

St. Louis Brass

ALLAN DEAN, TRUMPET RAY SASAKI, TRUMPET
THOMAS BACON, FRENCH HORN MELVYN JERNIGAN, TROMBONE
DANIEL PERANTONI, TUBA

TUESDAY, APRIL 12, 2005

— PROGRAM —

*Volta**

MICHAEL PRAETORIUS (1571-1621)
ARR. ALLAN DEAN

Praetorius Dance Suite No. 2

MICHAEL PRAETORIUS
Ballet des Fues
ARR. ALLAN DEAN
Ballet/Bransles
Volta (reprise)

Arias

JAMES DEMARS
I. Voyez! ("Look!")
II. Combien glorieux ("How glorious")
III. Ce vent d'oré ("This golden wind")

Aesop's Fables

ANTHONY PLOG
The Lion and the Fox
The Monkey King
The Two Friends
The Fox and the Billy Goat

*Sweet Georgia Brown**

BERNIE/PINKARD
ARR. J. SELLERS

— INTERMISSION —

Please turn off all cellphones, pagers and chiming watches. Also, taking photographs (with cameras, phones or any media device) or making recordings is strictly prohibited. *Thank you.*

St. Louis Brass

TUESDAY, APRIL 12, 2005

— PROGRAM CONTINUED —

*Saltarello**

ANONYMOUS

ARR. ALLAN DEAN

¡Tango!

ASTOR PIAZZOLLA (1921-1992)

El Penultimo

ARR. ALLAN DEAN

Adios Nonino

Bando

Divertimento for Neglected (?)

Musical(?) Instruments (?)

WAYNE SCOTT

Tribute to Pops

JOEY SELLERS

Hello Dolly

Basin Street Blues

Struttin' with Some Barbecue

What A Wonderful World

Mack the Knife

** Recordings of these works are on sale in the lobby
or by calling Summit Records: 1-800-543-5156.*

THIS EVENING'S PERFORMANCE HAS BEEN UNDERWRITTEN BY
DR. AND MRS. GRADY L. HALLMAN. THEIR GENEROSITY IS DEEPLY APPRECIATED.

— PROGRAM NOTES —

MICHAEL PRAETORIUS (1571-1621), the son of strict Lutherans, began his musical career as a church organist in Frankfurt when he was just sixteen years old. He went on to become one of Germany's most prolific composers. As a musical theorist, his publications still serve as models of the musical and practices of the Renaissance period. Tonight's *Volta* is a lively dance taken from the composer's landmark collection of instrumental French dances, *Terpsichore* (1612). The collection contained 312 dances, from which Allan Dean has extracted and arranged two suites for the SLBQ.

Arizona composer JAMES DEMARS (b. 1952) has written numerous works for orchestra, chorus and chamber ensembles. His music appears on sixteen recordings, for Canyon Records, Summit Records and others. In 1995 he conducted the Mormon Tabernacle Choir in the nationally televised premiere of his work, *An American Requiem* at the Kennedy Center in Washington, DC, then at New York's Cathedral of St. John the Divine, and a subsequent performance with the Utah Symphony. In 1997 he conducted the European premiere at Eglise La Trinité in Paris with members of the Orchestre de Paris and he was honored with induction to the French Order of Arts and Letters. About *Arias*, which he wrote in the year 2000 for the Saint Louis Brass, the composer says:

The titles for these works were drawn from three arias in an opera-in-progress with French author Michel Sarda. Although the motivic materials are related to the arias in the opera, the quintet developed each in a new fashion. The first movement deals with the "great expectations" of a first encounter, the second reflects on missed opportunities, and the third plays the game of romantic pursuit.

Before Aristotle and Plato, before Buddha and Confucius, in an age when the calendar had ten months, the year had 354 days, and people told time with a sun dial, Aesop told his *Fables*. He was born into slavery in the ancient country of Phrygia (now Turkey) and earned freedom by exposing the foibles and failings of human character through the telling of "beast tales." Then in the year 560 B.C., when Aesop was sixty years old, the telling also earned him his death while on a mission to the Oracle at Delphi. The Delphians, deeply offended by critical sarcasm directed at them in one of his fables, hurled him to his death from a cliff outside the city. American composer ANTHONY PLOG (b. 1947) is also a trumpet player and former member of the Saint Louis Brass Quintet. He has composed several pieces for the group. This one, written in 2001 is based on the famous stories told by Aesop. We hope you will enjoy it more than the Delphians enjoyed the last story Aesop ever told!

