

PROGRAM NOTES
KANSAS STATE UNIVERSITY FACULTY BRASS QUINTET
with
BRANDON ADAMS, PERCUSSION
and
THE KSU CHORALE
JULIE YU-OPPENHEIM, CONDUCTOR
APRIL 9, 2019

JOHANN SEBASTIAN BACH (1685-1750)—“AH, HOW SWEET COFFEE TASTES” FROM COFFEE CANTATA, BWV 211 (ca. 1734)

In May of 1723, Bach left his position as music director at the court of Prince Leopold in Cöthen and moved to Leipzig to become music director. As Denis Arnold wrote in *Bach* (London: Oxford University Press, 1984), Bach's position in Leipzig, although one of the most notable in German musical life "was one of those posts (not rare in public service) to which duties and responsibilities had accrued over the years without anyone considering whether it was prudent for a single man to be expected to fulfill them all." In addition to conducting musical performances at the two largest churches (St. Nicholas and St. Thomas) and supervising music at two others, Bach was cantor of St. Thomas' School (where he taught music, Luther's Latin catechism, and performed various perfunctory duties). In addition, he was required to conduct the music for assorted civic celebrations. One of Bach's chief liturgical duties was the performance of sacred cantatas on Sundays and feast days (58 per years). After assuming the Leipzig post, which he retained the rest of his life, Bach composed five cycles of sacred cantatas for the liturgical year, of which about 40% are lost.

In addition to writing around 400 sacred cantatas during his years in Leipzig, Bach also wrote cantatas for secular occasions. One such work is *Schweigt stille, plaudert nicht* (Be still, stop chattering), also known as the *Coffee Cantata*, BWV 211. Recent Bach scholarship places its date of composition around 1734. It was premiered by the collegium musicum that Bach conducted at the time that regularly performed at Zimmermann's coffee house in Leipzig. Although called a cantata, it is really a short comic opera.

The libretto implies that many 18th-century Germans thought that coffee drinking was a bad habit. This cantata is scored for three vocal soloists: the narrator (a tenor), Schlendrian (literally: Stick in the Mud; a bass), and Lieschen (his daughter; a soprano). In this ten-movement cantata, Schlendrian sings of his disgust at his daughter, who refuses to listen to him and won't quit drinking coffee. She replies (in the fourth movement) with a love song to coffee, "Ei! Wie schmeckt der Kaffee süße" ("Ah, How Sweet Coffee Tastes"). Lieschen tells her father that she will give up drinking coffee if he can find her a husband. While he is searching, she secretly tells potential suitors that they must let her drink coffee if they wish to marry her. The cantata ends with all three soloists declaring the moral of the story: "Drinking coffee is natural."

This version of "Ei! Wie schmeckt der Kaffee süße" was arranged for the KSU Faculty Brass Quintet by Paul Hunt, who has assured that the coffee shops in Aggieville stay in business.

AARON COPLAND (1900-1990)—“SIMPLE GIFTS,” “ZION’S WALLS,” AND “AT THE RIVER” FROM OLD AMERICAN SONGS (1950; 1952)

As Howard Pollack wrote in *The Grove Dictionary of Music*, second edition, “One of his country’s most enduringly successful composers, Copland created a distinctively American style in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate, and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century.”

Copland was born in Brooklyn on November 14, 1900 to Jewish immigrants from small towns in Lithuanian Russia. He died in North Tarrytown, New York on December 2, 1990. Copland began composing at about the age of seven. He was one of the first American composers to study in France with Nadia Boulanger (1887-1979), who became one of the most important composition teachers in history. Boulanger encouraged Copland to incorporate “Americanisms” in his composition, with the result that many of his folk-based works, such as *El Salón México* (1932-36), *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1943-44) have become an integral part of American culture.

After researching in the Sheet Music Collection of the Harris Collection of American Poetry and Plays in the John Hay Library at Brown University, Copland wrote two sets of *Old American Songs* (with five songs in each set) for voice and piano. These proved to be so popular that he reworked them for baritone (or mezzo-soprano) and orchestra. “Simple Gifts,” based on a song used in the Shaker religious sect, appears in set one (1940). “Zion’s Walls,” a revivalist song, and “At the River,” an old American hymn tune, appear in set two (1942).

