



The Iowa Brass Quintet: Its Players

From fugues to jazz, from sixteenth century to the twentieth century, from familiar to unfamiliar, the Iowa Brass Quintet presents a terrific program.

What could you ask?

- What does it mean to be principal trumpet?
- What advice do you give students?
- How is playing in an ensemble different from playing in an orchestra?
- Do you prefer performing or teaching?
- Where do you get ideas to compose a piece?
- Do you still have to practice?
- Do braces interfere with playing horns?



DAVID GREENHOE, trumpet, is Professor of Trumpet at The University of Iowa and principal trumpet with the Quad City Symphony Orchestra. He is an active soloist and recitalist, and in the summer season he serves as solo trumpeter with the Lake Placid Sinfonietta. He is a graduate of Eastman School of Music and was a member and soloist with the United States Marine Band in Washington, D.C.

BRIAN UMLAH, trumpet, is in his first year as second trumpet with the Iowa Brass Quintet. He has performed with many ensembles across the Midwest and New England. He is the trumpet teaching assistant and a doctoral candidate at The University of Iowa and holds a master's degree from Yale and a B.M. from The University of Iowa.

JEFFREY AGRELL, French horn, is Assistant Professor of Horn at The University of Iowa School of Music. Formerly associate principal with the Lucerne (Switzerland) Symphony, Agrell is an active writer, editor, and composer with numerous commissioned and recorded works to his credit. He holds degrees from St. Olaf College and University of Wisconsin-Madison, with

study at the Institut de Hautes Etudes Musicales in Montreux (Switzerland) and the Basel Conservatory.

DAVID GIER, trombone, is Associate Professor of Music at The University of Iowa. Gier spends summers in Colorado as principal trombone of the Breckenridge Festival Orchestra. He is a graduate of the University of Michigan and Yale University.

JOHN MANNING, tuba, is Assistant Professor of Music at The University of Iowa, and is founding member of the Atlantic Brass Quintet. Mr. Manning received his undergraduate degree from Boston University and his graduate degree from the University of Massachusetts-Amherst. He is an active freelance musician and has performed with numerous orchestras.

It Don't Mean a Thing if You Don't Know Swing!

Jazz music spread from the Dixieland styles of New Orleans to Chicago and New York. In New York the popular songs of Tin Pan Alley became the basis of the swing style born in the 1930's. The melody gained importance, supported by a variety of chords, not just the primary ones of the blues. The riff was used a lot. A riff is a jazz ostinato, or repeated passage. The word swing described a feeling: good jazz should swing.

While the era of swing was centered in New York, musicians in San Francisco, Los Angeles, and Kansas City helped to develop it. Bands grew in size to include 5 brass (3 trumpets, 2 trombones), 3 reeds (2 altos and tenor sax), and 4 rhythm instruments (piano, drums, guitar, and bass viol). A leader, or front man, was often a featured player. A newly important figure was the arranger.

The Iowa Brass Quintet: Its Story

The Iowa Brass Quintet (IBQ) was first formed as a resident ensemble at The University of Iowa in the 1960's. The group performs on The University of Iowa campus and for schools, universities, and community concert associations throughout the Midwest. Each year the IBQ presents many elementary and junior high concerts in Iowa and Illinois. Since its inception the IBQ has been committed to the performance of new music for the brass quintet. In recent years the IBQ has performed new works by Mark Schultz, James Grant, and Anthony Plog. They released a CD in 1998 entitled *Americana: A University of Iowa Celebration*.

What Music and Stories Will You Hear from the Brass-Beat Concert?

Fanfare to “La Peri” was written by Paul Dukas (1865-1935). An accomplished French composer, critic and teacher, he is most known for his *Sorcerer’s Apprentice*. The ballet *La Peri* was written in 1912 under the influence of the *Les Ballets Russe*. The hero Iskender seeks only immortality. At the world’s edge he finds the Peri (the Persian fairy) holding a secret flower. He steals it but it turns into earthly desire. The Peri, taking the flower back, returns to Paradise leaving Iskender to die.

Overture to “William Tell” is from an opera based on a Swiss legend. The Italian composer Gioacchino Rossini (1792-1868) is best remembered

today for his comic operas. William Tell was a famous Swiss archer fighting to free his country from foreign domination. When his son was captured, he agreed to take his son’s place. Instead he was told to shoot an apple off his son’s head. His success gave freedom to both of them.

Passages, composed by French jazz bassist Patrice Caratini, is a four movement contemporary work for brass quintet presented in the jazz idiom. Caratini is leader of one of France’s top big bands, the Caratini Jazz Ensemble.



