



THE CHAMBER MUSIC SOCIETY OF UTICA

presents

SPANISH BRASS

Carlos Benitó and Juanjo Serna, trumpets
Manuel Pérez, horn Inda Bonet, trombone
Sergio Finca, tuba

THE MARY KERNAN BUTLER AND MARTHA GILBERT BUTLER MEMORIAL CONCERT

29 January 2017
2:30 PM

Sinnott Family Bank of Utica Auditorium
Munson-Williams-Proctor Arts Institute

Program

Arrival of the Queen of Sheba (arr. Joshua Hauser)	George F. Handel (1685-1759)
Prelude and Fugue in c minor, BWV 549 (arr. Thierry Thibault)	Johann Sebastian Bach (1685-1750)
Overture to <i>La Forza del Destino</i> (arr. Carlos Benetó)	Giuseppe Verdi (1813-1901)
Questions and Answers	Xavier Montsalvatge (1921-1992)
Asturia (arr. Maxi Santos)	Isaac Albéniz (1860-1909)
Intermedia from <i>La Boda de Luis Alonso</i> (arr. Francisco Zacarés)	Gerónimo Giménez (1854-1932)

Intermission

Marche Royale, from "A Soldier's Tale" (arr. Carlos Benetó)	Igor Stravinsky (1882-1971)
Three Milongas:	
El cafetin de Buenos Aires (arr. Enrique Crespo)	Mariano Mores (1918-2016)
El día que me quieras (arr. Silvia Coricelli)	Carlos Gardel (1890-1935)
Lluvia de estrellas (arr. Silvia Coricelli)	Osmar Maderna (1918-1952)
Piaf Forever (arr. Thierry Caens)	various composers
De Cai	Pascual Piqueras (b. 1973)
The Sidewinder (arr. Jesús Santandreu)	Lee Morgan (1938-1972)



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Spanish Brass appears by arrangement with Lisa Sapinkopf Artists. www.chambermuse.com www.spanishbrass.com

THE ARTISTS

The Quintet on stage today was created by five Spanish musicians as an innovative project. It quickly gained renown, fueled by hundreds of concerts worldwide. When Spanish Brass won the First Prize in the Narbonne (France) International Brass Quintet Competition, the most prestigious event of its kind, trumpeter Bernard Soustrot critiqued that SB was the best ensemble entered in the competition since the Narbonne founding in 1986. Besides

an active schedule, Spanish Brass conducts two major festivals in Spain: SBALZ in Alzira (www.sbalz.com) and Brassaround (www.brassaround.com). The artists currently teach at Berklee College of Music campus in Valencia. Their discography includes over 20 CDs, including "The Best of Spanish Brass" SB's latest releases are a CD of Christmas music and the children's show, Brass Brass Brass on CD and DVD.

PROGRAM NOTES

Arrival of the Queen of Sheba

George F. Handel (1685-1759)

A contemporary of J.S. Bach and Domenico Scarlatti, Handel is another prolific composer from the Baroque era, whose works are still some of the most recognizable today. After a foray into Italian opera seria, Handel turned to English choral works, in particular the oratorio. With the success of his *Messiah* he never returned to Italian opera again.

The oratorio *Solomon* was premiered in London on March 17, 1749, and is based on the biblical stories of King Solomon from the First Book of Kings and the Second Book of Chronicles. The **Arrival of the Queen of Sheba** is a short sinfonia, heard at the beginning of Act III, to mark the state visit from the queen to Solomon's kingdom, and though not Handel's original intention, it is often used alone as a processional piece. The title is believed to have been given to the piece by Sir Thomas Beecham, either in 1933 when he made a recording of the processional, or in 1955 when he recorded the entire oratorio.

Prelude and Fugue in c minor, BWV 549

Johann Sebastian Bach (1685-1750)

(arr. Thierry Thibault)

One of the towering geniuses in the history of the arts, Bach produced a phenomenal amount of great music throughout his life. Wagner called him "nothing less than the most stupendous miracle in all music". Bach can evoke the full range of emotions and crystallize them in structural forms as intricate as their spiritual content is profound.

