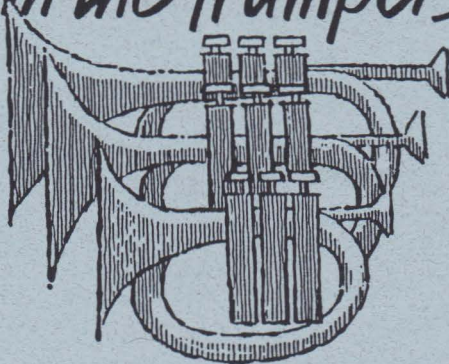


Dr. Long

**"When the *Pedal*
Meets the *Metal!*"**

*Praise Him
with the Trumpets!*



3:00 p.m.
Sunday, April 2, 1995

Saint Mark Lutheran Church
Salem, Oregon

**"When the *Pedal*
Meets the *Metal!*"**

*Praise Him
with the Trumpets!*



**Gerald Webster, trumpets
Paul Klemme, organ**

PROGRAM

- Canciones de Clarines
Entrada de Clarines
Canción de Clarin, con Eco
Otra Canción
Canción de clarin muy aprisa el Compás,
respondiendo el Eco
Spanish Anonymous
(17th Century)
- Two Choral Preludes on "*In Dulci Jubilo*"
From "Orgelbuchlein" BWV 608
From Choral Preludes BWV 729
J. S. Bach
(1685-1750)
- Canción para la Corneta con el Eco
Canción
Tiples sobre la Canción
Corriente
Spanish, Anonymous
(17th Century)
- * * * * *
- O Clap Your Hands
Willamette Chamber Choir
Dr. Wallace Long Jr., Director
Ralph Vaughan Williams
(1872-1958)
- Lord, Thou Hast Been Our Refuge
Willamette Chamber Choir
Dr. Wallace Long Jr., Director
Ralph Vaughan Williams
- Semaine Sainte a Cuzco (1963)
Henri Tomasi
(1901-1971)
- Songs of a Wayfarer
On my love's wedding day
Through the field I went my way
I have a glowing dagger
Your sweet eyes of blue fill me with fear
Gustav Mahler
(1860-1911)
- Suite in D Major
Vivace
Adagio
Andante largo
John Stanley
(1713-1786)

Reception in Lounge

The Music ...

Canciones de Clarines are four pieces that originally utilized the trumpet stop on the organ (as is the case with the concluding *Suite in D Major* on this evening's program). They are by an unknown Spanish composer and come from a late 17th-century manuscript, *Flores de música*, compiled between 1706 and 1709 by the Madrid organist Fra Antonio Martin y Coll (died after 1734). Three of the four movements can also be found in other compositions. For two of the movements, the composer's name is not even certain; the second and fourth movements come from operas of no less a personage than Jean-Baptiste Lully (1632-1687), *Amadis* (1684) and *Belléophon* (1679), in which the melodic line is sometimes taken over by a real trumpet. The opening movement is also found in an anonymous *Batalla* in another Madrid manuscript. All four movements employ delightful echo effects and demonstrate various emotive states ("affections"), despite their restricted tonal reservoir.

The first setting of **In Dulci Jubilo** comes from the famous *Orgelbuchlein* ("Little Organbook") written by Bach during the first part of the 18th century. The melody is heard in canon between the right hand and pedal. The second setting is from the miscellaneous collection of choral preludes written in choral fantasy form.

Canción para la Cometa con el Eco is by an unknown Spanish composer and comes from a late 17th-century manuscript, *Flores de música*, compiled between 1706 and 1709 by the Madrid organist Fra Antonio Martin y Coll (died after 1734). The movements employ delightful echo effects and demonstrate various emotions ("affections"), despite their restricted tonal reservoir.

Semaine Sainte a Cuzco (Procession du Vendredi-Saint), **Holy Week at Cuzco** (Procession for Good Friday), of which there exists another version for trumpet, strings and four timpani, was dedicated to Maurice André in 1963. Cuzco was the ancient capital of the Inca Empire and is located at the head of a small valley about 12,000 feet above sea level in the northern Peruvian Andes. Tomasi was born at Marseille in

1901 and attended the Paris Conservatory, where he studied under Vincent d'Indy. After winning the Prix de Rome in 1927, he pursued the dual career of composer and conductor, most notably with the Opéra at Monte Carlo. A brilliant orchestrator, his works explore a wide range of intense tonal structures, highly exotic and contrasting moods as well as picturesque landscape painting.