Take the A Train is a jazz classic written by Billy Strayhorn (1915-1967). It refers to the A subway service that runs through Brooklyn into Harlem. It was also how to get to Duke Ellington’s home. Strayhorn was hired by the Duke as assistant orchestrator and composer.

Claudio Monteverdi (1567-1643) was an accomplished musician by the age of twenty and one of the most famous composers in Europe by age forty. He established the foundations for modern opera. His **Fanfare** from the opera *Orfeo* shows his mastery of orchestration. *Orfeo* tells the mythological story of his relentless search for Euridice, his true love.

Music of the Theater

Musical drama has been part of the theater for hundreds of years. From miracle play to opera to musical comedy, creators of drama have turned to music to help tell a story and convey the feelings of the characters. Greek dramas had choruses that told the story in recitatives and commented on the story. **Opera**, developed in Italy in the 1600’s added more tuneful passages (arias), dances, and orchestral introductions called overtures. The entire story was told through music.

sical, comedy or opera. Its purpose is to put one in the mood for the performance about to be heard. Many of the melodies and moods of the opera, ballet, or musical comedy are heard in the overture. By the time the curtain goes up, the audience is ready for the opening scene.

Ballet began in Italy in the 1400’s during the Renaissance. The nobility entertained visitors with poetry, music, mime and dancing. When Catherine De Medici of Italy married King Henry II of France, she introduced ballet to the French court. At first all dancers were

men, but later women began to dance. Many dancers and choreographers left France to continue their dancing in other countries. Serge Dhiagelev, a Russian law student formed his own ballet company, *Les Ballets Russe*.

In 19th century Europe, a favorite entertainment was the supper-room or cabaret. People would sit at tables, eating and drinking, while entertainers performed. This developed into the music hall or **vaudeville**. People would go to vaudeville as we go to movie theaters today and be entertained with musical acts and skits.

An **overture** is the first piece heard in a ballet, mu-

Meet the Family! (and give yourself a hand)

Composers work with families of instruments. Just as the brass family shares characteristics, our HANDS can be a family and they will make

sounds in three ways: 1) clapping, 2) snapping, and 3) rubbing palms. Explore making sounds softly (the music term is *piano*) and loudly (*forte*). Is it possible to make short (*staccato*) or smooth (*legato*) sounds?

Use these sounds to make a composition. All pieces have a shape or form. The *Fanfare to “La Peri”* is in 5 parts:

- 1) Loud, staccato,
- 2) Medium loud, legato & staccato
- 3) same as #2,
- 4) Soft getting louder and legato,
- 5) Same as #1.

How could the “HANDS” family make sounds similar to each of these sections?

Sections 1 and 5 could be loud steady clapping for 8 beats. Sections 2 and 3 could be a steady, repeated pattern of long...short, long...short with rubbed palms on the “long” and a click on “short,” for 8 beats. Section 4 could be 8 legato rubbed palms going from soft to loud.

Now that you have decided the sounds and sequence, you have created a composition. Invent a title for your new musical piece.

Symphonic Heavy Metal—The Brass Family

The brass family consists of the wind instruments made of brass (an alloy or mixture of copper and zinc). Some are modern day descendents of long-ago hunting horns. In early days when many people were hunters, horns were actually taken from animals. Sounds were reproduced by blowing in them.

For centuries brass instruments were long, hard to handle tubes of various lengths. Then it was discovered the tubing could be bent or coiled into more convenient shapes.

In Germany in the early 1800's came the invention of valves. Many tones and entire scales could now be played. Players can also change the pitch by the pressure of the lips vi-

brating (or buzzing) into the mouthpiece.

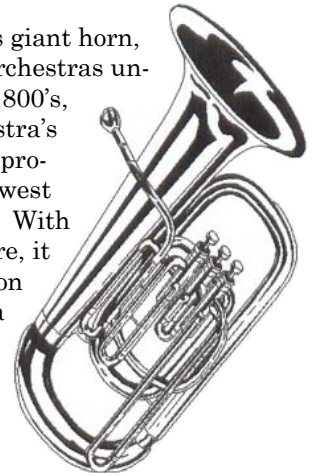
TRUMPET Descended from military horns whose piercing notes were used as signals, the modern, brilliant trumpet has coils to contain the once-long instrument. It has 3 piston valves to allow air to travel through differing lengths of cylindrical tubing.

FRENCH HORN Developed in the early 1800's from simpler horns, this versatile instrument produces a rich, vibrant tone. It is two horns in one with two sets of convoluted conical tubing that connect with the flaring bell.

TROMBONE Developed in the 15th century and essentially the same, the

trombone changes pitch by sliding an outer tube over an inner tube, thus making it shorter or longer. It is cylindrical until the lower third flares to the bell and used in jazz, marching bands, and orchestras.

