

UNIVERSITY MUSICAL SOCIETY

with Great Lakes Bancorp

THE CANADIAN BRASS

Frederic Mills, Trumpet
Ronald Romm, Trumpet

David Ohanian, French Horn
Eugene Watts, Trombone

Charles Daellenbach, Tuba

Saturday Evening, December 11, 1993 at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Overture to *The Magic Flute* W.A. Mozart/Fen Watkin

Concerto No. 2 in G minor, RV315 Antonio Vivaldi/
("Summer" from *The Four Seasons*, Op. 8, No. 2) Arthur Frackenpohl
Allegro non molto
Adagio
Tempo impetuoso d'estate

Canzona No. 1, "La Spiritata" Gabrieli

Prelude and Fugue over the name BACH, BWV 898 J.S. Bach/Fred Mills

Christmas Songs

Holiday Favorites Arranged by Luther Henderson

Ding Dong Merrily on High Traditional
White Christmas Irving Berlin
Go Tell It on the Mountain Traditional

INTERMISSION

Four Fantasias, based on J.S. Bach's Chris Dedrich
Anna Magdalena Bach Notebook
Musetta
Minuet (Sussex Carol)
Minuet (I Saw Three Ships)
March

Carmen Suite Georges Bizet/Mills
Overture
Habañera
Interlude
Seguidilla
Toreadors' Song

HOLIDAY SING-ALONG WITH THE BRASS

- Silent Night Franz Grüber/Frackenpohl
We Wish You a Merry Christmas Traditional/S. McNeff

The Canadian Brass records exclusively for Philips Classics.
Recordings also available on CBS Masterworks and RCA Red Seal.
The Canadian Brass appear by arrangement with IMG Artists.

The Canadian Brass performs on hand-crafted, 24-carat, gold-plated instruments of their own design, marketed worldwide as the *Canadian Brass Collection* (1-800-488-2378).

U of M sophomore Brandon Blazo performed this evening's pre-concert carillon recital.

Large print programs are available upon request.

28th Concert of the 115th Season

23rd Annual Choice Series

ABOUT THE ARTISTS

Since its first appearance on the music scene in 1970, **The Canadian Brass** has revolutionized brass music and established the brass quintet as a vital force in the music world. Over the years, these classically trained virtuoso musicians have transformed a previously neglected group of instruments with a limited repertoire into an exciting and versatile ensemble that performs everything from Bach and Mozart to Gershwin and Dixieland. With their unique blend of virtuosity, spontaneity and humor, The Canadian Brass has paved the way for many other brass groups, but clearly, it remains in a class by itself.

The key to The Canadian Brass' performance style is communication between the artists and their audiences. The players feel strongly that it is important to involve the audience in their concerts, both to enhance the people's enjoyment of the music and to ensure that they have fun. Internationally acclaimed for its "brilliant virtuosity and ensemble playing of remarkable unanimity" (*New York Times*), The Canadian Brass also adds appropriate commentary and tasteful touches of humor to its concerts. The dazzling performances, combined with eclectic programming, have enabled the Brass to bring classical music to vast new audiences, while providing some of the best musical entertainment to be found anywhere.

The Canadian Brass, who was the first chamber ensemble ever to tour the People's Republic of China, has delighted audiences in North America, Europe, Japan, Australia, the Middle East and the former Soviet Union. Each season the Canadian Brass gives over 130 concerts in North America alone, performing from coast to coast at such major halls as New York's Carnegie Hall (where the group appeared four times in one season), Orchestra Hall in Chicago, the Academy of Music in Philadelphia, the Ambassador Auditorium in Los Angeles, and the Kennedy Center in Washington, D.C. (where the Brass concerts were sold out three times in one season). The Canadian Brass has appeared as featured guest artists with many leading U.S. orchestras, including those of Cleveland, Detroit, Minnesota, Pittsburgh, San Francisco, the National Symphony and the Boston, New York, and Philadelphia Pops. The group is also a popular attraction at many summer musical festivals, including Tanglewood, Mostly Mozart, Wolf Trap, Meadow Brook, Blossom and the Hollywood Bowl.

In the summer of 1993, the Canadian Brass enjoyed return engagements at the Mostly Mozart Festival at New York's Lincoln Center and Michigan's Interlochen Music Festival. During the 1993-94 season, the Brass will again tour extensively throughout the United



States and Canada, with numerous performances across the continent, including New York, Washington, D.C., Cleveland, San Francisco, Seattle, Dallas, Toronto and a return to Europe during the 1993-94 season, performing in cities such as Rome, Salzburg, Vienna, Berlin, Hamburg and Frankfurt.

The Canadian Brass has been seen by millions on such television shows as the *Tonight Show* with Johnny Carson, the *Today Show*, *Entertainment Tonight*, *Camera Three*, and *Sesame Street*. Collaborating with Philips Classics, The Canadian Brass became the first classical artists ever to record a television and laser disc project on the new state-of-the-art high definition tape (HDTV) at Thames TV in England as a production for Rhombus. The film, entitled *Home Movies* (soundtrack *The Essential Brass* CD), will be aired nationally throughout the fall 1993 on *Bravo* and also has been released on LD and VHS. On PBS, The Brass has appeared as guest artists with John Williams and the Boston Pops, on Beverly Sills' *Music Around the World*, *Canadian Brass at Wolftrap*, and the *Victor Borge 80th Birthday Special*. The group has also starred in its own one-hour PBS special, *The Canadian Brass Live*.

Ever-popular as recording artists, The Canadian Brass' discography of nearly 30 recordings reflects the same incomparable diversity of music that can be heard in concert. The latest release is an album of Wagner for Brass, the group's sixth disc on Philips Classics, which will be followed by a collection of *canzoni* by Gabrieli. Other current releases on the same label include a Dixieland album, entitled *Red Hot Jazz*, the popular Christmas album, *The Essential Brass* and *Red, White and Brass: Made in the USA* as well as the Brass's first Philips recording featuring Beethoven's *Symphony No. 5* and *Wellington's Victory*.

The Canadian Brass is constantly seeking to expand the brass repertoire, both through transcriptions of the great music from the 16th-century through today, and commissions of new works, of which the group has premiered over 30, from such distinguished composers

as Lukas Foss and Michael Colgrass. Given the Brass' sense of humor, it was only natural that the group should collaborate with that arch musical satirist, Peter Schickele (P.D.Q. Bach) who composed "the first horse opera ever written for brass quintet, *Hornsmoke*."

Music education has always been an important element of the Brass' annual activities and the group conducts workshops and master classes with young musicians as often as schedules will allow. The Canadian Brass' wide and varied experiences on this front have yielded a new series of ensemble publications (Hal Leonard Publishing Corporation), which is graded for young brass students who seek the experience that only chamber music performance can offer. In addition to these publications, the Brass has published over 100 works drawn from its own repertoire for use by other brass ensembles. The group also has recently formed its own instrument company based in Wisconsin, featuring instruments designed by Canadian Brass members (for both students and professionals alike) and distributed worldwide under the banner of the *Canadian Brass Collection*.

Following a 1990 Kennedy Center performance by The Canadian Brass, the *Washington Post* said: "Blending virtuosity, musicality, comedy and wit, they inspired equal measures of laughter and admiration from the packed house, ultimately receiving the inevitable – and totally deserved – standing ovation." Having forged a new road for generations of brass players to come, The Canadian Brass can look back on its long history as a prelude to even greater levels of achievement in the future.

This evening's concert marks the seventh appearance by the Brass under UMS auspices.



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