

MIDWEST PROGRAM NOTES – 2011 – CHICAGO BRASS BAND

Our Midwest Clinic program was designed to meet both the expectations of our performance in Chicago while showcasing fine original material for brass band and serving the educational community. We have accomplished this task by selecting six original compositions; three are well known in their transcriptions for concert band and the other three provide historical significance and stylistic diversity for our audience, as well as showcase the variety and entertainment that the Chicago Brass Band brings to their concert audiences.

James Curnow's **Fanfare and Flourishes** (for a festive occasion) is based upon Marc-Antoine Charpentier's (1634-1704) "Te Deum." It was commissioned from the composer for the 1991 European Brass Band Championships held in Rotterdam, Holland. The premier performance was given by the Black Dyke Band of England during the Gala Concert. It has become the composer's most popular item and is also well-known in its concert band transcription, available in two versions for bands of differing ability. We are proud to be able to feature the composer as guest conductor today.

Published by DeHaske, 1991

Duration: 2:00

Grade 4

Concert band version published by Curnow Music Press

Percy Fletcher's **Labour and Love** was composed in 1913 - commissioned for the National Brass Band Championships of Great Britain. At the time it was the most significant original work for brass band for its substance, and it set the trend of major British composers writing large scale pieces for brass band, including Holst, Elgar, John Ireland, Bantock, Howells, Holbrooke, Bliss, Vaughan Williams, Rubbra, and Gordon Jacob.

The score is appended with the following program:

The Introduction (Andante Maestoso) typifies the state of mind of a man, who, having no love for his work, finds his surroundings oppressive, and fancies himself merely in the position of a down-trodden slave.

The Allegro Agitato represents him engaged in his daily task, blindly laboring on, using more muscular force, having no purpose in view.

The interlude *Meno Mosso* leads into the *Andante patetico* (euphonium solo), where his soul cries out in a lament of anguish and despair.

At the *Allegro Drammatico*, his restless mind is aroused to a state of rebellion, and with frenzied indignation he throws up his work, declaring (in the trombone recitative) that he will labour no longer under these conditions.

In the *Andante e molto espressivo* the cornet solo represents the "voice of love" - his wife appeals to him tenderly - urging that for her sake, and for their children, he should endeavour to look at things in a different light. She has her troubles, but she meets them with a smile. The horn solo interlude suggests his submissive resolve to yield to her entreaties, and her delight at his decision is expressed in the cornet cadenza.

With the *Allegro Marziale* he is back at work, but his state of mind is altered - he smiles at his troubles, and his heart swells with pride in his work - he throws himself with energy and determination into his task, resolved to improve his position by continued devotion to his employer's interests. Manfully he labours, and the "voice of love" is now to him the "sword of might" with which his enemies -

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depression and despair, are vanquished. He realizes he has a purpose in life, and his work is now to him a "Labour of Love."

Published by R. Smith and Co.
Duration: 10:00
Grade 5

Cantilena was commissioned by the Grenland International Brass Festival - Øyvind Klingberg, Festival Director – for their 2011 event.

The Grenland International Brass Festival has been an important date in the brass band calendar since its inception in 1997. It takes place every April in the beautiful Norwegian town of Skien and is perhaps the only festival of its kind; bands, spread over four divisions, have every aspect of their skill and musicality tested in three separate disciplines. First, a 'church concert' in the stunning surroundings of Skien Cathedral, then a 'set piece' competition and finally an 'entertainment' own choice programme, when bands have the opportunity to impress with a wide variety of new arrangements and established repertoire.

Cantilena was a compulsory piece in the 'church concert' for all four divisions when the festival took place on April 29-30, 2011. Skien was the birthplace of Norway's most famous playwright and poet, Henrik Ibsen (1828-1906); indeed the cultural centre in Skien where some of the Grenland Festival takes place is called the Ibsenhuset (Ibsen House). The inspiration for the title came when composer Philip Sparke noticed the title of Ibsen's first play was Catilina, the story of the Roman noble, Lucius Catilina. The nearest musical equivalent, cantilena, means 'lullaby' and, more broadly, 'playing in a singing style' and was therefore the perfect choice for this lyrical and passionate piece.

However, there's a second part to this program. On March 11th 2011, a massive 9.0 magnitude earthquake occurred off the coast of north-eastern Japan.

Philip Sparke penned the following: "I'm writing these programme notes barely a week later and the death toll caused by the quake and resulting tsunami already exceeds 6000, with thousands of people still unaccounted for. I have many friends associated with many bands throughout Japan and one of these, Yutaka Nishida, suggested I write a piece to raise money to help those affected by the disaster. I was immediately attracted by the idea and have arranged Cantilena (a brass band piece recently commissioned by the Grenland International Brass Festival, Norway) for wind band, giving it a new title to honour my friends in the Land of the Rising Sun. I will be donating royalties from this piece to the Japanese Red Cross Society Emergency Relief Fund and am delighted to say that my distributors, De Haske, who will generously also donate all net profits from sales of this piece, have pledged a substantial advance payment to the Red Cross so that what little help this project generates can be immediate."

It is my sincere wish that this 'Band Aid' project will allow wind bands around the world support the people of Japan, where bands are a way of life for many, in this difficult time".

