



Chamber Music New Zealand

“This concert is presented in association with Chamber Music New Zealand”

‘E’ Brass Quintet

Programme Notes

Fanfare ‘La Peri’

Paul Dukas (1865 – 1935)

La Peri (The Flower of Immortality) written by French composer Paul Dukas in 1912, was his last published work. This one act ballet is about a man’s search for immortality and encounter with a mythological Peri. The Peri carries the Flower of Immortality and the man (Iskender) travels to the Ends of the Earth to find this flower. Iskender steals the flower away from Peri while she is sleeping and is now delighted at the power he now has over Peri. However, the flower is not intended for possession by Iskender, so Peri performs a dance gradually and moves closer to Iskender to wrestle the flower away again. The Peri, with the flower in hand, disappears into immortality and Iskender is stranded and left to die.

Adagio for Strings

Samuel Barber (1910 – 1981)

Originally from the second movement of his String Quartet, Opus 11. Samuel Barber’s *Adagio for Strings*, a slow, minor key lament is arguably the composer’s most famous work.

The Adagio consists of a slightly varied, very slow and extended stepwise melody over sustained chords. In this arrangement, the French horn is the main instrument for the haunting theme. Barber subtly changes the pulse between 4, 5, 6 and 3 throughout and builds to a powerful climax. The opening theme returns before fading away on an unresolved dominant chord.

Quintet No 1

Malcolm Arnold (1921 – 2006)

- I. Allegro Vivace**
- II. Andante Con Moto**
- III. Con Brio**

Sir Malcolm Arnold's Quintet for Brass is one of the most widely played chamber works. English born, Arnold was himself was a fine orchestral trumpeter, becoming one of the youngest ever Principal's in the London Philharmonic Orchestra. He left his post with the LPO to pursue a career as a full time composer. Ranked alongside Benjamin Britten as a sought after composer in England, he composed works varying from film scores, chamber works, dances and symphonies.

His brass quintet is one of the absolute classics of the genre, and established the instrumentation two trumpets, French horn, trombone and tuba as the standard. The writing for brass is idiomatic yet ultimately challenging. The writing for tuba is especially ahead of its time, and would have been within the grasp of very few players in the world. The work was written for the New York Brass Quintet, the group which lay down the standard for the rest of the world to emulate.

Excerpts taken from John Wallace

(<http://www.musicsalesclassical.com/composer/work/12298>)

Sonata for Two Trumpets & Brass

Henry Purcell (1659 – 1695)

- I. Maestoso**
- II. Adagio**
- III. Presto**

This piece is an arrangement of Purcell's famous Trumpet Sonata in D for Trumpet and String Orchestra. A staple in the trumpeter's repertoire, it was originally written for the valveless natural trumpet of the era. The first movement is a majestic theme, with repeated phrases in the effect of an echo and shows off the trumpet's ornamentation on these repeated phrases. The second movement was originally written for strings with no trumpet, but the melody has been shared around the five members of the quintet in this arrangement. Purcell rounds out the work with a lively waltz-like presto movement, highlighting the versatility of the trumpet.

INTERVAL

Chorale Prelude (Aus der Tiefe Rufe Ich)

J. S. Bach (1685 – 1750)

Aus der Tiefe Rufe Ich (Out of the depths I cry to thee) is a church cantata composed by Johann Sebastian Bach in 1707, making it one of his earliest cantata's. The work was commissioned by St Mary's church in Mühlhausen, the city that Bach was currently working in at the time. The text is based on the German priest Martin Luther's version of Psalm 130. The choral prelude from this cantata, originally composed for organ, begins

with a harmonized choral theme, then progresses into a more substantial prelude, a fantasy-like treatment of the initial theme.

Partita for Brass Quintet

John Ritchie (1921 -2014)

I. Fanfare

II. Scherzo

III. Air

IV. Dactyl

John Ritchie was a New Zealand composer and professor at the University of Canterbury. Professor Ritchie holds special significance to E Brass as he formed what is now the Christchurch Symphony Orchestra back in 1958. His Partita for Brass Quintet was written in May 1967 and starts with a fanfare written for the 1967 World Ploughing Championships.

Fanfare is very pompous and rhythmic, varying between the group playing in rhythmic unison to contrasting syncopated motives.

The Scherzo is a lively and upbeat beginning with syncopated rhythms in the trumpet, against an on-beat bass line provided by the trombone and tuba. Air, features the French Horn, and Dactyl begins with a rhythmic unison. This rhythm is then passed around the quintet with varying stresses and articulations. A flowing choral section then shows off the delicate tuneful sounds of the quintet and a contrast of both tonality and rhythm transforms the movement into a quasi-waltz with a rousing ending.

The Young Prince & Princess, Scheherazade Rimsky-Korsakov (1844 - 1908)

This symphonic poem *Scheherazade* was composed in 1888 and is based on a collection of a Middle Eastern folk tales entitled *The Arabian Nights*.

The Young Prince & Princess is the 3rd movement from Scheherazade - a tale of love.

The prince and princess are represented by two musical themes that are passed around the quintet, starting with the trumpet portraying the prince.

This arrangement is by London based trumpeter/composer/arranger, Ryan Linham, who attended The Royal College of Music with Thomas Eves.

I'm Gonna Sing, I'm Gonna Dance

Trad.

*"I'm gonna sing, sing, sing,
I'm gonna dance, dance, dance,
I'm gonna sing. I'm gonna dance, allelu!
When the gates are open wide
I'll be right there at your side,
I'm gonna sing, I'm gonna dance, allelu!"*

Pink Panther

Henry Mancini (1924 -1994)

The *Pink Panther* theme written for the 1963 film of the same name, became an instant success. Originally for tenor saxophone, it is widely recognisable for its quirky use of chromaticism and the raised 4th degree of the scale.

Starting with the famous chromaticism in the tuba and trombone, muted trumpets soon add to this quirky texture. A modulated middle section allows the quintet to 'let rip' before returning back to Bb minor.

'E' Brass

This ensemble showcases the brass players of the Christchurch Symphony Orchestra. .

Lead by CSO Principal Trumpet **Thomas Eves**, who has a Master of Performance with Distinction from the Royal College of Music, London, Thomas was runner up in the 2012 Gisborne International Music Competition, the only New Zealander in the finals.

Growing up in Timaru, **Slade Hocking** began his musical career at the tender age of 8 playing the cornet in the Waimataitai School Brass Band. After going through his postgraduate studies in Tasmania, Slade spent two years at the Hochschule für Musik – Luzern, completing his Masters degree in Orchestral Trumpet and Piccolo.

French horn player **Bernard Shapiro** has been a member of the CSO since 1988, where he now holds the Associate Principal French Horn position. He has had a colourful career, having performed with every professional company in New Zealand, as well as Melbourne Symphony Orchestra and the Royal Australian Army Band.

Raised in the Ukraine, **Karl Margevka** was appointed as a Principal Trombone with the National Symphony Orchestra of Ukraine in 1983 and played there up until his departure to New Zealand in 1995. That same year Karl joined Christchurch Symphony Orchestra as a Principal Trombone.

Nigel Seaton (tuba) began his brass playing at age 11 as a member of the Waimataitai School band in Timaru and has been a member of many of New Zealand's top bands including Woolston, Dalewool, St Kilda, Addington and Timaru. Over the past three years Nigel has been the Principal Tuba of the Christchurch Symphony Orchestra.