

NOTES from the Concord Band

53rd Season

Since 1959

the community band with a professional attitude

Winter/Spring 2012

Box 302, Concord, MA 01742

(978) 897-9969

www.concordband.org

Winter Concert: *BRASSED OFF*

Saturday, March 3rd

The Concord Band continues a notable 53rd season with its annual Winter Concert, to be presented at the Performing Arts Center at 51 Walden Street in Concord, on Saturday, March 3rd at 8:00 PM. Following the well-received Fall *Centennials* Concert with guest conductor Keith Brion, the Winter Concert, *Brassed Off*, features the award-winning chamber ensemble Triton Brass Quintet as special guest chamber ensemble. The Winter program will feature two works for brass quintet and band, and a special arrangement by Concord Band Music Director Emeritus Dr. William G. McManus featuring Triton's principal trumpeter Andrew Sorg on flugelhorn.

The concert opens with the energetic and powerful *...Go* by Samuel R. Hazo. The composer considers this piece to be a tribute to the many band composers that influenced his writing, including Hindemith, Rodrigo, and Holst, to name a very few. *...Go* is an extended fanfare masquerading as an overture with a big punch. Its irregular phrases, rhythmic play, and mixed meter culminate in a thunderous ending and ringing percussion.

The "Hoodlebug Brass" faculty brass quintet at Indiana University of Pennsylvania commissioned composer John Cheetham to write a delightful *Concertino* for brass quintet and band. Cheetham is Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, and has written music encompassing all media and instrumentations (i.e. his "Scherzo" for brass quintet is just one example). The work was premiered in 2000 by the Indiana University of Pennsylvania Concert Band conducted by Jack Stamp at the Pennsylvania Music Educators Association Conference in Harrisburg, PA.

Julius Fučík, born in 1872 in Prague, was a prolific and significant Czech composer from a musical family. He penned hundreds of works, from chamber music to masses, and over one hundred marches including his most famous: *Florentiner* (grand *Marcia Italiana*), *Children of the Regiment*, and *Entry of the Gladiators*. *Florentiner* is known for its relaxed tempo,

chattering woodwinds and gentlemanly low brass. It is a highly-regarded march in operatic form and style, written for an opera that was never completed.

One of the Concord Band's many commissions, James Curnow's *Five Concord Diversions for Brass Quintet and Symphonic Winds and Percussion* was written in 1987 in commemoration of William Toland's 25th year as Music Director of the Concord Band. Curnow chose to set the brass quintet in homogeneous and heterogeneous groupings, and the five-movement work features brass quintet and the tutti ensemble in the outer movements, and brass quintet and woodwind, percussion, and brass sections in the inner movements. This unique orchestration approach provides for unique pairings of the brass timbre with the distinct sections of the concert band. The premiere performance was held in the Sentry Auditorium in Concord on March 7, 1987, with the composer conducting the Concord Band and the Back Bay Brass Quintet.

The *Adagio* movement of the Joaquin Rodrigo *Concierto de Aranjuez* for guitar and orchestra has been masterfully arranged for concert band and flugelhorn by Concord Band Music Director Emeritus William McManus and will feature Triton's trumpeter Andrew Sorg. The haunting theme represents the beautiful gardens of Aranjuez, Spain.

Internationally known award-winning contemporary English composer Edward Gregson has written music for film, television, and theater and served for twelve years as Principal of the Northern Royal College of Music in Manchester. One of his early contributions to the symphonic wind band repertoire is *Festivo*, commissioned for the 10th anniversary of the Bolton Youth Concert Band (UK), first per-

formed at the World Association of Symphonic Bands and Ensembles in Kortrijk, Belgium, in July, 1985. It is a demanding, playful, and sophisticated piece, featuring tutti flourishes and solos throughout the ensemble.