TUBA This giant horn, unused in orchestras until the late 1800's, is the orchestra's biggest and produces the lowest brass notes. With a conical bore, it has 3-5 piston valves and a short slide.



Who Are the Other Relatives?

Members of a family have many things in common. In an instrumental family, the instruments must also share certain characteristics:

- The brass family instruments are made of brass (usually).
- They are played by vibrating one's lips in a cup or funnel-shaped mouthpiece.
- Pitches are determined by lip pressure and length of tubing employed.

Other brass instruments not usually found in an orchestra are:

CORNET: Similar in shape to the trumpet, but a little shorter and with a conical bore.

FLUGEL HORN: An instrument similar to the cornet but with a wider bore.

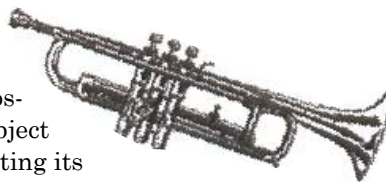
BARITONE: A larger instrument from the flugelhorn family.

The Physics of Sound

All music is made of vibrations in air—rapid oscillations in air pressure. Either some solid object such as a string or drum head vibrates, imparting its motion to air, or the air itself is made to vibrate as in a wind instrument. You can experiment with some of the ways of making musical sounds with a slide jug:

1. Produce a note by blowing across the top of an empty plastic 12- or 16-ounce soda bottle.
2. Change the pitch in either of two ways. Pour varying amounts of liquid in the bottle and blow again. Or cut off the bottom of the bottle, set it inside a mug of water and blow while raising and lowering the mug—a slide jug.

What happens? Blowing across the top sets up a vibration whose frequency (pitch) varies with the volume of air in the bottle. The bigger the volume, the deeper the note. The slide jug is analogous to a slide trombone in which the volume of the vibrating air can be varied smoothly.



EUPHONIUM: Similar to the baritone, but with a wider bore to produce a more mellow sound.

BUGLE: A military instrument without valves primarily used for signaling.

SOUSAPHONE: A circular tuba carried on the shoulder with the bell pointing outward, designed by John Philip Sousa.

Take the A Train, written in 1941 by Billy Strayhorn, combines propulsive swing with a sophisticated style. Duke Ellington used it as a theme song for his band. Sugar Hill is in Harlem, one of the boroughs in New York City. The tune is AABA form with each section a lyric couplet.

You must take the A Train
To go to Sugar Hill way up in Harlem

If you miss the A Train
You'll find you missed the quickest way to Harlem.

Hurry, get on now, it's coming,
Listen to those rails a-thrumming (All Board!)

Get on the A Train,
Soon you'll be on Sugar Hill in Harlem.



After answering each question with a country below, locate it on the world map and write the question number:

- | | |
|---|----------|
| 1. Home of Patrice Caratini | 1. _____ |
| 2. Rossini's birthplace | 2. _____ |
| 3. Birthplace of opera | 3. _____ |
| 4. Where Strayhorn worked | 4. _____ |
| 5. Home of J. Agrell's former orchestra | 5. _____ |
| 6. Home of the Brass Quintet | 6. _____ |

Select the letter of the correct answer to complete the sentence and write it in the blank.

- _____ 1. Opera's birthplace is in:
 a. The United States b. Russia c. Poland d. Italy
- _____ 2. Brass is a metal made of copper and:
 a. iron b. zinc c. aluminum d. water
- _____ 3. The pitch of a brass instrument can be influenced the player's:
 a. lip pressure b. height c. chair d. hair
- _____ 4. A piece of music that sets the mood for the stage work that is to follow is a :
 a. hymn b. finale c. song d. overture
- _____ 5. Ballet is a type of theatrical:
 a. acting b. dancing c. sport d. game
- _____ 6. Ballet, opera, and musical comedy all take place on a:
 a. carpet b. stadium c. stage d. school
- _____ 7. Brass instruments have evolved from long-ago hunting horns, sometimes taken from a(n):
 a. fish b. weapon c. fry pan d. animal
- _____ 8. In order to play well as an ensemble, members must:
 a. eat together b. look alike c. practice d. agree
- _____ 9. Syncopation is most often found in:
 a. symphonic music b. jazz c. marches d. lullabies
- _____ 10. To be in the brass family, a horn must make sound by vibrating one's lips in a:
 a. mouthpiece b. funnel c. valve d. case

Jazzing It Up with Syncopation

Hardware Store Instruments

Remember it is possible to duplicate the structure of a brass instrument with a few simple items. A brass instrument in its most basic form is a tube, a flared end, and on the other end a cup-shaped mouthpiece. By putting a funnel on the end of a piece of garden hose, you have two of the pieces. Try to borrow a mouthpiece to insert on the other end. With or without a mouthpiece, buzz your lips in that end of the hose to start the air vibrating. Trumpets use about 4 1/2 feet of tubing; horns use 21 feet!

