

CANADIAN
BRASS

**& The Eastman
Wind Ensemble**

MANHATTAN MUSIC

**Dixon Van Winkle, Producer
Mark Davis Scatterday, Conductor**

The 1950s – a decade of incredible advancement, development and creativity. In many ways the decade was more than ten years. It began in the mid-forties, after W.W.II, and continued through the inauguration of U.S. President John F. Kennedy in 1961. The post-war period brought jobs and a rising economy, the baby boom, suburban development, and optimism. Despite the growing threat of the Cold War and global communism, Western society continued to pursue the “American Dream”, which seemed more and more attainable. Affordable housing, automobiles, television, movies and recordings had been dreams during the 1930s and 40s, but were now achievable goals in the 50s. The period was generally conservative, especially when compared to the social revolutions that would follow in the 1960s. The world had teetered on the brink of devastation during the 1940s, and the 1950s brought consistency, stability and security.

Amidst this golden period of opportunity emerged the Mercury Records label. Established in Chicago, by the early 1950s Mercury had initiated a recording technique using a single well-placed microphone. Under the direction of recording engineer Robert Fine, the sound quality of the Mercury recordings was so impressive that a music critic described it as, “being in the living presence of the orchestra.” The tag stuck and Mercury began releasing their classical music LPs under the title of “Living Presence”, produced by Mercury vice-president Wilma Cozart, who later married engineer Robert Fine. By the middle of the decade, Mercury had further developed their recording technique into a three mic system that covered the middle and sides, in stereo. And they began to use 35mm film as a medium instead of 1/2 inch magnetic tape. The thicker and wider film prevented tape layer “print-through” and increased the frequency range and response. Among other groups, the Chicago, Minneapolis and Detroit Symphony Orchestras under their respective conductors Rafael Kubelik, Antal Dorati and Paul Paray made numerous Mercury “Living Presence” recordings that were highly regarded internationally and sold well.

Another ensemble that entered the Mercury stable in the 50s was the Eastman Wind Ensemble under their now-legendary conductor Frederick Fennell. Fennell had been a band drummer and actually played under John Philip Sousa before entering the Eastman School of Music at Rochester, New York in the 1930s where he earned Bachelor's and Master's degrees. After further studies in Europe, including with conductor Wilhelm Furtwängler, Fennell went on to study conducting at Tanglewood with Serge Koussevitzky of the Boston Symphony Orchestra. Fellow classmates were Leonard Bernstein and Lukas Foss. After returning to Rochester to teach, Fennell established the Eastman Wind Ensemble (EWE) in 1952, a pioneering student group that redefined the modern wind ensemble, its purpose and its repertoire. Instead of dozens of players on each instrument, often totaling over one hundred, Fennell scaled the wind ensemble down to one-to-a-part, with forty or fifty musicians. This leaner instrumentation allowed for greater clarity and better intonation, more like a symphony orchestra than a huge concert band. And the ensemble performed music for the sake of music. Previously the concert band had led a utilitarian existence often performing outside at sporting events and home-comings. But there was a dearth of good repertoire for the newly-designed wind ensemble, and Fennell furthered his legacy by commissioning new works from composers around the world, among them Percy Grainger, Vincent Persichetti and Ralph Vaughan Williams. By 1953, Fennell had attracted attention to Eastman, and the Mercury “Living Presence” label signed the EWE – a student ensemble, albeit a good one at a professional level. Fennell went on to record over 300 compositions on 29 Mercury LPs, 22 of them with his crack Eastman Wind Ensemble, earning him the nickname “the godfather of wind bands”. Fennell's invaluable work in the wind ensemble field can still be felt today, over fifty years later, as his innovative concepts have now spread around the world. The instrumentation, size, functions and high quality repertoire of the modern wind ensemble are Fennell's legacy.