The concert will also feature solo works from the brass quintet repertoire performed by the Triton Brass Quintet. ♪

The Triton Brass Quintet

Prize winners at the 2005 Lyon International Chamber Music Competition, the 2003 Fischhoff International Chamber Music Competition, and semi-finalists at the



l to r: Shelagh Abate, French horn; Jobey Wilson, tuba; Stephen Banzaert, trumpet; Wesley Hopper, trombone; and Andrew Sorg, trumpet

Concert Artists Guild Competition, members of the Triton Brass Quintet are in their second year as artists-in-residence at The Boston Conservatory, serving as both performers and instructors. Over the past seven years this virtuosic and vibrant quintet has commissioned numerous new works, and performed distinguished concerts of contemporary and traditional music written for brass quintet. In addition to serving as resident brass quintets in numerous festivals and brass intensive institutes, members of the quintet are all graduates of some of Boston's premier educational institutions, including The Boston Conservatory, New England Conservatory, University of Massachusetts, and MIT.

Originating from all corners of the United States, the Triton Brass Quintet and its members are in demand throughout New England as versatile freelance. This summer they will serve as faculty for the 2012 Summer Brass Intensive, July 8-21, at The Boston Conservatory. ♪

Meet the Concord Band's Valved Low-Brass Sections and Their Instruments

If you attend both orchestral and concert band concerts, you may have noticed that the two ensembles take their tuning notes from different instruments. While the orchestra tunes to the A (440 Hz) of its principal oboe, many concert bands tune to the B \flat (116.5 Hz) provided by their principal tubists. The orchestra tunes to the oboe because that instrument is least likely to be out of tune. Concert bands that tune downward to the note provided by the tuba do so because it is easier to tune wind instruments to a low note. Modern tubists make sure that their tuning notes are accurate through the use of an electronic tuner. The tuba is a relatively modern instrument, dating only from about 1835, when the tuba was patented in Prussia.

The ancestor of the tuba was an instrument called the serpent, for obvious reasons (see photo at right), which first appeared in the late 16th century. It had holes along its length covered by the player's fingers to control pitch.

The Instruments

Like the French horn, the tuba is a *conical bore* instrument, so called because the diameter of its tubing from mouthpiece to just before the expansion of its bell gradually grows in diameter, giving the instrument a mellow sound. The same is true of the euphonium—sometimes called the tenor tuba—which first appeared just a few years after the tuba. The tubing of the baritone horn is partially cylindrical and partially conical, but is considered to be a conical bore instrument. The pitch range of the B \flat tuba can reach four octaves for professional players, but for most players is three octaves beginning at the F four ledger lines below the bass clef to the F above middle C. Both the

baritone horn and the euphonium have the same pitch range—an octave above that of the tuba. All three instruments determine the length of the column of air within them (and the pitch of the sound they produce) with valves: four or five (rotary or piston) on most tubas, three valves on baritones and four on euphoniums.



These three instruments—the tuba, the baritone horn and the euphonium—constitute the valved low-brass instruments of the concert band.

The low-brass instruments of the band also include one other family: the tenor and bass trombones. However, these instruments achieve their pitch by adjusting the length of the column of

of at least five bands. Professionally, he is a civil engineer, with two degrees from Tufts University.

Allen Walker, who joined the tuba section of the Concord Band in 2003, makes his living as a consulting electronic engineer. He began his music studies with his musician mother at an early (preschool) age on piano and clarinet. In high school, he discovered his main musical love: the tuba, and subsequently played that instrument in the Navy. After some years dallying with flute and recorders, he is back to tuba.

The Players—Baritone Horn/Euphonium

Edgar Kilborn, who is in his sixth year with the Concord Band, began playing the baritone horn in 1960 and has been playing non-stop since then. Before joining the Concord Band, Ed was a member of community bands in Newport, RI, State College, PA, Loudon County, VA, Fairfax, VA, and Vienna, VA. He also played with the Instituto Nacional de Musica in Panama. He enjoys the challenge of each new concert program and the pleasure of performing. Ed has degrees in electrical engineering from Northeastern University and the Naval Postgraduate School and is currently the Director, Government Programs and Contracts, at Analogic Corporation in Peabody.