The arrangement of these three songs for brass quintet was made by Paul Hunt.

EUGENE ZADOR (1906-1977)—BRASS QUINTET (1973)

Eugene Zador (born November 5, 1894 in Bátorfő, Hungary; died in Hollywood on April 4, 1977) was educated at the Vienna Music Academy (1911), with esteemed German composer/organist/conductor Max Reger (1912-1914), and at the Münster University (1920-21). Beginning in 1921, he taught at the Vienna City Conservatory until 1934, when he emigrated to Hungary. He achieved many successes as a composer before leaving Europe for the U. S. in 1939 to avoid imprisonment and/or extermination by the Nazis. Zador settled in Hollywood, where he earned a living primarily orchestrating film scores (about 120) for such composers as Miklós Rózsa and also by teaching privately. (One of Zador’s pupils was actor Lionel Barrymore.) Zador stated that he never like film work, but did it for the money, since he stated that he “could make more in three months orchestrating for a studio than in a year of teaching. It gave me the time to write my own music.”

His prolific musical output includes 13 operas and other stage works, symphonies, concertos (many for instruments needing concertos in their repertoire, such as accordion, trombone, and tuba), and much chamber music. As Gideon Cornfield wrote in his book, *Note-Perfect: Thirty Years in Classical Music Recordings* (Honolulu: Chaminade University Press, 1993), Zador “had a special skill—like Liszt, Bartók, and Kodaly—in handling Hungarian folk melodies in variation form. . . . Zador’s credo was simple: He wrote music that was understandable by as wide an audience as possible. He was fundamentally a lyricist, but believed in progress. Instead of moving toward serialism and atonality, he tried to create interest with new orchestral colors.”

Zador's *Brass Quintet* (1973) is one of the relatively-unknown gems in the brass chamber music repertoire. In five movements, it contains influences of Hungarian folk song, scherzos in the Austrian/Hungarian symphonic tradition, and fanfare-like passages typical of Hollywood film scores.

INTERMISSION

VICTOR EWALD (1860-1935)—BRASS QUINTET NO. 2 IN E-FLAT MAJOR, OP. 6 (ca. 1905)

Like many Russian composers of the Romantic era, Victor Ewald (born November 27, 1860 in St. Petersburg; died April 16, 1935 in Leningrad [the same city, but with a name]) did not earn his living primarily through his musical activities. A civil engineering professor in St. Petersburg/Leningrad, in 1900 he was appointed professor and manager of the Faculty of Construction materials at the Institute of Civil Engineers. Upon his death, the colleagues stated that "an entire industry for the production of brick and cement manufacturing is beholden to him."

Music was Ewald's passion. At the age of twelve, he enrolled in the St. Petersburg Conservatory, where he studied cornet, piano, horn, cello, harmony, and composition. For sixteen years, he was the cellist with the Belaiev Quartet, the most prominent chamber music group in St. Petersburg at that time, which played regularly at the Friday evening weekly soirees at the home of Mitrofan Petrovich Balaiev until that patron's death in 1904. Others who regularly participated include Mily Balakirev, Alexander Borodin, Modes Mussorgsky, and Nicolai Rimsky-Korsakov. In Ewald's spare time he composed and also collected and published Russian folk songs.

Ewald is best known today for his four brass quintets, which were almost certainly composed for and premiered at the Friday Evenings at the Belaiev home. Ewald probably played in the earliest performances of these brass quintets. Ewald's four quintets are the first pieces written for today's standard brass quintet except for the dozen quintets by the French composer/violinist François Bellon (1795-1869).

Only one Ewald quintet (Op. 5 in B-flat minor) was known in the West until manuscripts of the other three were given by Ewald's son-in-law to André Smith, bass trombonist in the Metropolitan Opera Orchestra. After Smith's research authenticated these works, the American Brass premiered Ewald's quintets #2, 3, and 4 at Carnegie Hall during the 1974-1975 concert season. They have since become a significant part of the brass quintet repertoire.

