



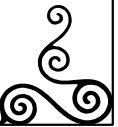

Blue Waters Brass

present an afternoon of brassy music to celebrate spring!

Saturday, April 29, 2017

2:00 P.M.

St. Timothy Lutheran Church
1465 VICTORIA STREET NORTH, SAINT PAUL



BLUE WATERS BRASS

Blue Waters Brass was formed in the fall of 2011 by several St. Olaf College friends who were looking for a musical outlet after graduation. The ensemble performs regularly in the Twin Cities area and is known for its wide variety of repertoire spanning the genres of classical, bluegrass, march, jazz, renaissance, contemporary, and locally composed works. BWB is an active participant in the communities of its members and has undertaken several collaborative projects with other local groups.

For more information, visit www.bluewatersbrass.com or find us on Facebook.

TRUMPET

David McGill, *Science Teacher*

*Craig Mesenbring, *Software Instructor*

Anda Tanaka, *Freelance Artist & Standards Coordinator*

Ethan Wightkin, *Music Educator*

HORN

James Frese, *Business Analyst*

Kirstin Jarvis, *Music Educator*

*Jim McCreary, *Public Defender*

*Tami Wood, *Microbiologist*

TROMBONE

Anna Helgen, *Awaiting call in the ELCA*

David Joyslin, *Lawyer with Best & Flanagan LLP*

Tim O'Neill, *Labor Market Analyst*

EUPHONIUM

Michael Moeller, *Music Educator*

TUBA

Kurt Aschenbeck, *Mechanical Engineer*

PERCUSSION

*Soren Docken, *Health Plan Specialist*

*Eri Isomura, *Freelance Musician*

*Amy Neidich, *Music Educator*

GUEST CONDUCTOR

James Olcott, *Professor emeritus of Music*

*guest

We are happy to share that we have recently been recognized as a 501(c)(3) non-profit organization! We would love your support as we continue to grow and bring quality music to our community. Your tax-deductible donation, which will help cover music purchases, performance costs, and other operating expenses, can be mailed to:

Blue Waters Brass
1407 Jefferson Ave
Saint Paul, MN 55105

Please make checks payable to Blue Waters Brass. Or support us by making a donation online at www.bluewatersbrass.com!

Blue Waters Brass is operated exclusively for charitable and educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code. Reference EIN 81-2544732.

JAMES OLCOTT

James Olcott, a native of Berkeley, California, is Professor emeritus of Trumpet at Miami University (Ohio) where he taught trumpet, trumpet ensemble, and headed the jazz department. He is a former member of the faculties of the University of Wisconsin-Eau Claire and Fort Hays State University (Kansas). He took his undergraduate training at San Francisco State University and his Master of Music Degree in trumpet performance at the Manhattan School of Music in New York. His teachers have included William Vacchiano, Don Reinberg, Mel Broiles, and Bill Adam, among others.

He has extensive classical performance experience throughout the US, and in 2005 retired as principal trumpet with the Cincinnati Ballet and the Middletown (Ohio) Symphony Orchestra after serving in those capacities for almost 25 years. Since his retirement and move to Minneapolis in 2013, he has performed with the Kenwood and Mississippi Valley orchestras, the Canon and Wild Prairie brass ensembles, The Minneapolis Brass, the Up North Brass Quintet, the Bloomington Symphony, and the Lake Wobegon Brass Band, among others. In 2014, Mr. Olcott founded the 24-member-strong Twin Cities Trumpet Ensemble and presently serves as its director/conductor.

In the jazz idiom, Mr. Olcott has performed on San Francisco's Broadway and with large and small groups in California, Kansas, Michigan, Wisconsin, New York, and here in the Twin Cities in jazz bands led by Bill Simenson, Kevin Mills, Jerry Cerchia, and Jerry O'Hagen.

Mr. Olcott is active as a writer and publisher of music for trumpet ensemble. He is a member of the Board of Directors of the International Trumpet Guild and has served as president, vice president, and secretary.

ACKNOWLEDGEMENTS

The Blue Waters Brass would like to thank Jim Olcott; our guest musicians; Mahtomedi High School and Eri Isomura for percussion instruments; St. Timothy Lutheran Church for their generous provision of rehearsal and concert space; and YOU for your support of local arts!