In the early 1960s, at the heyday of the EWE, two student tuba players entered the ranks – Charles (Chuck) Daellenbach and Dixon Van Winkle. Daellenbach earned a Ph.D. at Eastman before moving to Toronto to pursue an academic career. He was sidetracked by an opportunity to help establish the Canadian Brass in 1970, the popular brass quintet hailed today as the “world’s leading brass ensemble” by *The Washington Post*. Daellenbach’s tuba-mate in the EWE under Donald Hunsberger (and college roommate) Van Winkle went on to a highly successful career as a recording producer/engineer, working with everyone from Frank Sinatra and Stan Getz, to the Paul Winter Consort, Paul McCartney and Men Without Hats. Daellenbach and Van Winkle decided to try to revisit and recapture some of the magical legacy of Frederick Fennell and the EWE. A recording project was envisioned, to be recorded in the Eastman Theater in Rochester, the location of the 1950 Mercury recordings of the EWE and a beautiful 1920s concert hall in the second stage of a major renovation to be completed in 2010. Daellenbach then casually suggested a joint recording with the Canadian Brass and the EWE to Mark Scatterday, the ensemble’s current director. Scatterday also is a graduate of Eastman and yet another product of the EWE. The idea of putting two of the most prestigious wind groups in North America together for a recording was just too strong to ignore. But repertoire became a concern. As the project continued, it became clear that there just wasn’t much composed for brass quintet and wind ensemble, undoubtedly because of the inherent difficulties that can arise in trying to balance a small brass group with a larger ensemble that includes a full brass section. So, as Frederick Fennell had done fifty years earlier, Daellenbach and Scatterday started from scratch. Arranger and conductor Jeff Tyzik, and English composer and conductor Bramwell Tovey were approached and came on board. Before too long, the works on this recording were set. It’s all well-crafted music with instant appeal, continuing the long tradition of the EWE to bring fresh sounds and ideas to the listening public through interesting works that are challenging and fun for students to play.

In the 1950s and 60s, Bramwell Tovey, while growing up in England, knew and admired the Mercury “Living Presence” recordings with the EWE under Fennell. His musical background had been with the British wind band, often referred to as a military band in the U.K. The EWE on Mercury was the finest wind band Tovey had ever heard. At the urging of Daellenbach, Tovey composed “Manhattan Music” for brass quintet and orchestra, later re-scoring it for brass quintet and wind ensemble. It’s one of several works by Tovey loosely linked by his love for New York City – original and fresh, yet somehow familiar. He had already composed the stand-alone brass quintet, “Santa Barbara Sonata” for Canadian Brass, and he knew that versatility was key in anything the group did – their classical concerts, pops concerts, new music festivals or school workshops. Tovey was right – Canadian Brass has performed “Manhattan Music” in every one of those situations, in both the orchestral and wind ensemble formats. The time was ripe to include it on the joint recording.

Enter Eric and Jon Feidner, twin brothers and founders in 2002 of ArkivMusic, the online classical music retailer. As CD sales dropped off, the Feidners revolutionized the classical recording business with their “production on demand” program. Alongside new recordings available through the website, ArkivMusic makes CD copies of deleted or hard-to-find recordings, replicated from the original master tapes through licensing agreements with the original record companies. By producing the CDs only at the consumer’s request, the system is an efficient way of making classic older recordings available more cost-effectively. The Feidner brothers had long admired and loved the Mercury recordings of the EWE with Fennell, as well as those by Canadian Brass. Both brothers are brass players, and they are always interested in expanding repertoire and reach. An earlier collaborative Christmas project with Canadian Brass had sold well and ArkivMusic was looking for new proposals from them. With an interest in the burgeoning educational market, the *Manhattan Music* project with the EWE and Canadian Brass was a natural. Jon Feidner believes the recording offers substantial new and accessible contributions to the wind ensemble repertoire, and looks forward to more collaborations in the future.

The influence and legacy of the EWE continue well into the 21st century, more than fifty-five years after its founding by Frederick Fennell. His former students, EWE alumni, the Eastman School of Music, record labels and collectors, music publishers and lovers of good wind ensemble music continue to promote the legacy of the man who U.S. President Bill Clinton once described as "America's Ambassador of music around the world." The dream and determination of Fennell are still intact today with the vibrant existence of the EWE, their tours and recordings. As Fennell himself once said - one of many comments and directives to his students: "Music is not an art for the chicken-hearted. Seek what is right, and do NOT be afraid to be wrong!"

- Rick Phillips, host and producer of SOUND ADVICE, the web guide to classical music and recordings at www.rickphillips.ca

The Music

Michael Sweeney: Suite from Bernstein's Mass

"Mass: A Theatre Piece for Singers, Players and Dancers" is the full title of Leonard Bernstein's most ambitious work for the theatre. It was commissioned by Jacqueline Kennedy Onassis for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1971. Although he was Jewish, Bernstein had always been intrigued by the Roman Catholic faith and found its liturgy especially theatrical. The libretto for "Mass" combines the text of the Roman Catholic Mass with words by Bernstein and Stephen Schwarz, the librettist of the rock musical *Godspell*. In "Mass", a typical 1960s youth, with mandatory guitar, begins as the mass celebrant, and sings "A Simple Song". But his congregation turns against him with anger and cynicism, rejecting their faith and calling for peace. The celebrant too becomes disillusioned and, in a rage, smashes the sacraments and tears off his priestly clothing. But faith is reborn by the end with the message that each and every one of us must search for our own way to restore peace to mankind. "Mass" was originally scored for a cast of two hundred that includes singers, dancers, a boy choir, a rock band, blues singers, a marching band, actors and two orchestras.

