



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Philip Jones Brass Ensemble

PHILIP JONES, *Trumpet*
ROD FRANKE, *Trumpet*
NIGEL GOMM, *Trumpet*
JOSEPH ATKINS, *Trumpet*
ROGER HARVEY, *Trombone*

CHRISTOPHER MOWAT, *Trombone*
DAVID PURSER, *Trombone*
RAYMOND PREMUR, *Bass Trombone*
FRANK LLOYD, *Horn*
JOHN FLETCHER, *Tuba*

SUNDAY AFTERNOON, APRIL 13, 1986, AT 4:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Suite for Brass J. S. BACH
Prelude Sarabande (1685-1750)
Allemande Gigue
Gavotte
- Triolet for Brass ANDRÉ PREVIN
Opening Interlude I (b. 1929)
Very Still Interlude II
Fanfare From a Distance
Waltz Chubbs
- In Nomine ORLANDO GIBBONS
..... (1583-1625)

INTERMISSION

- Among the Lilies MICHAEL BERKELEY
..... (b. 1948)
- Suite Francaise CLAUDE DEBUSSY
General Lavine — Eccentric (1862-1918)
The Girl With the Flaxen Hair
Minstrels
Masques
- A Londoner in New York JIM PARKER
Grand Central Central Park (b. 1934)
Echoes of Harlem Radio City
The Chrysler Building

Argo/London, Decca, EMI, RCA, and Deutsche Grammophon Records.

Program Notes by Philip Jones

Bach: Suite for Brass. When looking for music to transcribe for a modern brass ensemble to complement its mainly twentieth century original repertoire, one often turns to composers of the seventeenth and eighteenth centuries. Baroque music, for all its ornamentation, itself so essential to this music, is also a challenge to the valved agility of brass instruments. In Bach's works one finds these qualities of form and fluidity in profusion. *Suite for Brass* consists of movements from his French and English Suites for harpsichord, which have been chosen for transcription by Christopher Mowat for the Philip Jones Brass Ensemble.

Previn: Triolet for Brass. In poetry a Triolet is a stanza of eight lines in which the first line matches the fourth and seventh, and the second corresponds to the eighth. Therefore, the thematic material of the movements involved is the same, although the character and scansion of the notes are greatly altered. The piece was composed at the request of Philip Jones and completed in December 1984. At that time André Previn wrote: "The statement of the theme in the last movement is the favorite of my one-year-old son, especially when the words 'I love a baby who can bounce, bounce, bounce' are sung to the tune. This may not be the zenith of musicology, but I am pleased to dedicate the piece to him."

Gibbons: In Nomine. Gibbons, organist at both the Chapel Royal and Westminster Abbey, wrote *In Nomine* for viols. This form of composition was very popular in England in the sixteenth and seventeenth centuries. Based on a piece of plainsong, it enabled beginners on the viol to play the *cantus firmus* while their more agile consort companions provided the technically demanding parts. In our version, two contrasting groups weave their intricate lines about a centrally placed trumpet playing the plainsong. The work ends with a truly majestic and sonorous climax.

Berkeley: Among the Lilies. This work, composed for the Philip Jones Brass Ensemble in 1978, takes its title from a short chorale *Ego Delecto Meo*, which comes from a group of motets by Michael Berkeley. It is subtitled *Cantique Sacré*, the word 'sacred' in this case referring to the eternal circle of life, constantly growing from nothing to return to nothing, yet everything. The work begins with the four trumpets creating a circle of sound. After a climax, a short chorale is heard on the four trombones before both sets of instruments come together for an extended version of *Ego Delecto Meo* and a conclusion that brings us to both the end and the beginning.

Debussy: Suite Française. Many of the most successful transcriptions for the Philip Jones Brass Ensemble have been made from keyboard music of periods as varied as sixteenth century virginal music by Farnaby and Byrd to the nineteenth century masterpiece *Pictures at an Exhibition* of Mussorgsky. One of the most recent of these transcriptions is by Christopher Mowat of piano music by Claude Debussy. The first three pieces of *Suite Française* are taken from his piano preludes, composed between 1910 and 1913, while *Masques* is a piano solo dating from 1904.

Parker: A Londoner in New York. Well known in London as a composer of music for the theatre, TV, and films, Jim Parker is also an oboist and member of the "Barrow Poets." New York has always fascinated him as a particularly stimulating city and was the motivation for this composition for the Philip Jones Brass Ensemble's 1984 tour of the United States. The movements of this suite portray in musical terms Parker's view of aspects of New York — the bustle of Grand Central Station, the syncopated "Echoes of Harlem," the soaring architecture of the Chrysler Building, the pastoral oasis of Central Park, and the breezy *bonhomie* of Radio City.

About the Artists

Founded in 1951, the London-based **Philip Jones Brass Ensemble** pioneered the present-day performance of brass chamber music. The idea of a brass ensemble came to Philip Jones while counting his many tacet bars (bars in the score in which the instrument in question does not play) as a very young trumpet player in the Royal Opera House Orchestra. Brass ensembles then were nonexistent, nor was there any repertoire. Three decades later, the Philip Jones Brass Ensemble is performing throughout the world with a large and varied repertoire and has more than 40 recordings to its credit. They perform at major international festivals and for grand occasions (such as the Pope's historic visit to England in May 1982), appear regularly on television, both at home and abroad, and give masterclasses on brass ensemble playing. A large portion of the Ensemble's repertoire has been written or arranged specially for them and is now published in the "Just Brass" music series at Chester Music London, edited by Elgar Howarth and Philip Jones; these publications are being increased and diversified continually.

The ten members of the Ensemble, making their Ann Arbor debut this afternoon, are England's leading brass players, holding principal chairs and appearing as soloists throughout Great Britain; several hold professorships and conduct their own orchestras.

Philip Jones is the third generation of a family of brass players. He studied at the Royal College of Music and began his career in the Royal Opera House Covent Garden, subsequently playing principal trumpet with all the major orchestras in London. He has headed the School of Wind and Percussion at the Royal Northern College of Music in Manchester, and is currently head of wind and percussion at the Guildhall School of Music and Drama in London. In 1977 Mr. Jones was made an Officer of the Order of the British Empire for his services to music.

Series orders now being accepted for new 1986-87 season.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538