PROGRAM

Fanfares, Marches, Hymns, and Finale *Bruce Broughton*

I. Fanfares

If not for John Williams, Bruce Broughton might be the most prolific television and film composer in the world. His output includes music for *Gunsmoke*, *Hawaii 5-0*, and *Dallas*. His soundtrack for the movie *Silverado*, released in 1985, was nominated for best original score, but lost out to John Barry's score for *Out of Africa*.

Fanfares, Marches, Hymns, and Finale is a series of self-referential movements, each composed around an attitude expressed in the title rather than for any actual utilitarian use. *Fanfares* is based upon an opening six-note motif first heard in unison. It precedes and announces the following three movements. As the plural aspect of the title indicates, "fanfares" open and close the movement itself.

Fanfares is graded a difficulty level of six—brass band championship level material! Just sayin'.

The Liberty Bell *John Philip Sousa* *arr. Michael Allen*

The Liberty Bell march was written for Sousa's operetta *The Devil's Deputy*, but financing for the show fell through and it was never finished. Shortly afterwards, Sousa and his band manager George Hinton attended the Columbian Exposition in Chicago. As they watched the spectacle *America*, in which a backdrop depicting the Liberty Bell was lowered, Hinton suggested "The Liberty Bell" as the title of Sousa's recently completed march.

The United States Marine Corps Band has played *The Liberty Bell* march at five of the last seven presidential inaugurations: the 1993 inauguration of President Bill Clinton, the 2005 inauguration of President George W. Bush, the 2009 and 2013 inaugurations of President Barack Obama, and the 2017 inauguration of President Donald Trump.

Spirals *Scott Hiltzik*
written for the Bay Brass

At the center of *Spirals* is a bouncy, catchy, multi-metered tune. Just as a spiral curves progressively further from a central point gathering energy, various repetitions, embellishments, modulations, and contrasting sections help to add excitement to the main theme. After a brief fanfare introduction, handclaps provide a rhythmic figure which eventually becomes a contrapuntal complement to the main melody.

Composer Scott Hiltzik remarked, "I knew I wanted to utilize...the amazing talents of the Bay Brass, and compose an animated, yet lyrical piece, and above all have it be a fun ride for both musicians and listeners."

Hats Off to Thee *John Zdechlik*

Hats off to Thee was written to celebrate the life of Frank Bencriscutto, who died in August 1997 after a long career at the University of Minnesota. It was premiered at a memorial concert that was given to celebrate Dr. Bencriscutto's life. Composer John Zdechlik was a close friend and associate of "Dr. Ben" for over 35 years. During the 1960s, Mr. Zdechlik served as Dr Bencriscutto's assistant, and subsequently developed a life long relationship with him. The piece, while somewhat somber, has a triumphant character symbolizing Dr. Ben's many accomplishments during his tenure at the University. The last six notes of the piece (french horns) are a reference to the Minnesota Rouser, otherwise known as "Hats off to Thee".

Mr. Zdechlick retired in 1997 from Lakewood Community College in White Bear Lake where he wrote and taught for 37 years.

A Moorside Suite *Gustav Holst*
arr. J. Eduard de Seriere II

III. March

A Moorside Suite is a masterpiece of Holst's maturity. Written in 1928 (the same year Gershwin was putting the final touches on *American in Paris*), it achieves a synthesis of his creative talent as a composer with the strong folk-song influences of his earlier career.

The title of the work alludes to a country setting but does not describe an exact location, and this is mirrored in the musical material. Folk-song influence is apparent but not overt. The work was originally for brass band, commissioned for the National Brass Band Championships held at the Crystal Palace, London, England.

After a delicate first, and a peaceful second movement, the piece is shattered by a triumphant March to open movement III. We are in Bb minor again, and this movement is built on thematic contrasts: first the 'pesante' theme, then a hammered fanfare, followed by a playful leggiero tune.

Like the Scherzo, this March has a trio, the melody of which bears a definite resemblance to the chorale of the 2nd movement.

An American in Paris *George Gershwin*
arr. Michael Allen

Much can be said (and has been!) about this iconic symphonic tone poem by George Gershwin. We will attempt to add nothing here, except to offer the very words of composer himself, written for the 1928 premier as program notes: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend...has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."