



*Maryland Early Brass Consort*

&

Oak Crest Village Choir

Oak Crest Village  
Parkville, Md  
June 12<sup>th</sup>, 2005

### **Pierre Certon (1510? - 1572) - *Je ne fus jamais si aise***

Although Certon held appointments at Notre Dame de Paris and Sainte-Chapelle, the majority of his compositions are secular chansons that set the style for the last quarter of his century.

### **Thomas Morley (1557 - 1603) - *Now is the month of Maying***

Morley is perhaps the best known of the English madrigalists, a proponent of adapting the Italian madrigal to English tastes. His work appeared in some of the original productions of Shakespeare plays and he held the patent on the publication of music in England.

### **Tielman Susato (1500? - 1561?) - *Moresca***

Tielman Susato, a Low-lands trumpeter, composer, and publisher, is best known today for a single extraordinary collection of dance music published in Antwerp in 1551. *Het Derde Musijck Boeckken* ('The Little Music Box') contained all the popular dance forms of the day: rounds, basse dances, allemaignes, pavanes, galliards, and branles. As was the custom, the collection did not specify instrumentation; the pieces were to be played by whatever melody and percussion instruments were available.

### **Joseph Arnold Groß (1780s) - *3 Aufzüge***

The term '*aufzug*' can be translated loosely as 'processional.' In trumpet ensemble music, the highly structured *mnata* of the 16<sup>th</sup> century, performed with five trumpets without tympani, gave way in the 17<sup>th</sup> century to the more musically diverse and less rigidly structured *aufzug* (usually 3 or 4 trumpets with tympani), which is generally military in nature. Although this style of composition is usually associated with the baroque period, it persisted well into the 20<sup>th</sup> century. These particular pieces are atypical in that they each end in a *coda*. Because they appeared on one of the earliest LP recordings of natural trumpet music, these three particular *Aufzüge* may well be the best known of modern times.

### **Giovanni Gabrieli (1555? - 1613) - *Canzona Seconda***

Gabrieli's compositions for brass constitute some of the most glorious and virtuosic music of the Venetian high Renaissance. The *Canzona seconda* was written in 1608 during Gabrieli's tenure as organist at San Marco in Venice. Although one of his smaller works, it makes full use of the virtuosity of the performers.

### **Carli Zoeller (1840-1889) - March Nr 1**

#### **Anonymous (before 1830) - À L'Étendard**

As the nineteenth century passed and the valved trumpet became the instrument of choice for orchestral use, trumpet ensemble music came more and more to be restricted to the cavalry. This tradition survives today, particularly in France and Germany, but also to some degree in Belgium, the Netherlands, and Québec. Carli Zoeller, bandmaster of the 7<sup>th</sup> Queen's Own Hussars, transcribed these marches, which were originally composed by Johann Baptiste Schiedermayr (1779-1840). 'To the Standard' appears in Dauverné's trumpet method book and may have been composed by David Buhl, his teacher. It was arranged into the form most recognizable today by Leo Arnaud in the early 1960s.

#### **Guillaume Dufaÿ (1397-1474) - *Gloria ad modum tubæ***

This work was composed for two high voices and unidentified instruments played 'in the manner of trumpets.' While the upper voices are canonic, the instrumental parts display a technique known as hocket (from the French *hocquet*, 'to hiccup'), in which the musical line is shared and broken down into smaller and smaller bits, until the two parts alternate single notes.

#### **Tielman Susato - Suite**

from *Het Derde Musijck Boeckken* (1551): Les Quatre Branles; Pavane "La Bataille"; Ronde.

#### **Max Keller (1770-1885) - *Sechs kurze und leichte Aufzüge* (1834)**

By the middle of the nineteenth century, the *aufzug* had lost much of its original military bombast and joined the ranks of 'art music' by incorporating a more lyrical tone. These six 'short and easy' processions were probably intended for use in a church service, in that there is an optional organ accompaniment. In their variety, these short masterpieces evoke alpine sentiments by quoting folk songs, using Ländler dance styles, and by imitating yodeling. These were discovered in the Nonnburg Abbey in Salzburg (which is perhaps better known to us today as the abbey from which Maria von Trapp set forth).

#### **Daniel Speer (1636-1707) - Two *Aufzüge* (1665)**

Composer, novelist, and political activist, Speer was among those very few who were able to publish their music. These two processions are included in his *Neugebackene Taffel-Schnitz* ('Freshly-baked Morsels') and were most probably played at banquets.

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Flora Newberry & Frank Owens  
Cornetts & Natural Trumpets

Dennis Mercer & Sue Moxley  
Sackbuts & Natural Trumpets

Dave Baum, Chris Campbell, & Paul DeLuca  
Natural Trumpets

Vicki Willman  
Baroque Tympani

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