

UNIVERSITY MUSICAL SOCIETY

in association with
Comerica and Comerica Capital Management

THE CANADIAN BRASS

Saturday Evening, November 9, 1991, at 8:00
Hill Auditorium, Ann Arbor, Michigan



Frederic Mills, Trumpet

Ronald Romm, Trumpet

Charles Daellenbach, Tuba

David Ohanian, French Horn

Eugene Watts, Trombone

Assisted by two brass quintets and percussionists
from the University of Michigan School of Music
Donald Schleicher, Conductor

The University Musical Society is grateful to Comerica and Comerica Capital Management for a generous grant in underwriting this concert, and to the Canadian Consulate General for its support and cooperation.

The pre-concert carillon recital was performed by Lianna Wong, a U-M senior majoring in music and biology and a student of Margo Halsted, University Carillonneur. The Canadian Brass is represented by Columbia Artists Festivals, a division of Columbia Artists Management Inc., New York City. The Canadian Brass records exclusively for Philips Classics; recordings are also available on CBS Masterworks and RCA Red Seal.

PROGRAM

- "Mozart on Parade" arr. Peter Schickele
- Canzona No. 4 Gabrieli, arr. Serry
Triple Brass, Donald Schleicher, conductor
- Toccata, Adagio, and Fugue in C major Bach, arr. Mills
- "George M. Cohan on Broadway" arr. Wright
Triple Brass and Percussion, Prof. Schleicher, conductor
- Beale Street Blues W.C. Handy, arr. Henderson
Triple Brass and Percussion, Prof. Schleicher, conductor

INTERMISSION

- La Virgen de la Macarena Traditional
- Largo al factotum, from *The Barber of Seville* Rossini, arr. Kulesha
- Adagio Samuel Barber, arr. McNeff
- Hornsmoke*: "A Horse Opera in One Act" Schickele
- "A Tribute to John Philip Sousa" arr. Wright
Triple Brass and Percussion, Prof. Schleicher, conductor



University of Michigan School of Music Personnel

Prof. Donald Schleicher, Conductor
Prof. Fritz Kaenzig, Coordinator

Trumpets

Christopher Hart
Kris Kwapis
John Marchiando
David Roof

Horns

Anne Fields
Emilie Sargent

Tubas

Daniel Burdick
Stacy Melles

Percussion

Prof. Michael Udow
Andrea Wirth
Peter Wilson
James Lee Wyatt III

Trombones

David Jackson
William Mathis



For more than 20 years, the musical ensemble called The Canadian Brass has transformed a previously neglected group of instruments with a limited repertoire into an exciting and versatile ensemble. They perform everything from Renaissance and Bach to Gershwin, Dixieland, and Gospel music. Over the years, these classically trained virtuoso musicians have stretched the horizons for brass players throughout the world.

The Canadian Brass — the first chamber ensemble ever to tour the People's Republic of China and the first brass ensemble to play in Carnegie Hall — has delighted audiences in North America, Europe, Japan, Australia, the Middle East, and the Soviet Union. They perform over 130 concerts in North America alone each year, appearing at such major halls as New York's Carnegie Hall, Orchestra Hall in Chicago, the Academy of Music in Philadelphia, Ambassador Auditorium in Los Angeles, and the Kennedy Center in Washington, D.C. The ensemble has been featured with many leading U.S. orchestras, including those of Cleveland, Detroit, Minnesota, Pittsburgh, San Francisco, the National Symphony Orchestra, and the Boston, New York, and Philadelphia Pops. They are also a popular attraction at many summer music festivals, including Tanglewood, Mostly Mozart, Wolftrap, Meadow Brook, Blossom, and the Hollywood Bowl.

With more than 30 albums for three of the most prestigious labels in the world — Philips Classics, CBS Masterworks, and RCA Red Seal — the Canadian Brass' discography reflects the wide range of their musical mastery, from an all-Beethoven CD with colleagues from the New York Philharmonic and Boston Symphony Orchestra to the just released all-American composers disc called *Red, White and Brass: Made in the U.S.A.*, featuring special guest jazz trumpeter Jon Faddis.

Other albums by the Canadian Brass include the antiphonal music by Venetian Renaissance composers Monteverdi and Gabrieli; *Brass in Berlin*, featuring Renaissance and Baroque works performed with members of the Berlin Philharmonic; Vivaldi's *Four Seasons*; *Basin Street*, a Dixieland recording with actor George Segal singing and playing the banjo; and the new *Canadian Brass Christmas* disc featuring the noted Elmer Iseler Singers. The Brass' recording of *The Art of the Fugue* marks the first complete recording of Bach's monumental work by a brass quintet. The performing edition was developed for the Canadian Brass using copies of the original manuscript in Bach's own hand and editions based on the first published edition (posthumous) of 1750, with transcription by the highly regarded Arthur Frackenpohl. These recordings, along with many others, illustrate the constant

motivation of the ensemble to explore the range of brass music to its fullest potential.

Canadian Brass members have been seen by millions on such television shows as the *Tonight* and *Today* shows, *Entertainment Tonight*, *The Smothers Brothers Comedy Hour*, *Camera Three*, and *Sesame Street*. In cooperation with Philips Records, they were the first classical artists ever to record a television project on the new state-of-the-art high definition tape (HDTV) at Thames TV in England. The program is expected to air in the United States this season. On PBS, they have appeared as guest artists with John Williams and the Boston Pops, on Beverly Sills' *Music Around the World*, *Canadian Brass Live at Wolftrap*, and the *Victor Borge 80th Birthday Special*, as well as their own one-hour PBS special, *The Canadian Brass Live*.