Michael Sweeney is a U.S. composer, arranger and teacher, especially known for his works for student ensembles. He has arranged several Bernstein works, including music from *West Side Story* and "Mass".

Rayburn Wright, arr. Scatterday: Shaker Suite

Rayburn Wright was instrumental in starting and nurturing the famous jazz program at the Eastman School of Music. He graduated from Eastman in 1943 as a classical trombone player, and went on to earn a Master's degree from Columbia University. But he made his name as a big band and studio orchestra arranger, especially for Radio City Music Hall in New York City. Wright instigated a summer jazz program at Eastman in the 1950s that became very successful. By the early 1970s, the popular closing concerts often featured top notch performers like Duke Ellington, Dave Brubeck, Mel Tormé and Marian McPartland. Jeff Tyzik was just one of Wright's many students that followed their teacher's path. Wright was also a film and television composer and co-authored a popular book on film scoring. He was twice nominated for Emmy awards. The Shakers were a 19th century American religious sect. "Shaker Suite" is based on the Shaker melody "The Gift to be Simple," also used in the popular ballet *Appalachian Spring* by Aaron Copland.

Bramwell Tovey: Manhattan Music

"Manhattan Music" was commissioned by Canadian Brass and composed in 2005. It was premiered later that year by Canadian Brass and the Vancouver Symphony Orchestra conducted by the composer. "Manhattan Music" is one of several pieces by Tovey loosely linked by his love for New York City. Originally for brass quintet and orchestra, it appears here in a re-working for brass quintet and wind ensemble. Tovey has written, "I first saw downtown Manhattan in the winter of 1983, magically covered in snow. Since then I've come to love the place at all times of year, with its eclectic mix of cultures, its hectic way of life and its indomitable spirit. 'Manhattan Music' is the first of several New York themed works. Each one speaks to a different aspect of life in the Big Apple. 'Manhattan Music' has its darker moments but is mostly highly energized and not bothered with any formal niceties - rather like the inhabitants of Manhattan, who are nonetheless extremely friendly. In form, it is a set of variations on an original theme heard in the brass after a short introduction."

Jeff Tyzik: New York Cityscape

Like Bramwell Tovey, Jeff Tyzik also has a deep love for New York City. He composed "New York Cityscape" especially for this collaboration of the Eastman Wind Ensemble and Canadian Brass. It is dedicated to conductor Mark Davis Scatterday, the current director of the EWE. "New York Cityscape" is a suite of musical styles and sounds connected with New York, with each of the five movements linked to a specific location. "Ragtime Redux (28th & 5th)" captures the flavour of Scott Joplin and Jelly Roll Morton on Tin Pan Alley at the start of the 20th century. "Tango 1932 (103rd & Riverside)" is a tribute to the tango master Astor Piazzola with the tuba as featured soloist. The location was the site of the first Astor Piazzola concert in New York in 1932. "Traffic Jammin' (Times Square Day & Night)" captures the many moods, throughout the day of Times Square - from crowded and intense, to empty and lonely. The contrasts are caught in rock, funk and jazz styles, complete with a siren and police whistle. "African Dance (Wall Street & East River ca. 1709)", with a mood both sad and hopeful, reflects the site of the New York slave trade in the 18th century. African percussion is employed throughout with a "call and answer" section between the ensemble and the percussion section. "Tarantella (Mulberry Street)", capturing the vivacious bustle of Little Italy, is based on the old Italian dance that, according to legend, was believed to cure the poisonous bite of the tarantula spider.

Canadian Brass

Joe Burgstaller - trumpet, Manon Lafrance - trumpet, Jeff Nelsen - horn, Shachar Israel - trombone
Eugene Watts - euphonium, Charles Daellenbach - tuba

CC Daellenbach, Executive Producer
Dixon Van Winkle, Producer
MB Daellenbach, Associate Producer
Dixon Van Winkle, Recording, Engineering,
Mixing and Mastering
John Truebger, Engineer

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Rick Phillips, EWE History & Liner Notes
Janina Laughton, Project Manager
Graphic Design & Layout by Baby Jack Design Studio

Canadian Brass, founded in Toronto in 1970 by Chuck Daellenbach and Gene Watts, has gone on to record seventy albums for a variety of major labels. In a conscious effort to increase repertoire, the group has commissioned, performed and recorded hundreds of new compositions and transcriptions for brass quintet. Sometimes referred to as “the men who put brass music on the map,” *The Washington Post* named them “the world’s leading brass ensemble.” Classical, baroque, jazz, show tunes, comedy, contemporary – Canadian Brass has the unique ability to easily cross musical genres, creating concerts and recordings that reach music lovers of every stripe, background and musical taste.

