

***Trio for Brass Instruments* (1961)**

Robert Sanders

1. I. Allegro
2. II. Adagio
3. III. Vivace

***Voyages: Seven Pieces for Brass Trio, Op. 27* (1970)**

Robert Muczynski

4. I. Allegro moderato
5. II. Vivace
6. III. Andante molto
7. IV. Moderato
8. V. Adagio sostenuto
9. VI. Allegro
10. VII. Allegro non troppo

***Sonata for Horn, Trumpet, and Trombone* (1922)**

Francis Poulenc

11. I. Allegro moderato
12. II. Andante
13. III. Rondeau

***Sonata a' Tre* (1962)**

Peter Cabus

14. I. Allegro
15. II. Scherzando
16. III. Molto lento
17. IV. Rondo

18. ***Intrada*** (1983)

Ejvin Andersen

***Trio for Brass* (1977)**

Alvin Brehm

19. I. Andantino-Allegro
20. II. Recitativo
21. III. Vivace

22. ***Trio for Trumpet, Horn, and Trombone*** (1981)

Verne Reynolds

This recording was made with the assistance of a grant from the University of Dayton Research Council and the University of Dayton Department of Music.

Program Notes

This recording presents a unique collection of some of the most important compositions for trumpet, horn, and trombone. While the powerful and often lyrical sounds of the brass quintet are the most familiar of brass chamber repertoire, the brass trio repertoire, though not as well known, is remarkable for its diversity of sonority, orchestration, timbre and mood. *Voyages for Brass Trio* includes some of the finest original works for three brass instruments by significant composers of our time.

Trio for Brass Instruments (1961)

Robert Sanders' *Trio for Brass Instruments* is perhaps one of the best known and most widely performed of the original works for brass trio. Rooted in traditional classical and baroque forms, this 20th century piece opens energetically before giving way to a more lyrical middle section. The heartfelt character of the passacaglia-like second movement shifts to a rousing gigue in the finale.

Voyage: Seven Pieces for Brass Trio, Op. 27 (1970)

It is notable that composer Robert Musczynski is able to achieve a remarkably "complete" sound with an ensemble of only three members. The seven movements, some cheerful and folk-inspired, others lyrical and song-like, explore a wide variety of instrumental colors and textures, expanding the boundaries of traditional brass trio sonorities.

Sonata for Horn, Trumpet and Trombone (1922)

Francis Poulenc dedicated his *Sonata for Horn, Trumpet, and Trombone* to Raymond Linossier, a close childhood friend. This piece was premiered in January 1923 and represents the model upon which other works would be based, thus becoming the first major piece in the original repertoire for brass trio by a composer of distinction. In this most famous of brass trios, Poulenc displays an extraordinary, fresh personality and a delightful individuality. Scholar Benjamin Irvy described Poulenc's *Trio* as having "... eighteenth-century clarity, but with the energy of a circus band."

Sonata a' Tre (1962)

Belgian composer Peter Cabus has written numerous works for brass ensemble. In the delightful *Sonata a' Tre*, the use of complex meters, chorale-like sections and jaunty melodies exhibit a clear influence of music by Stravinsky, Bartok, and Messiaen.

Intrada (1983)

Written by Danish composer Ejvin Andersen, *Intrada* is a compact, tightly-composed *tour de force* for brass trio. Structured in ABA form, the outer sections of the work are motivically constructed with quick interplay between the instruments in the middle 6/8 section.

Trio for Brass (1977)

A brilliant work displaying a wide range of virtuosity and lyricism, the *Trio for Brass* by Alvin Brehm is influenced by the 12-tone technique of composition. Known for his compositions that require complex positioning of instruments using spatial relationships to enhance the drama of the music, Brehm is himself a double bass player and a former member of the faculty of the Manhattan School of Music.

Trio or Trumpet, Horn and Trombone (1981)

Composed on a commission from the International Trombone Association, Verne Reynolds' *Trio for Trumpet, Horn, and Trombone* is one of the truly remarkable works for brass trio. The piece allows individual players to demonstrate their virtuoso and cantabile abilities. In turn, the three individual instruments are featured in cadenza-like passages, beginning with the trumpet's virtuoso display of quick patter, followed by the horn's more lyric melody. The trombone closes the piece with a dramatic 20-second glissando that spans the interval of a minor second.

The Pro Musica Brass Trio is in residence at the University of Dayton in Dayton, Ohio and appears in recital on the University campus, as well as in regular concert tours. This recording was made possible with the deeply appreciated assistance of the University of Dayton Research Council and the University of Dayton Department of Music.



