STEREO

MLT-0547

~~MASTER~~

82 COPY

EASTERN WASHINGTON STATE COLLEGE

presents

SACRAMENTO STATE COLLEGE

BRASS CHOIR

NORMAN J. HUNT, *Director*

In conjunction with the 75th anniversary of Eastern Washington State College

April 14, 1966

8:15 p. m. Showalter Auditorium

Good Recordings

PROGRAM

- FANFARE pour preceder "La Peri" Paul Dukas
- PROVIDEBAM DOMINUM. Orlande de Lassus
- SONATA. Giovanni Battista Buonamente
- A REQUIEM IN OUR TIME Eino Rautavaara
 - Hymnus
 - Credo et Dubito
 - Dies Irae
 - Lacrymosa

~~INTERMISSION~~

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- FANFARE Gaylen Hatton
- SONATA Claudio Monteverdi

*COLORATIONS
for Brass and Percussion. Gaylen Hatton

~~INTERMISSION~~

- FANFARE for the Fighting FrenchWalter Piston
- SONATA OCTAVI TONI Giovanni Gabrieli
 - NONET FOR BRASS CHOIR
 - TRYPYCH for Brass Choir Russell Woolen

*Dedicated to the 75th Anniversary of Eastern
Washington State College

PROGRAM NOTES

Paul Dukas called this work a Poeme Danse--a symphonic poem for dancing. The Fanfare precedes the dance proper, somewhat in the manner of an overture. The music was written for the Russian dancer Troukhanova, and the first performance was danced by her with Nijinsky.

According to Missimo Trojano writing in his Discorsi the motet Providebam Dominum was played by five cornetts (not to be confused with the modern day cornet) and two sackbutts under the direction of Lassus himself at the wedding of Duke William and Renee, daughter of Duke Francis of Lorraine.

The Sonata from Sonate et Canzoni, Libro Sesto was composed in Venice in 1636.

A Requiem In Our Time was the 1954 first prize winner of the Thor Johnson Brass Composition Award. Rautavaara is one of Finland's outstanding young composers. The Requiem is dedicated to the memory of his mother.

Fanfare by Gaylen Hatton was written for the Brass Choir in the fall of 1965.

Sonata sopra Sancta Maria ora pro nobis is from the Vespers of 1610. In its original form it calls for brasses and Soprano solo or Chorus. The Soprano part is played by the French horns in this version.

Colorations for Brass and Percussion is dedicated to the 75th Anniversary of Eastern Washington State College, Cheney, Washington. This composition is in a three part form--slow, fast, slow. Much of the music is developmental in nature, often enlarging upon fragmentary musical ideas. Contrast is achieved coloristically through the use of various kinds of mutes, hand-stopping, and general dynamic levels. Distinctive contrast is also made between high and low pitch levels with a melodic line passing from a high trumpet to a low tuba. Homophonic and polyphonic textures are often mixed. The music is such that every player becomes very important. . . . a soloist, so to speak. Harmonically, the piece is generally atonal, but serial techniques were not used in its composition.

Fanfare for the Fighting French was written in 1944 and is from a collection of ten fanfares by ten of the worlds leading composers.

Sonata Octavi Toni from the Sacre Symphoniae written in Venice in the year 1597 is an outstanding example of Gabrieli's alternation of two groups of performers. Despite its long history, the polychoral style of composition was dominant element in music for only one brief period of fifty years, from about 1580 to 1630. Gabrieli's works were based on the fusion of the old chanson style with the polychoral idiom. Although many of his melodies retain the characteristics of the chanson melodies, he soon abandoned much of the chanson form in his preoccupation with tonal color. His works are dominated by contrast - contrast of space, of high and low voices, of forte and piano, of tutti and separate choirs - and by a love of sound for the sake of sheer sound.