

Illinois State University

## ISU ReD: Research and eData

---

School of Music Programs

Music

---

10-15-2002

### Faculty Brass Quintet

Amy Gilreath Trumpet  
*Illinois State University*

Kelly Watkins Trumpet

Joe Neisler Horn

Steve Parsons Trombone

Michael Forbes Tuba/Euphonium

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Gilreath, Amy Trumpet; Watkins, Kelly Trumpet; Neisler, Joe Horn; Parsons, Steve Trombone; and Forbes, Michael Tuba/Euphonium, "Faculty Brass Quintet" (2002). *School of Music Programs*. 2354.  
<https://ir.library.illinoisstate.edu/somp/2354>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact [ISUReD@ilstu.edu](mailto:ISUReD@ilstu.edu).

Illinois State University  
School of Music

Mostly Tuesday Series

# Faculty Brass Quintet

Presents

"Music from English and Australian Composers"

Amy Gilreath & Kelly Watkins, Trumpets

Joe Neisler, Horn

Steve Parsons, Trombone

Michael Forbes, Tuba/Euphonium

Center for the Performing Arts  
Tuesday Evening  
October 15, 2002  
8:00 p.m.

The Seventeenth Program of the 2002-2003 Season.

## Program

Aria  
George Frideric Handel  
(1685-1759)  
arranged by The Empire Brass

Quintet for Brass  
Andante sostenuto - Allegro scherzando  
Allegro, molto ritmico  
Edward Gregson  
(born 1945)

Triangles  
for Horn, Trombone and Tuba  
John Stevens  
(born 1951)

- Intermission -

Quintet, Op. 73  
Allegro vivace  
Chaconne  
Con brio  
Malcolm Arnold  
(born 1921)

Lincolnshire Posey  
Lisbon (Sailor's Song)  
Harkstow Grange (The Miser and his Man - a local Tragedy)  
Rufford Park Poaches (Poaching Song)  
The Brisk Young Sailor (Who returned to wed his True Love)  
Lord Melbourne (War Song)  
The Lost Lady Found (Dance Song)  
Percy Aldridge Grainger  
(1882-1961)  
arranged by Dennis Ferry

## Upcoming Brass Events:

Tuba/Euphonium Professor, Michael Forbes  
Presents "The Scandinavian Tuba"  
Accompanied by Sonneries Woodwind Quintet, the Faculty Brass,  
ISU Wind Symphony Horn Quartet, and Deborah Forney, piano  
Monday, Oct. 21, 8 PM, Center for the Performing Arts

The Halloween Brass Bash  
Join ISU's Brass Students in Costume  
For this Halloween Brass Chamber Music Concert  
Brass quintets, Trumpet Quartets, Horn Quartets, Tuba/Euph. Quartets, etc.  
Thursday, Oct. 31, 2002, 8 PM, Kemp Recital Hall

ISU's Tuba/Euphonium Ensemble  
Presents "English Music for Tubas & Euphoniums"  
Original and Popular Works played by this Unique Ensemble  
Friday, Nov. 1, 2002, 8 PM, Kemp Recital Hall

Guest Artist, Susan Slaughter, Principal Trumpet with the St. Louis Symphony  
Monday, January 27th, 2003, 8 PM, CPA

International Women's Brass Conference  
Iwbc2003@ilstu.edu  
June 17-21, 2003

## Program Notes:

**Aria** **G.F. Handel**  
Born in Germany, Handel immigrated to England while still a relatively young man. He soon established his fame as an opera composer. When not writing for and producing stage works, he was employed as a church organist. He was known to move in circles of high society and royalty. He was also something of a fashion plate, preferring to be seen in public only in fancy clothes and with a rather elaborate powdered wig. His personality ran toward the prickly side but it should be remembered that he was not alone in this: Bach, Beethoven and Brahms also had a reputation for being irritable. He composed the *Water Music* and *Fireworks* to accompany royal festivals - both became hits with the general public. It was with an oratorio, however, that Handel's legacy would be passed down through generations. He wrote "*Messia*" to be performed at a holiday benefit where the proceeds would go towards several institutions, including a hospital and an orphanage. This simple "Aria" from one of Handel's other oratorios provides an understated baroque fanfare suitable for any musical event. However, this transcription for quintet by the Empire Brass makes the work even that much more eloquent and suitable.