Georgia Brown, who inspired the 1925 tune *Sweet Georgia Brown*, died of a heart attack on January 12, 2002 in Key Biscayne, Florida. She was ninety. Georgia Brown Hedges Dwinnell was born August 6, 1911, into one of the South's most prominent families. Her great-uncle was Joseph Emerson Brown, the governor of Georgia during the Civil War; her father was George T. Brown, who served five terms as a Georgia legislator in the early twentieth century. Her first husband, Burke Hedges, met bandleader BEN BERNIE in New York, and Bernie wrote the lyrics, setting them to a melody by KENNETH CASEY and MACEO PINKARD. He

had never met Georgia Brown. Over the years, the song was recorded by Benny Goodman, The Beatles, Nat King Cole, Ella Fitzgerald and hundreds of others. It was named one of the Top 25 songs of the twentieth century by ASCAP, the American Society of Composers, Authors and Publishers. In her later years, Brown lived a quiet life, most days joining her close friends in walking to the Key Biscayne lighthouse. They often teased her about being 'Sweet Georgia Brown.' "She thought it was a fun, cute thing but she never made a big deal out of it," said daughter Helen Hedges Miller. The song did have a deep meaning for her though. "It was a song of the South, a great piece of music that everybody relates to," said daughter Avis Hedges Navarro. In addition to her two daughters, Brown is survived by seven grand-children and fourteen great-grandchildren.

Saltarello, by an unknown sixteenth century Italian composer was a very popular dance tune of the early Renaissance. Its monophonic style (a single melodic line without countermelodies or harmonic accompaniment) made it easily playable by all kinds of ensembles from a lone troubadour to a Renaissance dance band of recorders, viols, cornettos and sackbuts. ALLAN DEAN'S arrangement of this popular tune starts out with a lone trumpeter (Allan) wandering onto the stage, almost troubadour style, thoughtfully playing the tune all by himself. He is answered in turn by the other trumpet, the horn, and finally the trombone. A drone is then set up by the trombone and tuba, and the melody is picked up again by the other three instruments and taken to a whirling conclusion.

ASTOR PIAZZOLLA (1921-1992) studied conducting with Hermann Scherchen, composition with the grand Argentine maestro Alberto Ginastera, and in Paris with the renowned Nadia Boulanger who advised him that in spite of all his formal musical training, he must never give up the traditional folk music of his native country, the Tango: "Here is Piazzolla, don't you ever forget." His symphonic compositions received many prestigious awards, and he composed many theater and film scores, but his renown comes from the Tango. He was a master of the quintessential Tango instrument, the bandoneon, and he developed his own compositional style, which became known as *nuevo tango* (new Tango). He collaborated with many great performers as diverse as jazz saxophonist Gerry Mulligan, the Kronos Quartet and Mstislav Rostropovich.

Divertimento for Neglected (?) Musical (?) Instruments (?) by WAYNE SCOTT takes us on an irreverent, though (fairly) accurate tour of the history of brass instruments. It contains music from: "Vesta la Giubba" (*Pagliacci*), Leoncavallo, 1892; "Happy Birthday", Mildred and Patty Hill (tune 1893, words 1935); "On the Trail" (*Grand Canyon Suite*), F. Grofé, 1931; "Take Me Out to the Ball Game", A. Von Tilzer, 1908; "Over the Rainbow", Harold Arlen, 1939; "The Whistler and His Dog", Arthur Pryor, 1905; "Musetta's Waltz", (*La Bohème*), Puccini, 1896; "Over There", George M. Cohan, 1917; "Oh! How I Hate to Get Up in the Morning", Irving Berlin, 1918; "Tiger Rag", La Rocca, 1912; *National Emblem March*, E. Bagley, 1906 (parody title: "And the Monkey Wrapped its Tail Around the Flagpole"); Quartet from *Rigoletto*, G. Verdi, 1851; "The Marine's Hymn", melody of Offenbach, 1868; "For He's a Jolly Good Fellow" (or "The Bear Went Over the Mountain"), traditional c. 1905. The piece closes with a raucous, and gratefully short portion of "The Billboard March", John Klover, 1901.