Quintet No. 2 in E-flat major, Op. 6 was probably the third of the four brass quintets that Ewald composed. (The work known as his *Quintet No. 4 in A-flat Major, Op. 8* was probably composed in 1888, predating the other three Ewald brass quintets. Since it was considered unplayable on brass instruments, Ewald reworked it for string quartet and published it as his Op. 2.) Ewald's *Quintet No. 2* is in three movements, with a fast, slow, fast pattern. The outer movements are in sonata form, and require much digital dexterity. The contrasting middle movement is a series of six variations in a variety of tempos and moods.

HANLEY JACKSON (1939-2012)—JUBILATE DEO FOR CHORUS, BRASS QUINTET, AND PERCUSSION (1979)

Hanley Jackson (born June 7, 1939 in Bryon, Texas; died January 14, 2012 in Lakewood, Colorado) earned degrees from San Fernando Valley State College (now California State University, Northridge; B.A. in music composition) and California State College (now University), Long Beach (M.A. in music composition, 1968). Two of his most influential teachers were the famed avant garde composers Aurelio de la Vega (born 1925) and Gerard Strang (1908-83), who had been a teaching assistant for Arnold Schoenberg (1874-1951), developer of the twelve-tone technique.

Jackson joined the faculty at Kansas State University in 1968 and retired as Professor of Music in 2001. He established the electronic music studio at KSU in 1970, the first such studio in the Midwest. He became one of the leading experts on electronic music and music technology in the U. S. Jackson helped develop computer music technology for Bell Telephone Laboratories and was a consultant for ARP Synthesizers of Boston. He also wrote several texts for use in the electronic music studio. At K-State, with a grant from the Ford Foundation, Jackson and his colleagues such as Jack Flouer developed a series of courses that integrated all the aspects of music, organized by historical style periods, that became the core curriculum for all KSU undergraduate music majors for the next three decades.

Jackson won much recognition for his compositions, including being honored as Kansas Composer of the Year in 1982. Many of his compositions combined live performers with prerecorded, electronically generated tape. His eleven compositions for the KSU Choir have received countless performances internationally. His compositional output also included music for the KSU Men's Glee Club, Brass Choir, Trumpet Ensemble, and various KSU soloists and faculty chamber ensembles.

In commemoration of the 80th anniversary of his birth and the donation of his musical archive to Hale Library's Richard L. D. & Marjorie J. More Department of Special Collections, KSU music students and faculty will perform a concert of Jackson's music on the Hale Library Concert Series on Friday, April 12 at 7:30 p.m. Tickets are available by contacting Darchelle Martin at martin05@k-state.edu or 785-532-7442.

The *Jubilate Deo* text (or its translations into German, English, and other languages) has inspired countless composers from the Renaissance to the present, among them Orlando di Lasso, Giovanni Pierluigi Palestrina, Giovanni Gabrieli, Henry Purcell, George Frideric Handel, Felix Mendelssohn, Arthur Sullivan, Gustav Holst, and Benjamin Britten. The Latin text is from Psalm 99 (in the Clementine Vulgate) or Psalm 100 (in Protestant translations). Jackson completed his setting of *Jubilate Deo* in Manhattan in March 1979. His setting is in ABA form, with a chant-like middle section surrounded by more exuberant "A" sections. Jackson's version omits the final verse ("Quoniam suavis est Dominus . . .," but instead returns to a repetition of the opening verse ("Jubilate Deo . . .") to conclude this psalm setting.

The text and the English translation are printed on the following page:

Jubilate Deo, omnis terra;
Servite Domino in laetitia. Introite in
 conspectu ejus in exultatione.
Scitote quoniam Dominus ipse est Deus, ipse
 fecit nos, et non ipsi nos:
 populous ejus, et oves pascuae ejus.

Introite portas ejus in confessione; atria ejus in
 hymnis: confitemini illi. Laudate nomen
 ejus.

Quoniam suavis est Dominus: in aeternum
 misericordia ejus, et usque in generation
 and et generationem veritas ejus.

O be joyful in the Lord, all ye lands:
Serve the Lord with gladness, and come
 before his presence with a song.
Be sure that the Lord is God; it is he that
 hath made us, and not we ourselves;
We are his people and the sheep
 of his pasture.

O go your way into his gates with thanks-
 giving, and into his courts with
 Praise; speak, speak thankful.

For the Lord is gracious, his mercy
 is everlasting; and his truth
 endureth from generation to
 generation.