Brass Beats Word Search

Find the following words. Letters may be used more than once.

- | | |
|-----------|---------------|
| 1. Brass | 9. Noise |
| 2. Copper | 10. Quintet |
| 3. Cornet | 11. Slide |
| 4. French | 12. Trombone |
| 5. Funnel | 13. Trumpet |
| 6. Horn | 14. Tuba |
| 7. Hose | 15. Vibration |
| 8. Iowa | 16. Zinc |

N I P C N I Z F O L X
 O C A W O I S U A B L
 I O B R A S S N B A O
 S P V T F R E N C H R
 E P T R U M P E T O T
 U E S O H T N L M R G
 C R C M E D I L S N V
 R V I B R A T I O N S
 E R C O R N E T M N H
 Q U I N T E T A R E P
 E I R E U A L A B U T

One of the big influences of jazz in classical music is the use of syncopated rhythms. First put two contrasting movements together in a pattern:

STAMP	Shh	STAMP	Shh	STAMP	Shh	STAMP	Shh
1	2	3	4	1	2	3	4

This gives a pattern of strong and weak beats. When speaking we naturally stress some words. Try saying this with and without accents:

Are you sleeping, are you sleeping, Brother John, Brother John

Musically we say:

ARE you SLEEP -ing ARE you SLEEP -ing, BRO-ther JOHN, BRO -ther

Add a clap for each beat:

ARE you SLEEP -ing ARE you SLEEP -ing, BRO -ther JOHN____,
 CLAP clap CLAP clap CLAP clap CLAP clap CLAP clap CLAP clap

Another way to score this is with 3 groups. One group says the words. A second group claps on the strong beats (ON-beat). A third group claps on the weak beats (OFF-beat).

ARE you SLEEP -ing	ARE you SLEEP -ing,	BRO-ther JOHN,	BRO -ther
ON	ON	ON	ON
off	off	off	off

Try the same plan with London Bridge.

LON	DON	BRIDGE	IS	FALL	ING	DOWN
ON /	ON /	ON /	ON /	ON /	ON /	ON /
/ off	/ off	/ off	/ off	/ off	/ off	/ off

We are now ready to syncopate this phrase by anticipating the beat. Try this carefully:

LON	DON	BRIDGE	IS	FALL	ING	DOWN
ON /	ON /	ON /	ON /	ON /	ON /	ON /
/ off	/ off	/ off	/ off	/ off	/ off	/ off

Keep repeating this until everyone can do it easily. You will hear this syncopated pattern often in *Passages* and *Take the A Train*.

Musical Glossary:

- Ballet**—theatrical dancing, usually telling a story.
- Ensemble**— a group with a common goal
- Legato**— smooth, connected musical sounds
- Opera**—staged musical drama using singers and orchestra
- Overture**—Introductory piece of music for a staged drama or ballet
- Quintet**—group with five members
- Staccato**—short, disconnected musical sounds
- Syncopation**—a rhythm that shifts accented notes from strong to weak beats
- Valve**—a mechanism to connect or disconnect two pieces of pipe
- Vaudeville**—An entertainment at a music hall featuring singers, dancers, and other acts, popular in the early 20th century
- Vibration**—a rhythmic and rapid movement back and forth



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Москва, 7 июня 1967г.

Лори Энн Першау
Гленко, Минн., США

Дорогая Лори,

письмо твое я получил. Это очень хорошо, что ты любишь музыку и учишься играть на фортепиано. Чем больше ты будешь знать музыку – тем больше будешь любить ее и заниматься музыкой тебе будет все интереснее и интереснее.

Я желаю тебе самых отличных успехов!

/Д. Кабалевский /

Moscow, 7 June 1967

Laurie Ann Perschau
Glencoe, Minn., U.S.A.

Dear Laurie,

I received your letter. It is very good that you like music and are studying the piano. The more you come to know music the more you will love it and studying music will become more and more interesting to you.

I wish you the very best of success!

D. Kabalevsky

In June, 1967, a young piano student was studying a piece by Dimitri Kabalevsky. Her piano teacher suggested she write to the composer. Imagine her delight when he wrote back to her. He had some wise words, "The more you come to know music the more you will love it"

Think about the musicians and composers you have discussed. Perhaps you or your class would consider sending a letter or e-mail to him or her.