Constantly seeking to expand the brass repertoire, the Canadian Brass has commissioned over 30 works from such distinguished composers as Lukas Foss and Michael Colgrass. They have also collaborated with that arch musical satirist, Peter Schickele (P.D.Q. Bach), who composed for them "the first horse opera ever written for brass quintet," *Hornsmoke*.

The Brass' wide and varied experiences with education have yielded a new series of ensemble publications graded for young brass students, and the group has published over 100 works drawn from its own repertoire for use by other brass ensembles. The Brass recently formed its own instrument company based in Wisconsin, distributing the instruments under the banner of the "Canadian Brass Collection."

The key to the Canadian Brass performance style is communication between the artists and their audiences, and to that end, they add appropriate comments and tasteful touches of humor to their concerts. As Charles Daellenbach puts it: "It's important that people get involved in the music. We feel a responsibility to see to it that the audience has fun. A good performance isn't enough — people have to go out feeling happy."

This evening's concert marks the sixth Canadian Brass performance in Ann Arbor under Musical Society auspices. Former appearances were in 1984, 1985 (2), 1986, and 1989.



Fred Mills (trumpet) was Leopold Stokowski's solo trumpet in the Houston and American Symphony Orchestras. While traveling internationally with the Canadian Brass, he has been able to develop another passionate pastime, becoming the group's staff photographer. Although he has amassed over two million photos of the group, they have limited value since he appears in none of them.

Ronald Romm (trumpet) was a child prodigy, getting his first musician's union card at the age of 12 and taking up a position in the Romm Family Dance Band. By the age of 18, he was a performing member of the Los Angeles Philharmonic, a very busy freelancer, and a very tired high school student. Ron has always been known as an exceptional, prolific, and daring performer — attributes he has carried over to pastimes such as sports cars and piloting small aircraft.

David Ohanian (French horn) was offered positions in two of North America's top orchestras right after college graduation — Chicago and Boston. Having chosen Boston, he performed for 11 years with the Symphony and Pops. His orchestral position was not only his first, but his last, since upscale tastes led him from the "aristocrat" of orchestras to the "Rolls Royce" of brass ensembles.

Eugene Watts (trombone) started playing for very practical reasons. His father, a Protestant minister, and his mother, a church organist, wanted Gene to play hymns and solos in church. He later put himself through college with his own Dixieland band. He not only excels at music, but has followed in the family tradition by becoming very involved in matters spiritual. The rest of the Brass consider Gene their founding father and resident sage.

Charles Daellenbach (tuba) studied trombone in the fourth grade to be like his trombone-playing, band director dad. Later, his dad turned on him, forcing Chuck to play tuba because his band needed a tuba player. His mother later made up for this by getting Chuck accepted into the Eastman School of Music, suggesting to the right people that he was the best tuba player in the world. Still believing this, Eastman gave him a Ph.D. at the age of 25, just in time to go to Toronto to meet Gene and help start the Brass.



Top to bottom: Fred Mills, Ronald Romm, Eugene Watts, David Ohanian, Charles Daellenbach.

UMSCard

The Musical Society wishes to thank these Ann Arbor restaurants and stores for offering special savings to subscribers whose UMS ticket purchases total \$200 or more. UMSCard participants for the 1991-92 season are:

Amadeus Restaurant, 122 E. Washington
Kerrytown Bistro, 415 N. Fifth Ave.

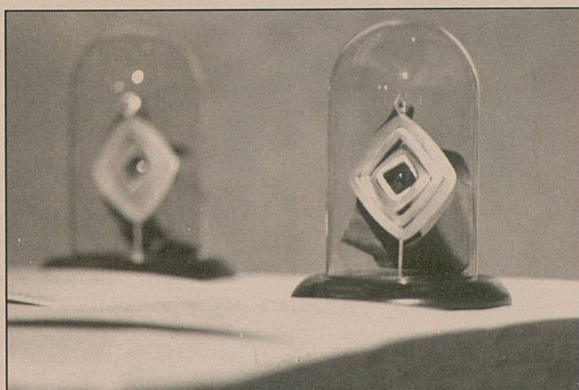
Washington Street Station,
116 E. Washington

Gandy Dancer, 401 Depot Street
(one-time discount only)

L & S Music, 715 N. University
SKR Classical, 539 E. Liberty

The University Musical Society is proud to accept The 1991 Governors' Arts Organization Award

This award honors the UMS for excellence and longevity in programming and presentation of outstanding national and international artists and events.



The Award — designed by Matthew C. Hoffmann

The Concerned Citizens for the Arts in Michigan is dedicated to the belief that the arts must be a part of our everyday lives, both at work and at leisure. The Musical Society applauds this very worthy effort and mission. This CCAM Governors' Arts Award serves to promote and support the arts in Michigan as one of the state's most precious resources.

The University Musical Society is delighted to receive this award and appreciates the recognition of the UMS commitment to presenting the finest international artists of our time.

It is with the support of you, our patrons and contributors, that we have continued this tradition for 113 seasons.

We salute you!

Seventh Annual Governors' Arts Awards
Ceremony and Dinner
ClubLand at the State Theatre
Detroit, Michigan
Monday, November 4, 1991