Mark Davis Scatterday became the fourth conductor of the famed Eastman Wind Ensemble in 2002, following in the footsteps of Frederick Fennell, with whom he performed, and his teacher Donald Hunsberger, who led the ensemble for 37 years. Scatterday holds a Bachelor’s degree in Music from the University of Akron, a Master’s in trombone performance from the University of Michigan and a Doctorate of Musical Arts in Conducting from the Eastman School. As well as his work with the EWE, he is also Professor of Conducting and Chair of the Conducting and Ensemble Depts. at Eastman. His musical tastes and knowledge are broad, ranging from Venetian Renaissance wind music to contemporary works by the likes of Karel Husa, Roberto Sierra and Jeff Tyzik. Prof. Scatterday is busy as a guest conductor and arranger and is a frequent writer of articles on music, score analysis and conducting.

Bramwell Tovey hails from England where he was steeped in the British band tradition. With very broad musical tastes, he is also an accomplished jazz pianist. Since 2000, he has been Music Director of the Vancouver Symphony Orchestra, after spending over a decade at the helm of the Winnipeg Symphony Orchestra. He was Chief Conductor and Music Director of the Orchestre Philharmonique de Luxembourg for four years, and now spends much of his time conducting a wide range of music with orchestras around the globe. Also a composer, Bramwell’s work “Requiem for a Charred Skull” won a Juno Award for “Best Classical Composition”. He is now working on a new opera for Calgary Opera in Alberta, Canada. Bramwell holds honorary doctorates from the universities of Winnipeg, Manitoba and Kwantlen in Vancouver, and is an honorary fellow of The Royal Academy of Music in London and the Royal Conservatory of Music in Toronto.

Rayburn Wright earned a Bachelor of Music degree in trombone performance in 1943 from the Eastman School of Music and went on to a Master of Arts from Columbia University Teacher’s College in 1950. He’s credited with starting and nurturing Eastman’s now-famous jazz studies program in 1970 – a time when there were few university level jazz programs in existence. Jeff Tyzik is one of the many former Eastman students who today call Wright a mentor. Wright taught jazz and film scoring, and directed the Eastman Jazz Ensemble for almost 19 years and was the author of books on arranging and film scoring. Maybe most of all, Rayburn Wright was especially known in New York City as a big band and studio orchestra arranger, primarily with Radio City Music Hall. The Rayburn Wright Award at Eastman was established after his death to honour distinguished faculty members.

Jeff Tyzik fell in love with music at the age of eight when he first heard a drum and bugle corps. He went on to earn two degrees at the Eastman School of Music. Jeff met jazz artist Chuck Mangione at Eastman and played in his band for six years, soaking up all aspects of the music business. He was also an arranger and producer for *The Tonight Show* Band under Doc Severinsen, helping them win a Grammy award in 1986. Today, Jeff’s innovative programming, unique arrangements and warm audience rapport make him one of the busiest of pops conductors. He is Principal Pops Conductor of the Rochester Philharmonic and the Vancouver and Oregon Symphony Orchestras, as well as a frequent guest conductor with many of the major symphonies across North America. His Gershwin recording as conductor with the Rochester Philharmonic and pianist Jon Nakamatsu was named one of 2007’s “10 Best Recordings” by *The New Yorker* magazine.

MANHATTAN MUSIC

MANHATTAN MUSIC

Bramwell Tovey

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|---|--|------|
| 1 | Theme | 1:47 |
| 2 | Variation I - Listesso tempo | 1:15 |
| 3 | Variation II | 0:37 |
| 4 | Variation III | 0:42 |
| 5 | Variation IV - Meno mosso | 1:42 |
| 6 | Variation V - Andante-Piu mosso | 2:05 |
| 7 | Variation VI - Presto | 1:29 |
| 8 | Variation VII - Largo-Allegretto-Andante | 4:05 |
| 9 | Finale - Meno mosso-A tempo | 3:20 |

Suite from MASS

Leonard Bernstein

Michael Sweeney, arranger

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| 10 | Part One: Alleluia, Sanctus, Agnus Dei | 6:10 |
| 11 | Part Two: A Simple Song | 4:11 |
| 12 | Part Three: Offertory, Almighty Father | 4:36 |

SHAKER SUITE

Rayburn Wright

MD Scatterday, arranger

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| 13 | Simple Gifts | 9:50 |
| | The Happy Journey | |
| | I've Set My Face for Zion's Kingdom | |

NEW YORK CITYSCAPE

Jeff Tyzik

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|----|---|------|
| 14 | Ragtime Redux (28th & 5th) | 4:17 |
| 15 | Tango 1932 (103rd & Riverside) | 4:28 |
| 16 | Traffic Jammin' (Times Square Day & Night) | 6:05 |
| 17 | African Dance (Wall Street & East River ca. 1709) | 6:01 |
| 18 | Tarantella (Mulberry Street) | 3:10 |

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