The **Prelude and Fugue in c minor, BWV 549** was originally composed for organ, and is noted for its remarkable difficulty and brilliant contrapuntal writing. The Prelude begins in a rather austere mood, its contour tilting mostly downward. The music here foreshadows the opening of the famous Toccata and Fugue in d minor, with a similar three-note idea permeating the first measures. The mood brightens a bit when the writing enters higher ranges. The Fugue begins modestly, and builds from skeletal, unassuming textures at the outset to meatier sonorities in the latter portions. The mood here does not substantially break from that of the opening, though the mixture of brilliance and busyness, of rhythmic and persevering drive in the writing imparts a resolute triumphant sense, especially in the glorious ending.

Overture to *La Forza del Destino*

Giuseppe Verdi (1813-1901)

(arr. Carlos Benetó)

Giuseppe Verdi, born 200 years ago, was an Italian Romantic composer known primarily for his operas. Along with Wagner, Verdi is considered the most important composer of operas of the

nineteenth century. The libretto to *La Forza del Destino* (The Force of Destiny) was based on the Spanish drama *Don Álvaro o la fuerza del sino*, and the opera was premiered in St. Petersburg, Russia in 1862. The overture has become part of the standard repertoire for symphony orchestras.

Questions and Answers **Xavier Montsalvatge (1912-2002)**

Spanish composer and music critic Xavier Montsalvatge was one of the most influential figures in Spanish music during the latter half of the 20th century. He explored virtually all musical forms, from operas to orchestral works to chamber music to film scores. Many of his piano works became signature pieces for the renowned Spanish pianist Alicia de Larrocha, whose career was boosted by her performances of Montsalvatge's early *Concerto Breve*.

Questions and Answers was written in 1979, and is based on a *ricercare* by Andrea Gabrieli, a late Renaissance Italian composer and organist. A *ricercare* is a type of early instrumental composition. The term means "to search out", and many *ricercare*s serve as preludes to "search out" the key or mode of the piece that follows. A *ricercare* may also explore the permutations of a given motif, or can refer to an etude (study) that explores a specific instrumental technique.

Asturias

Isaac Albéniz (1912-2002)

(arr. Maxi Santos)

Born in Camprodon, Catalunya, Albéniz was a child prodigy who first performed at the age of four. At age seven he passed the entrance examination for piano at the Paris Conservatoire, but was refused admission because he took a ball from his pocket and broke a glass window with it. At twelve, he stowed away on a ship to South America and began a life of touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and eventually the United States, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers.

Asturias is the 5th movement of Suite Española. Originally composed for piano, it is best known these days as a classical guitar piece.

Intermedia from *La Boda de Luis Alonso*

Gerónimo Giménez (1854-1932)

(arr. Francisco Zcares)

Gerónimo Giménez was a child prodigy violinist who went on to become a leading composer and conductor. He took a special interest in the *zarzuela*, a form of Spanish opera, and as such his music is noticeably influenced by Spanish folk songs and dances.

Giménez wrote **La Boda de Luis Alonso** (Luis Alonso's Wedding) as a sequel to his previous zarzuela, *El baile de Luis Alonso*.

Both are about the celebrated Spanish dancer and teacher, Luis Alonso. They are among Giménez's most famous compositions (and among Spain's most popular zarzuelas).

Marche Royale, from "A Soldier's Tale"

Igor Stravinsky (1882-1971)

(arr. Carlos Benetó)

Widely considered one of the most important and influential composers of the 20th century, Russian-born Igor Stravinsky's stylistic development can be viewed in three distinct periods. The Russian period began with his early tutelage under Rimsky-Korsakov his NeoClassical style developed during his residence in France and his Serial period developed in the United States after WWII, modeled after the serial work of Schoenberg.

"*A Soldier's Tale*" was premiered in 1918, just two years before his move to Paris. Stravinsky called it a theatrical work "to be read, played, and danced" by three actors and one or several dancers, accompanied by a septet of instruments. Based on a Russian folktale, it is a parable of a soldier who trades his fiddle to the devil in return for riches. The **Marche Royale** is played as the soldier approaches the palace gates, hoping to raise the king's daughter up from her sickbed and so be given her hand in marriage.