Patrick Reynolds

Patrick Reynolds, trumpet, is Associate Professor of Music at the University of Dayton where he teaches trumpet and instrumental conducting and conducts the Symphonic Wind Ensemble. He also serves as cover conductor for the Dayton Philharmonic Orchestra. Reynolds earned his Bachelors and Masters degrees in music from the University of Michigan and his Doctorate of Musical Arts in wind conducting from the University of Cincinnati-College Conservatory of Music. His trumpet teachers include Ramon Parcels, Donald Green, Armando Ghitalia, Alan Siebert, Håkan Hardenberger, Markus Stockhausen, and Stephen Burns. He has studied conducting with Elizabeth Green, H. Robert Reynolds, Gustav Meier, and Eugene Corporon. Reynolds has been on the trumpet faculty of the National Music Camp at Interlochen (MI) and, while in Cincinnati, he served as conductor of the Cincinnati Youth Wind Ensemble. Reynolds performs regularly as a member of the Dayton Bach Society Orchestra and as extra trumpet with the Dayton Philharmonic. He is active throughout the region as a trumpet performer and guest conductor and has recently presented clinics and performances at the Southern Music Conference in Atlanta and the Ohio Music Educators Association Conference. He is currently president of the Ohio Private College Instrumental Conductors Association, and is a member of the College Band Directors National Association, the Ohio Music Educators Association, the Music Educators National Conference, and the International Trumpet Guild.

Richard Chenoweth

Richard Chenoweth, horn, is Professor of Music at the University of Dayton where he also coordinates the performance degree program and coaches student chamber ensembles. His extensive performance experience includes current positions as principal horn of the Dayton Philharmonic Orchestra, and, for the past twenty-eight years, second hornist with the Santa Fe Opera Orchestra. His many recent appearances as a horn soloist include solo performances with the Dayton Philharmonic Orchestra, the Czech Radio Orchestra, the Dayton Bach Society, Springfield Symphony, West Virginia Chamber Orchestra, and at International Horn Society workshops. Previous significant performance engagements include tours and performances with the Royal Ballet of London and the Little Orchestra Society of New York. As a founding member of the Carillon Brass Quintet, Chenoweth has released several recordings and performed numerous in-school concerts, recitals, clinics, workshops, masterclasses, and seminars throughout the United States, France and Hong Kong. As a founding member of the Cantecor Trio, a chamber ensemble performing music for voice, horn and piano, Chenoweth has toured in the Midwest and on the West Coast. He has previously recorded the CD *Nocturnes* with the Cantecor Trio as well as the solo horn CD *Flights of the Imagination*, both available on the Equilibrium label. Chenoweth holds the first Doctor of Musical Arts degree granted by the University of Cincinnati's College-Conservatory of Music to a horn player and received his Bachelors degree in performance from the Manhattan School of Music. His teachers include Jerry Knop, Arthur Berv, Michael Hatfield, A. David Kreinbel, and Gail Williams. As an expert on the subject of operatic horn repertoire, Chenoweth has been invited to present masterclasses and workshops at numerous prestigious universities and colleges throughout the United States. He was a clinician at the Midwest Band and Orchestra Clinic in Chicago and at International Horn Society workshops. In recognition of his activities as a performer, Chenoweth is the first UD music faculty member to receive the University of Dayton's 1999 Alumni Award in Scholarship, the 1997 College of Arts and Sciences Outstanding Scholarship Award, and the 1996 Montgomery County Cultural Districts Artist's Fellowship Award.



Timothy Anderson

Timothy Anderson, trombone, is a member of the music faculty at the University of Dayton. Since 1994 he has been principal trombonist with the Dayton Philharmonic Orchestra. He is also principal trombonist with the Richmond (IN) Symphony Orchestra. Prior to joining the Dayton Philharmonic, he was a member of the Cleveland Ballet and Opera Orchestras. Since 1989, Anderson has regularly performed with the Cincinnati Symphony Orchestra and as substitute trombonist with the Cincinnati Pops Orchestra. He has performed as a soloist with many orchestras and concert bands throughout the region, including the Dayton Philharmonic and the Richmond (IN) Symphony Orchestra. Anderson has been a member of the National Repertory Orchestra in Keystone, Colorado, and has participated in the Summit Brass Institute. He has studied trombone with Tony Chipburn, Peter Norton, Michael Mulcahy, Doug Yeo, and Norman Bolter. A graduate of the University of South Carolina, Anderson earned his Masters degree in trombone performance from the New England Conservatory of Music in Boston. He is currently nearing the completion of his Artist Diploma from the University of Cincinnati College-Conservatory of Music.