**Quintet for Brass** **Edward Gregson**  
*The Quintet for Brass* was my very first brass chamber work and is dedicated to the Philip Jones Brass Ensemble, as described above. It has two movements only. The first is in three sections (slow-fast-slow) and opens with a horn melody, built on ascending fourths, which provides most of the material for the movement. The answering rhythmic motif on muted trumpets later becomes important as the background accompaniment for the fast middle section, which is notable for its rising sevenths and uses of trills, flutter-tonguing, glissandi and other textural devices. The opening *Andante sostenuto* returns with the melody presented in canon. The second movement is cast in rondo form and the *Allegro molto ritmico* is apparent from the outset. The main rondo tune is heard on the two trumpets with simple march-like accompaniment. The first episode is lyrical, the horn taking the lead, whilst the second is a fugato built on the opening melody of the Quintet, but extended into a fully 12-note chromatic subject. The work concludes with a brilliant coda.  
-Note by the composer

**Triangles** **John Stevens**  
John Stevens is Professor of Tuba at the University of Wisconsin School of Music. Born to Australian parents, he was a free-lance performer and composer in New York City for many years. In addition to performing with all the major orchestras in New York, he has toured and recorded with such diverse groups as the Chuck Mangione Orchestra and the American Brass Quintet, and is a former member of the New York Tuba Quartet, Aspen Festival Orchestra, Philharmonic Orchestra of Florida and the Greater Miami Opera Orchestra. He was also the tuba soloist in the original Broadway production of *Barnum*. Internationally known for his compositions for brass, Mr. Stevens has published many works that have become standard repertoire for groups all over the world. His compositions have also been commissioned and/or recorded by many renowned brass soloists and groups.

Composed in 1978, *Triangles* was premiered in January of 1979 at Carnegie Recital Hall in New York City by members (including the composer) of the brass quintet Pentagon. The work is in four sections, connected to form a continuous piece by short solo cadenzas for each instrument. All three instruments are featured equally throughout the piece, which employs jazz rhythms and styles in each section.

### Quintet, Op. 73

Malcolm Arnold

Sir Malcolm Arnold was born in England in 1921. At the age of sixteen, he won a scholarship to the Royal Conservatory of Music, where he studied trumpet and composition. Four years later, he joined the London Philharmonic Orchestra, becoming first trumpet in 1941. World War II interrupted his career briefly, but, as a result of his unhappiness in the military, he reportedly shot himself, deliberately, in the foot and was discharged. After winning the Mendelssohn Scholarship in 1948, Arnold left the London Philharmonic to devote himself fully to composition.

Arnold has been a prolific composer. His list of works includes operas, symphonies, works for band, solo and chamber music, choral music, ballets and film scores. He wrote almost 120 film scores, including the score of *The Bridge on the River Kwai*, for which he won an Oscar. He has received many honors and was knighted in 1993.

Arnold's music is largely conservative, with tonal harmony and traditional forms. Arnold is particularly gifted in the areas of orchestration and melody, and his music often calls for virtuosity on the part of the performer. The *Quintet, Op. 73*, was written in 1961 for the New York Brass Quintet. It has three movements, and each musician has the opportunity to display his mastery of his instrument. Throughout the work, Arnold exploits the contrasts and similarities inherent in the brass ensemble, exploring color, range and technique. The second movement, called "Chaconne," has a religious mood and has beautifully rich sonorities. The last movement is very fast and jaunty, with some tricky rhythms, especially for the trombone.

-Note by Pittsburgh Symphony Brass

### Lincolnshire Posey

Percy Grainger

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man plowing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world."

Conceived and scored for wind band early in 1937, this bunch of "musical wildflowers" (hence the title *Lincolnshire Posey*) is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a kind of musical portrait of the singer who sang its underlying melody. The composition begins with *Lisbon Bay*, a sailor's song in a brisk meter with plenty of "lilt" *Horkstow Grange*, the second movement, is named for a pleasantly situated eighteenth-century farmhouse that stands beside the B-204 road to South Ferriby. Subtitled *The Miser and his Man* - a local Tragedy, the tune is a requiem for an oppressive overseer and his "man", who couldn't take the abuse any longer and used a club on the miser. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." *Lord Melbourne* is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with *The Lost Lady Found*, a "Dance Son" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

-Note by Norman Smith