Three Milongas

Mariano Mores (1918-2016)

(arr. Enrique Crespo)

Carlos Gardel (1890-1935)

(arr. Silvia Coricelli)

Osmar Maderna (1918-1951)

(arr. Silvia Coricelli)

A milonga is a faster-paced and less intricate form of tango that originated in the Rio de la Plata areas of Argentina and Uruguay.

Mariano Mores was an Argentine tango composer, pianist and conductor. He created the modern tango sextet (organ, piano, bandoneon, electric guitar, keyboard, drums and bass) and in the year 2000 was honored as the greatest tango composer of the 20th century. He gave his last public performance at the age of 94, and passed away in 2016 at the age of 98. **El cafetín de Buenos Aires** was one of More's most popular tango. "El Cafetín" means "the little cafe" and the lyrics are a bittersweet reminiscence of the place and its customers ("*You gave me a handful of friends who were worth gold*").

Carlos Gardel was a French Argentine singer, songwriter, composer and actor and after Piazzolla, the most prominent figure in the history of tango. **El día que me quires** (the day that you really love me) is a tango with music by Gardel and lyrics by Alfredo Le Pera. Originally featured in the 1935 film of the same name, it became a highly recorded tango standard. Gardel died in a plane crash at the height of his career.

Osmar Maderna, "the Chopin of the tango", assembled his first orchestra at the age of eleven. While not a musician for the masses, he was highly respected by his colleagues and music critics. Maderna's titles often referred to the stars, the moon, the sky and its different shades of blue. Like Gardel, Maderna lost his life in a plane crash at the age of 33. **Lluvia de Estrellas** (Rain of Stars), one of Maderna's most popular instrumental tangos, has been used in several films, including one by Disney.

Piaf Forever

various composers

(arr. Thierry Caens)

Born in the Bourgogne region of France in 1958, Thierry Caens began playing trumpet at six years old. He has performed in Switzerland, the United States, China, Italy and Paris, and has been the soloist on more than 50 film soundtracks.

De Cai

Pascual Piqueras (b. 1973)

Born in Quart de Poblet, Valencia, Spain in 1973, Piqueras has composed works for various lineups including band, band and chorus, orchestra and brass quintet, which have been performed and recorded by numerous groups such as Spanish Brass, Strombor, Vent de Llevant and Orsaxcova. He holds professional degrees in trumpet, music theory and conducting and is an active jazz performer as well as conductor.

De Cai is the Andalusian pronunciation of "de Cadiz" ("from Cadiz", a city and port in southwestern Spain). The composer writes about the piece: "Inspired chiefly by flamenco-tango rhythms, this piece aims to bring together one of the most versatile chamber ensembles, the brass quintet, and the most essential and universal appreciated genre of Spanish music, flamenco. While this piece was originally written for brass quintet, I was soon asked to arrange it for various other kinds of ensembles, perhaps because of its catchy melody, perhaps because of its fusion of diverse rhythms drawn from today's popular music. In any case, to use a gastronomic metaphor, **De Cai** leaves a good taste in people's mouths and that was all I wanted: for audiences to enjoy it."

The Sidewinder

Lee Morgan (1938-1972)

(arr. Jesús Santandreu)

The Philadelphia-born trumpeter and superb bog stylist Lee Morgan apprenticed with Dizzy Gillespie and Art Blakey before emerging as a leader in his own right in the early '60s for Blue Note Records. Although Morgan owed a stylistic debt to both Gillespie and Clifford Brown, he quickly developed a voice of his own that combined half-valve effects, Latin inflections and full, fluid melodies.

The Sidewinder, Lee Morgan's 24-bar blues with an infectious bass line and backbeat, instantly became one of the most popular pieces in jazz history.

Background information provided by Spanish Brass. Grateful thanks to our guest program notes writer, Diane Jones. You know her as host on WCNY-FM.

*Diane is an accomplished composer and performer. Her works for Samba Laranja have earned her SAMMY awards; her commissioned work for Trio Casals, **Three Songs**, premiered in NYC recently.*