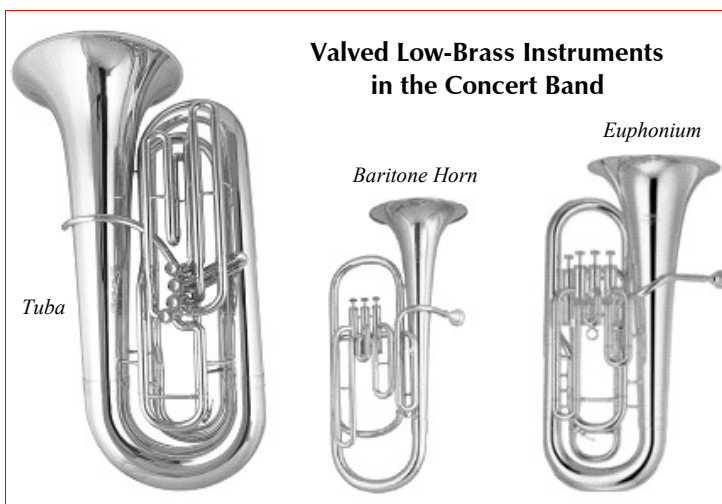
Alfred M. Licea participates in both the performing and visual arts. A retired free-lance professional illustrator and graphic designer, Al was a trumpeter through high school, but switched to baritone horn, performing with the Westchester (NY) Pops, the Lehman College Band and the American

Band in Providence, RI, before joining the Concord Band six years ago. He especially enjoys the concerts in which the Band collaborates with vocalist Amanda Carr.

Richard Robb is in his second year with the Concord Band, having been invited to join the Band by Jim O'Dell, with whom he had studied for several years. A baritone horn player since the age of 10, and having played off and on through high school and Princeton, Dick became an active community band musician with the Brookline Community Band in 2000. He particularly enjoys the standards of the Concord Band and the kind of music we play. He has also been a willing volunteer with non-musical Band tasks. Dick is Emeritus Ophthalmologist-in-Chief at Boston Children's Hospital.

How you can help

While none of the members of the Concord Band's valved low-brass sections (or members of any other Band section, for that matter) is paid, it does cost about \$40,000 a year to run the Band, which cannot operate solely on the income from ticket, CD and DVD sales and sponsored concerts. If you would like to help out financially, please write a tax-deductible check and mail it in the enclosed envelope. If you have no return envelope, simply send your check to the Concord Band at the masthead address. ♪



Valved Low-Brass Instruments in the Concert Band

air within them with a slide rather than valves and were discussed in this newsletter several years ago.

The Players—Tuba

Chi-Sun Chan, the only one of our valved low-brass instrumentalists who is a professional musician, was born in Hong Kong and received his early tuba training there. Since coming to the US in 1993, Sun has received a Master of Music degree from the Boston Conservatory, and Doctor of Musical Arts from Boston University. In addition to the Concord and Waltham Orchestras, Sun teaches at several institutions and is very active in Chinese music. He is Music Director of the Greater Boston Chinese Cultural Association (GBCCA) Chinese Music Ensemble.

Charles Ricci joined the Band for "one concert" five years ago and has been with us ever since. His instrumental studies began with the piano in fourth grade, the string bass the next year, and the tuba in seventh grade. He has since studied with Virginio Criscola, John Coffey and Greg Fritz. He has played in many marching bands, community bands and orchestras, small ensemble work and pit orchestras. Charlie has a reputation for having marched in every annual parade in the Northeast area of Massachusetts and is currently an active member

The Concord Band

Concerts at 8:00 PM
The Performing Arts Center
at 51 Walden Street
Concord, Massachusetts

WINTER CONCERT

Saturday, March 3, 2012
For tickets call (978) 897-9969

SPRING POPS

Featuring vocalist **Amanda Carr**

Friday, April 13, 2012

Spon. by the **Rotary Club of Concord**.

Tickets—\$25, call (508) 878-6577

email: sjpaving@aol.com

Saturday, April 14, 2012

Spon. by **Emerson Hosp. Auxiliary**.

Tickets—\$30, call (978) 264-2023

email: j.ravis@comcast.net