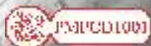


HEROES



Music for Brass
by Kerry Turner

The Flexible Brass
conducted by
Kerry Turner



Phoenix Music Publications

HEROES¹

(13 Brass & Percussion)

- ❶ Sir Ernest Shackelton (5:40)
- ❷ Stoning of St. Stephen (4:23)
- ❸ Amelia Earhart (4:43)

❹ CASBAH OF TETOUN¹ (8:15)

(Brass Quintet)

❺ FAREWELL TO RED CASTLE¹ (5:50)

(3 Trumpets, 2 Horns, 2 Trombones, Tuba)

❻ GHOST RIDERS² (7:05)

(Brass Octet, Voice & Percussion)
Voice: Kerry Turner

❼ THE LABYRINTH³ (8:06)

(12 Brass & Percussion)

❽ IMPROVISATION¹ (6:42)

(Brass Quintet)

❾ KAITSENKO² (13:10)

(Double Brass Quintet & Percussion)

❿ SOUNDINGS ON THE ERIE CANAL¹ (5:36)

(Brass Quintet)

Total Playing Time 69:33

Produced by Waldo Fenker

Digital Editing & Mastering by André Hilkens,

Red Button Recordings www.redbutton.cd

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Cover Photo "Endurance Trapped in the Ice" by John Hurley

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KERRY DREW TURNER (1960) was born into a very musical family on the famous King Ranch in southern Texas. He began composing at the age of ten and winning prizes two years later. Since 1984 Mr. Turner has held principal horn positions of the Gürzenich Orchestra of Cologne, Germany and the Symphony Orchestra of Radio-Tele-Luxembourg. In 1987 he was Bronze Medallist at the 39th Prague Spring International Music Competition on horn and has gained worldwide renown as a member of the American Horn Quartet.

The music of Kerry Drew Turner is often pictorial if not programmatic. It can tell a story, relieve a dream or depict an historical moment. Like other composers before him, Mr Turner draws from the musical heritage of his native land, in this case the folk music of Texas with its strong Irish/Scottish roots. These influences are clearly audible in his music that is rich in color, energy and imagination as well as universal in its appeal.

HEROES (1997) is a three movement tone-poem for large brass ensemble and pays homage to three inspiring people in history who have displayed undaunted courage.

I. Sir Ernest Shackleton (1874-1922) was "one of the most indomitable and, in some ways, the most luckless of the Antarctic explorers of the early twentieth century." In 1914, as captain of The Endurance, he and his crew were forced to abandon ship when it became trapped and pulverized in the Antarctic pack-ice. Unable to communicate with the rest of the world, Sir Earnest lead his men to a bleak, barren beach on Elephant Island. From there he and six of his men sailed a small lifeboat almost 1000 miles across stormy, frozen seas to South Georgia Island where he and two others scaled the 4,023 meter Mount Erebus in order to reach a tiny whaling station on the other side. He returned to Elephant Island aboard a self-

chartered steamer to find all of his crew alive and well. In the face of total catastrophe, Sir Ernest Shackleton risked all dangers to bring his entire crew back safely to England.

II. Stoning of Saint Stephen (died AD 36?) was the first Christian martyr. He was taken before the Sanhedrin on a charge of blasphemy. Standing fearlessly before a powerful group of men who hated him, he gave what is considered one of the most eloquent speeches of all time, calmly defending his faith while being mocked and derided by the court and crowd. Not allowed to conclude his own defence, he was condemned to death by stoning. Members of the assembly saw something marvellous in his face before he died, as he proclaimed to see the very heavens open above him. It has been said that this man came closer to being an angel than any man who has ever lived.

III. Amelia Earhart (1898-1937) was a famous American female aviator. She was noted for her flights across the Atlantic and Pacific oceans. In June 1937 she began a flight around the world with her navigator Fred Noonan. As they neared the tiny Howland Island in the Pacific, their fuel ran very low and they lost all communication due to stormy weather. An extensive search by planes and ships of the United States Navy failed to discover any trace of the lost flyers, and their fate remains a mystery. Those who knew her spoke of a courage beyond measure. In the middle of this movement, the listener will hear an impression of Amelia Earhart's final radio communication, represented by the celesta above the background sounds of an airplane engine.

THE CASBAH OF TETOUAN was conceived during a visit to Morocco in the summer of 1988. The composer offers the following anecdote:

"As we crossed the Straits of Gibraltar and first laid eyes on the North African coast, I knew we were in store for an adventure! The city of Tetouan was our destination; we were soon standing before its main gates. As we entered the city, the many exotic new sights,

complementing the wild sounds and smells of the bustling ancient city, overran our ices and grains, and silk. Street butchers displayed slaughtered lambs, goats and pigs, and a snake charmer with his cobra unnerved the unwary passerby. Somewhere around the urine-treated leather goods things began to swim before my eyes. After I informed the guide that I was ill, a young boy was sent to escort me to a quiet place. The boy knew every secret passage and shortcut in the Casbah. He led me through ever tinier streets and tunnels, across nomad camps, and even through a kitchen! We sailed through the back door of a mosque, and out the other side. Finally we entered a large, dark and cool house, which seemed to be some sort of palace. The boy led me to a back room and laid me down upon a bed of large pillows. I passed out. I awoke thoroughly disoriented. The first things I saw were six elaborately cloaked elderly men, wildly discussing in Arabic what could possibly be wrong with me, I heard exotic music and aromatic food assailed my senses. After closer observation I discovered I was in a fancy restaurant, being entertained by a belly dancer. Somehow my wife and brother found me and we resumed our inspection of Tetouan. I still felt lightheaded and rather doped by the "therapeutic" tea; my impressions of the city were somewhat hallucinogenic."