Published by Anglo Music
Duration: 5:00
Grade 3
Concert band version (The Sun Will Rise Again) published by Anglo Music

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“Apophenia is the experience of seeing patterns or connections in random or meaningless data.”

Apophenia is a trumpet concerto in three movements written for American trumpet virtuoso Rex Richardson. Each of the three movements features a different instrument; Movement 1 is for the Bb trumpet, the second is for flugel horn and trumpet, and the third is for trumpet and piccolo trumpet.

Each of the three movements of Apophenia relate to the phenomenon of viewing Dark Side of the Rainbow – a name used to refer to the act of listening to the 1973 Pink Floyd album The Dark Side of the Moon whilst watching the 1939 film The Wizard of Oz, where moments where the film and the album appear to correspond with each other.

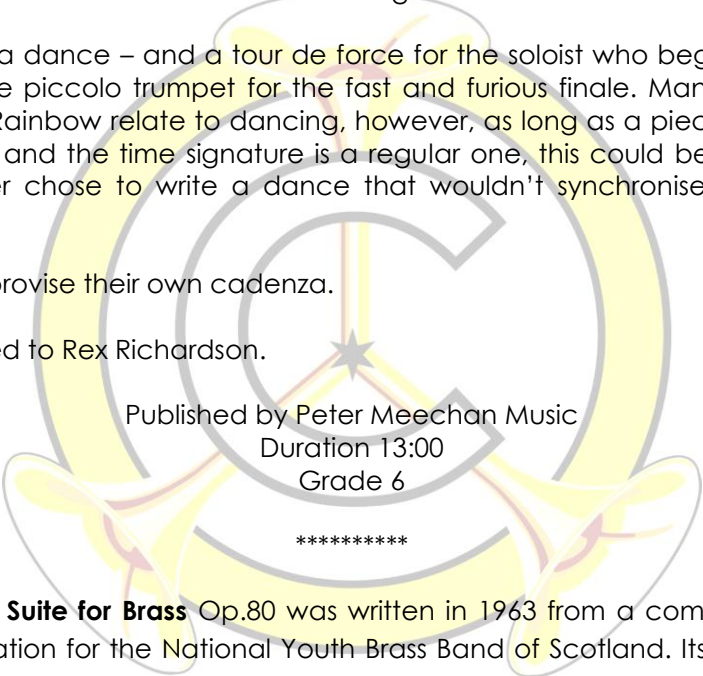
Movement 1 is a fast a furious movement. Solo and ensemble interact at high tempo, swapping and creating new ideas, leading each other in new directions. Aside from the trumpet soloist, the kit player also acts as a quasi soloist.

The second movement takes its musical inspiration from the Pink Floyd song Us and Them. It is during this segment of the film that some of the most amazing moments of connection happen.

The final movement is a dance – and a tour de force for the soloist who begins on the Bb trumpet, before switching to the piccolo trumpet for the fast and furious finale. Many of the coincidences from Dark Side of the Rainbow relate to dancing, however, as long as a piece of music is the same tempo as the original, and the time signature is a regular one, this could be the case across most films. So the composer chose to write a dance that wouldn't synchronise to too many existing dance scenes!

The soloist is free to improvise their own cadenza.

Apophenia is dedicated to Rex Richardson.



Published by Peter Meechan Music
Duration 13:00
Grade 6

Malcolm Arnold's **Little Suite for Brass** Op.80 was written in 1963 from a commission by the Scottish Amateur Music Association for the National Youth Brass Band of Scotland. Its first performance was conducted by one time Scottish National Orchestra conductor Bryden Thomson, and given at Aberdeen's High School for Girls in July 1963. Little Suite is a charming piece, typical of Arnold's style and showing an ease of technique only someone who knows the instruments he's writing for so well can produce. It has always been a popular piece for both instrumentalists and audiences alike and as such has been arranged for wind band, military band, and orchestra.

It has three short movements; Prelude, Siciliano, and Rondo which are all written in clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The Prelude begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet cantabile ending. The Siciliano is true to the character of its lilting and graceful namesake Sicilian dance. True in style, the rollicking Rondo explodes with the prominent theme that reappears again and again in alternation with contrasting themes. The wind ensemble version is similarly well-known in its transcription by John Paynter and played in school and community settings on a regular basis as a standard in the wind ensemble repertoire.

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Published by Paterson Music

Duration 10:00

Grade 4

Concert band version (Prelude, Siciliano and Rondo) published by Carl Fischer, arr. John Paynter

Simon Dobson's **The Dreaded Groove and Hook**, is an up tempo acid-jazz work for brass band, drawing its influences from bands such as Jamiroquai and The Youngblood Brass Band. The groove in question is the main tune that is shared around the band soloists and accompanied by 'Stuart Zendor-esque' bass lines, whilst the hook, in pop terms, is the catchy bit of the song. This happens when the whole band join to play a huge 'riff' that acts as a kind of chorus to the jazz like verses. Percussion and soloists alike will have plenty to do in this piece!

The piece was commissioned by Jason Katsikaris and The Leyland Band, who gave the first performance as part of their program for the Brass In Concert Championships in November 2008.

Published by Faber Music

Duration 4:00

Grade 5