Joey Sellers' *Tribute to Pops* is a medley of tunes written by or made popular by the great Louis Armstrong (1901-1971), a.k.a. "Satchmo" or "Pops." Armstrong's unique playing and singing style earned him great success from his first recordings in 1923. Even long after his death his recordings are still popular, and he continues to be a major influence on all kinds of musical artists. As a youngster he became leader of the band at the Colored Waifs Home in New Orleans, then went on to join King Oliver's Creole Jazz Band in Chicago, and the Fletcher Henderson Orchestra in New York. By the 1930s he was on his way to great stardom making tours to Europe and throughout the United States. During his long and remarkable career he appeared in over thirty films, countless television and radio shows, thousands of recordings, and worked with Ed Sullivan, The Mills Brothers, Ella Fitzgerald, Bing Crosby, Danny Kaye, Johnny Carson, Barbra Streisand, Jackie Gleason and just about everybody who was anybody in the music and entertainment business in the mid-twentieth century.

Saint Louis Brass Quintet

The Saint Louis Brass Quintet (SLBQ) was formed in 1964 by members of the Saint Louis Symphony, originally to play school concerts around the St. Louis area. Now, more than 2,700 engagements later, the SLBQ is entertaining audiences worldwide. The quintet's annual schedule includes three, ten-day tours throughout the United States, plus international touring.

ALLAN DEAN, Trumpet, is Professor of Music at Yale School of Music. Allan lived for many years in New York City, performing with the New York Brass Quintet and the New York Cornet and Sacbut Ensemble. As a freelance concert and recording artist he worked with Leonard Bernstein, Igor Stravinsky and a virtual Who's Who of the greatest musicians and composers of the twentieth century. He is a renowned player of the cornetto in the group "Calliope: A Renaissance Band". He has performed at the Casals Festival, Spoleto Festival, U.S.A., Banff Centre for the Arts, and Prairie Home Companion. He has taught at leading schools of music, and has students in key positions throughout the world.

RAY SASAKI, Trumpet, is Professor of Music at the University of Texas at Austin. Ray is a founding member of the Tone Road Ramblers, a new music ensemble founded in 1979 in New York City, made up of composer/performers who commission and perform only new pieces. Since 1993 they have been a resident ensemble at the Ragdale Foundation, an artist colony in Lake Forest, Illinois. Ray has also commissioned many new works for trumpet, most notably with the Cleveland Chamber Orchestra, the International Trumpet Guild, and the Jazz Members Orchestra of Chicago. He previously was on the faculty of the University of Illinois, and also served two terms on the Board of Directors of the International Trumpet Guild.

THOMAS BACON is Principal Horn of the Houston Ballet Orchestra. Tom has been principal horn with the Symphony Orchestras of Syracuse, Detroit, Houston, and the Berlin Radio, and has performed in guest principal positions with the Berlin Philharmonic, and many orchestras in the U.S. He has been

featured soloist on international tours with the Amati Ensemble, the Berlin Radio Orchestra, and Mikhail Baryshnikov's White Oak Dance Project. He is editor of "The Complete Hornist" series for Southern Music Company, and has given master classes and clinics at hundreds of universities and colleges around the world.

MELVYN JERNIGAN, Trombone, is Executive Director of Primo Concerts. For many years Mel was Bass Trombonist with the Saint Louis Symphony Orchestra. He is the founding member of the Saint Louis Brass Quintet and is also a founding member of Summit Brass. In addition to his performing duties, Mel manages Primo Concerts, which handles bookings for the Saint Louis Brass Quintet, Summit Brass and The River City Ramblers. He is a recording and television producer as well as an arts manager, and has served on various committees and boards of the Missouri Arts Council, the Mid-America Arts Alliance, Summit Brass and Summit Records.

DANIEL PERANTONI, Tuba, is Professor of Music at Indiana University. Dan is a renowned tuba soloist, chamber musician, instrument designer and master teacher. He has been a featured artist and soloist around the world. He is a founding member of Summit Brass, a member of Symphonia, and the Matteson-Phillips Tubajazz Consort. Along with Robert Tucci, he designed the "Perantucci" line of low brass instruments and mouthpieces that has become the equipment choice for low brass players worldwide.

Visit the Saint Louis Brass Quintet on the Internet at: <http://www.hornplanet.com/slbrq>



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