Songs of a Wayfarer might well be termed a portrait of the composer as a young man unhappily in love. At the time of their writing (between 1883 and 1885), the youthful Mahler was conductor of the opera at Kassel and already recognized not only for his outstanding work as a conductor, but also as a composer of extraordinary originality and promise. He also, as often happens in life's early twenties, fell deeply in love with the actress Johanne Richter. It was a love totally unrequited, and to ease his grief, he set about writing these bittersweet songs ... words and music touched with the bluebell colorings of an Austrian summer, the black still-haunting sorrows of an Austrian winter. Both the music and lyrics are his.

So lingering were the song's melodies in Mahler's own mind, it is worth noting that several reappear in later compositions: The second song (in which the jilted lover, having sung of his sorrows in the first, sets out across the countryside on a bright sunny morning) provided much of the thematic material of his *First Symphony's* pastoral first movement (1888). Again, this motive is heard in the finale of his *Fourth Symphony*, written in 1900. And the fourth song, in which he symbolically embraces death by falling asleep under a linden tree, provides the consolatory trio section of the *Funeral March* of the *First Symphony*.

John Stanley, blind from the age of three, was a pupil of Maurice Green, and like his teacher, became master of the King's Band of Music (from 1779) and organist of the Chapel Royal (from 1782). This **Suite in D Major** comes from two collections of voluntaries (organ or harpsichord works which utilize trumpet stops or contain trumpet-like melodies based upon the natural overtones series and fanfare-like motives) from 1752 and 1754.

The Instruments ...

A collector of trumpets, Professor Webster owns more than 40 instruments, some of which date from the 1880s. This program features the following trumpets:

A natural or Baroque trumpet that is a copy of a Johann Ehe II instrument from about 1740. This instrument is without valves, is twice as long as the modern trumpet and is pitched in C. The holes simply allow the player to "favor" notes upwards or downwards for purposes of intonation.

A "Raja" C trumpet made by David Monette of Portland, Oregon. This is the third such instrument that Dave built and was constructed specifically for Dr. Webster.

A restored pre-World I French Couesnon flugelhorn.

A C piccolo trumpet made by Refold Schilke as the actual prototype for the Yamaha C piccolo trumpet.

A piccolo trumpet made in 1994 by Martin Schmidt of Potsdam, West Germany, according to design ideas by Professor Webster. The instrument is pitched in high A and has four rotary valves, which allow the player to extend the playing register downward.

The Musicians ...

Recently appointed Professor of Trumpet at Portland State University, **Gerald Webster** was Professor of Trumpet at Washington State University from 1970 to 1994. He has performed, adjudicated, and presented workshops throughout the United States and Europe. He is a published author and editor of numerous pedagogical works, trumpet music, a method for piccolo trumpet, and a new book that comments on the status of women in the brass playing profession. Recently he has performed with the Oregon Symphony, the Oregon Ballet, the Pacific Baroque Orchestra, and the Portland Baroque Orchestra.

Paul Klemme completed his Doctor of Musical Arts degree at the University of Washington and joined the WSU faculty in 1988. His expertise is vast since, in addition to his busy schedule of organ performances, he directs the WSU Concert Choir, the Vocal Jazz Ensemble, and the Washington-Idaho Chorale; sings in and accompanies the Male Ensemble Northwest (MEN); and is also, on occasion, a vocal soloist! He has recently completed an extensive annotated catalogue of the entire collected works of the 20th-century Dutch composer Henk Badings and has recorded several of Badings' works.

The artists have performed for regional American Guild of Organists Conventions and have completed several concert tours to the Midwest and to Germany, which included performances in the famous Berlin Dom. In addition, they have recently published a new edition of the *Concerto in C Major* for two trumpets and organ by Antonio Vivaldi (Hoyt Editions, 1994) and the first edition of the *Concerto in D Major* for two trumpets and basso continuo by Peter Prellieur (Hoyt Editions, 1994). Next summer they will return to Berlin to complete a recording project, perform several concerts, and present workshops.

Notes by Gerald Webster

The **Willamette Chamber Choir** is a 36-voice ensemble open by audition to all Willamette University students. A wide variety of literature selected from the Renaissance through the contemporary periods is studied and performed each year. The group tours annually throughout the Northwest and is frequently invited to perform at music conventions and workshops held by the American Choral Directors Association, Music Educators National Conference, and Oregon Music Educators Association.

Dr. Wallace H. Long Jr. has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the University's choral ensembles, he is department chair. He has numerous teaching responsibilities and is involved in community and professional groups, most notably Male Ensemble Northwest.

Dr. Long is immediate past president of the Oregon chapter of the American Choral Directors Association and is an active member of the Oregon Music Educators Association and the National Association of Jazz Educators.