-Kerry Turner

FAREWELL TO RED CASTLE (1985) is based on a traditional Scottish pipe march presumably inspired by the Red Castle of Beaulieu Firth, possibly the oldest inhabited castle in Scotland. Originally written for string orchestra, this piece has also been recorded in a version for 8 horns by the American Horn Quartet with the NY Philharmonic horn section and receives it's world premier on this recording in a version for Brass Octet. The form is traditionally a theme with 4 variations and a finale.

GHOST RIDERS (1994) (Brass Octet & Optional Voice) was inspired by a traditional Western American folk song. It tells of a cowboy who, while riding the range, has a terrifying encounter with a ghostly herd of cattle. In the vision a ghost rider warns him to better his sinful ways or end up riding with the devil herd for the rest of eternity. The opening text is as follows:

"A cowpoke went a-ridin' out one dark and windy day, He rested on his saddle as he rode along the way, When all at once a mighty herd of red eyed cows he saw, Thundrin' through the windy sky and on a cloudy drive. Yippie i ay Yippie i oh, Ghost riders in the sky."

THE LABYRINTH (1995/6) is for large brass ensemble and percussion. The inspiration of the piece came from a dream where one stands before the gate of a giant labyrinth. It contains countless corridors through which to pass in order to successfully exit the maze. Each corridor has its own character, colors and sounds, each very different from the others. The traveler, the gate, each corridor and even the labyrinth itself has a theme or motive of its own. Shortly after entering the mysterious maze, one is raced through a sequence of corridors, some dead-ends and some leading on to still others until, after a small surprise, he bursts through a window to escape into open "free" sound.

IMPROVISATION (1998) is named after the circumstances in which the piece was written. Starting with several different motives, the piece was composed while traveling, started with 5 days to kill in Chicago and finished on a flight to Melbourne, Australia via a two day layover in Singapore. If a jazz musician is asked to improvise a solo during a number, he will invent variations on the song being played and spontaneously adjust the themes and harmonies to fit his own style, mood and capabilities. That is more or less, exactly what has been done with this piece, hence the name "**IMPROVISATION.**"

KAITSENKO (1991 - arranged for double brass quintet and percussion 2005) is the name of an exclusive warrior society of the Kiowa Indians. The Kaitsenko vowed to die only together with their enemies in battle.

In 1874 a human drama larger than fiction was brewing on the plains of the North- Texas-Oklahoma Indian Territory. After a bloody raid on some innocent teamsters by the Kiowa Indians, General Sherman ordered the chiefs Santana, Lone Wolf, Big Tree and Satank to Fort Sill for questioning. After boldly admitting the crimes, the chiefs were arrested, handcuffed, hobbled with chains and loaded into wagons for the long ride to Fort Richardson. As the wagons rolled out of the Fort, old Satank began singing the death song of his Kiowa warrior society:

*“O Sun; you remain forever but we KAITSENKO must die,
O Earth you remain forever but we KAITSENKO must die..”*

Declaring he would die before passing an approaching tree, Satank ripped his hands from his shackles and attacked the soldiers, killing one before being gunned down. The sacred pact of the Kaitsenko was his conviction.

The "theme" used in Kaitsenko is an authentic Indian chant which catches the essence of Satank's song of death:

“The Old Men say the Earth only endures, You spoke truly you are right”.

SOUNDINGS ON "THE ERIE CANAL" (1984) is based on the well-known American folk song “Fifteen Miles on the Erie Canal”. The piece is meant to be light hearted and fun rather than a serious addition to the brass quintet repertoire. The main melody and a lyrical counter melody interact in a musical exploration of different styles and variations - spanning from the baroque to bee-bop and jazz. The international quotes in the middle section represent the different nationalities of immigrants who built the Erie Canal (Chinese, Irish and Mexican). Although this piece is an early work of Mr. Turner's, it is written with the same energetic and positive spirit which characterizes his other music.



FLEXIBLE BRASS

Trumpet : Rik Knarren, Patrick Spelthaeen, Frank Steeghs, Vivian Uurlings, Raymond Spelthaeen

Trombone : Sandor Hendriks, Bram Peeters, Wouter Izeger (**Bass Trombone**)

Horn : René Pagen, Hans van der Zanden, Cleo Simons, Stef van Herten

Tuba : Joost Smeets, Bernd van Echelpoel **Percussion :** Raymond Spons

FLEXIBLE BRASS was founded in 1995 and consists of musicians that play in professional Dutch, German and Belgian orchestras and ensembles. The group performs in different configurations varying in size and instrumentation ranging from brass quintet to large brass ensemble with percussion. The Flexible Brass earned great international recognition with their first CD **“The Power of Brass”**.